THE POEMS
SHAKESPEARE’S POEMS
VENUS AND ADONIS
LUCRECE
THE PASSIONATE PILGRIM
SONNETS TO SUNDRY NOTES
OF MUSIC
THE PHŒNIX AND TURTLE
EDITED BY
C. KNOX POOLER

INDIANAPOLIS
THE BOBBS-MERRILL CO.
PUBLISHERS
## CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>vii</td>
</tr>
<tr>
<td>Venus and Adonis</td>
<td>1</td>
</tr>
<tr>
<td>Lucrece</td>
<td>59</td>
</tr>
<tr>
<td>The Passionate Pilgrim</td>
<td>135</td>
</tr>
<tr>
<td>Sonnets to Sundry Notes of Music</td>
<td>149</td>
</tr>
<tr>
<td>The Phoenix and Turtle</td>
<td>159</td>
</tr>
</tbody>
</table>
INTRODUCTION

The text of the poems in this edition differs little from that of the Cambridge Editors. In a few words the spelling of the originals is restored for the sake of the rhythm. In the case of *ed* (of past tenses and participles), not preceded by a vowel and not forming a separate syllable, the *e* is elided in the body of the line. At the end, it is elided or not according to the text of the oldest copies. Otherwise, double rimes might have been obscured. I have not given a place in the text to any conjecture of my own, with the exception of an added comma in *The Passionate Pilgrim*, xiv. 30; but I have suggested new readings or pointings in the notes to *Lucrece*, 135 and 1545, and *The Passionate Pilgrim*, iii. 12, vii. 3, 5, xiv., xv. 11, 14, and xxi. 46. Some of these have already appeared in *Notes and Queries*.

For the critical notes, I collated the text of the Oxford Facsimiles edited by Mr. Sidney Lee. The readings of the later Quartos, and of the editions of Lintott, Gildon, and Sewell, are taken from the Cambridge Shakespeare. In the explanatory notes, I have not knowingly borrowed information or illustrations without acknowledgment, or wilfully misrepresented the opinions of my predecessors, but I have, when necessary, added references and corrected misquotations. Where there was a conflict of opinion between previous editors, I have given the various explanations, as far as possible, in the actual words of their propounders, and have often added my own view, but, I hope, without undue emphasis. Except in Latin words and borrowed quotations, including title pages and extracts from the Stationers' Registers, I have not used *i* and *u* as consonants. In informal citations of titles of books I have sometimes substituted modern and correct forms; *e.g.*, *Metamorphoses* for *Metamorphosis* (Golding), and *Scylla* for *Scilla* (Lodge).
INTRODUCTION

VENUS AND ADONIS

Venus and Adonis was entered in the Stationers' Register in the year 1593; see Arber's Transcript, ii. 630:

XVII° Aprilis.

Richard Field Entred for his copie under thandes
Assigned of the Archbissshop of Canterbury
ouer to and master Warden Stirrop,
master Harrison senior a booke intituled
25 Junii Venus and Adonis . . . vi
d 1594

In 1594 it was assigned by Field to Harrison (Arber, ii. 655):

25 Junij

Master Assigned ouer vnto him from
Harrison Richard Field in open Court
Senior holden this Day a book called
Venus and Adonis . . . vi
de the which was before entred to
Richard Field. 18 Aprilis. 1593.

From Harrison it passed in 1596 to William Leake (Arber, iii. 65):

25 Junij

William Assigned ouer vnto him from master
leeke harrison thelder, in full Court holden
harrison this day. by the said master harrisons
consent. A booke called Venus
and Adonis . . . . vi

This William Leake held the copyright till the year after Shakespeare's death. The original owner, Richard Field, was a Stratford man. His father, Henry, a tanner, had died in 1592, and Shakespeare's father had attested the inventory of his goods.

It was published in 1593 with the title-page:
INTRODUCTION

Venus | and Adonis |
Vilia miretur vulgus: mihi flauus Apollo
Pocula Castalia plena ministret aqua.

[Device—an anchor suspended by a hand holding its ring, with the motto “Anchora Spei.”]

London | Imprinted by Richard Field, and are to be sold at | the signe of the white Greyhound in | Paules Church-yard 1593.

Six editions at least were printed in Shakespeare’s lifetime and seven in the two generations following, viz. in 1593, 1594, 1596, 1599, 1600 (?), 1602, 1617, 1620, 1627 (Edinburgh), 1630 (twice), 1636, and 1675. Of these editions only twenty-one copies are known to exist. A full account of all editions and extant copies, of Venus and Adonis, Lucrece, and The Passionate Pilgrim, will be found in Mr. Sidney Lee’s Introductions to the Oxford Facsimiles of 1905.

The Latin couplet on the title-page is from Ovid’s Amores, I. xv. 35, 36. It was translated by Marlowe (Ovid’s Elegies, pub. 1597) as follows:

“Let base-conceited wits admire vile things:
Fair Phoebus lead me to the Muses’ springs;”

and thus by Ben Jonson:

“Kneel hinds to trash: me let bright Phoebus swell
With cups full-flowing from the Muses’ well.”

That few copies survive of the many editions published is a sign that the poem was not only bought but read. It is true that in contemporary allusions to Shakespeare his name is more often associated with Lucrece, a more serious and edifying work; but Lucrece is rarely imitated or quoted, while echoes of word and phrase, image and illustration, dilated or condensed, from Venus and Adonis are abundant. In The Shakespeare Allusion Book (1909), p. 540, the number of allusions to Venus and Adonis between 1591 and 1700 is given as 61 and to Lucrece as 41. Of the following examples from Barnfield, whose Affectionate Shepheard was published in November 1594, some it must be admitted are very faint, but others are unmistakable.

1° The exchange of arrows between Love and Death seems to be implied in Venus and Adonis, 945-948:

“They bid thee crop a weed, thou pluck’st a flower:
Love’s golden arrow at him should have fled,
And not Death’s ebon dart, to strike him dead.”
INTRODUCTION

In *The Affectionate Shepheard* the exchange is described at length (Arber's Barnfield, p. 6):

"And thus it hapned, Death and Cupid met
Upon a time at swilling Bacchus house,
Where daintie cates upon the Board were set,
And Goblets full of wine to drink carouse:
Where Love and Death did love the licor so,
That out they fall, and to the fray they goe.

And having both their Quivers at their backe
Fild full of Arrows; Th’ one of fattall steele,
The other all of gold; *Deaths shaft was black*,
*But Loves was yellow*: Fortune turnd her wheele;
And from Deaths Quiver fell a fatal shaft,
That under Cupid by the winde was waft.

And at the same time by ill hap there fell
Another Arrow out of Cupids Quiver;
The which was carried by the winde at will,
And under Death the amorous shaft did shiver:
They being parted, Love tooke up Deaths dart,
And Death tooke up Loves Arrow (for his part)."

Death proceeds to inflame with love an old man, the "weed" of *Venus and Adonis*; Cupid to discharge Death's shaft at a young man, "the flower," and

"Thinking to ease his Burden, rid his paines:
For men have griefe as long as life remaines."

The likelihood, such as it is, that Barnfield was here indebted to Shakespeare, arises not from any similarity of treatment, but from the fact that the incident is somewhat of an ex-crescence on his poem, as if the writer had got a hint and was determined to make the most of it.

2° "The *honey fee* of parting tender'd is"

*(Venus and Adonis, 538)*

is expanded to

"O would to God (so I might have my *fee*)
My lips were *honey*, and thy mouth a *Bee.*"

*(Arber, p. 8)*

3° Shakespeare uses "cabinet" of a lark's nest *(Venus and Adonis, 854)*, and Barnfield, of an arbour, in a passage which recalls *Venus and Adonis*, 239: "Then be my deer, since I am such a park."
"I would make Cabinets for thee (my Love):  
Sweet-smelling Arbours made of Eglantine  
Should be thy shrine, and I would be thy Dove."  
(Arber, p. 8)

4° In The second Dayes Lamentation of the Affectionate Shepheard, Barnfield seems to use the word "gripe" of some English bird of prey:

"Wilt thou set springes in a frostie Night,  
To catch the long-billd Woodcocke and the Snype?  
(By the bright glimmering of the Starrie light)  
The Partridge, Phæsant, or the greedie Grype?"

This is possibly an echo of Lucrece, 543.

5° "Musit," for "muse," in  
"The many musits through the which he goes,"  
(Venus and Adonis, 683) may have suggested  
"Or with Hare-pypes (set in a muset hole)  
Wilt thou deceive the deep-earth-delving Coney?"  
(Arber, p. 13)

6° Venus and Adonis, 157–162:  
"Is thine own heart to thine own face affected? . . .  
Narcissus so himself himself forsook,  
And died to kiss his shadow in the brook;"

and ibid. 1. 11:  
"Nature that made thee with herself at strife."

Cf. Affectionate Shepherd (Arber, p. 19):  
"Be not too much of thine own Image doting:  
So faire Narcissus lost his love and life.  
(Beauty is often with itself at strife.)"

7° Venus and Adonis, 815–816:  
"Look, how a bright star shooteth from the sky,  
So glides he in the night from Venus' eye . . .  
Whereat amaz'd" . . .

Cf. Barnfield, Cassandra, Jan. 1595 (Arber, p. 71):  
"Looke how a brightsome Planet in the skie,  
(Spangling the Welkin with a golden spot)  
Shoots suddenly from the beholders eie,  
And leaves him looking there where she is not:  
Even so amazed Phoebus" . . .
INTRODUCTION

8° Lucrece, 124-126:

"Now leaden slumber with life’s strength doth fight,
And every one to rest themselves betake,
Save thieves and cares and troubled minds that wake."

Cf. Cassandra (Arber, p. 78):

"Now silent night drew on; when all things sleep,
Save theeves and cares; and now stil mid-night came."

9° Venus and Adonis, 359, 360:

"And all this dumb play had his acts made plain
With tears, which chorus-like her eyes did rain."

Cf. Cassandra (Arber, p. 79):

"Thus ended shee; and then her teares began
That (chorus-like) at every word down rained.
Which like a paire of christall fountaines ran,
Along her lovely cheekes."

These correspondences may seem slight in themselves, but it should be remembered that they are found only in poems published soon after Venus and Adonis, viz. in 1594 and 1595; and also written in the same metre or in that of Lucrece; not in Cynthia (1905), which is in the Spenserian stanza, or in the Sonnets, or in the Ode, “Nights were short,” all published in 1905, or in the Encomion of Lady Pecunia and other poems of 1598.

Secondly, like those unmeaning thefts imputed by Macaulay to Robert Montgomery, they are not conveyed cleanly, and seem out of place in their new home. No. 2° is an exception, but No. 6°, “Beauty is often with itself at strife,” is hardly intelligible.

In No. 7°, Barnfield seems to have combined information on different subjects; if his brightsome planet had been one of the usual kind, it could not have shot suddenly, nor, if it had been a meteor, could it have spangled the welkin with a golden spot.

In 8°, “thieves” as used by Shakespeare at once suggests Tarquin, of whom Chaucer also writes: “And in the nyght ful thefely gan he stalte,” but there is nothing appropriate in its use by Barnfield, for Cassandra is in prison.

In 9°, Shakespeare leads up to “chorus-like” by the “dumb play” of the previous line. The tears of Venus may be compared to a chorus because they flowed, as a chorus speaks, at intervals: she looks and weeps and looks again;
but whether this be so or not, her tears are, like a chorus, the interpreters of the dumb shew of her looks. Barnfield's "tears" are not needed: words are their own interpreters; and tears that rained down at every word would be mere interruptions, catcalls rather than choruses.

Barnfield was, however, an admirer, if not a producer, of good work. As he was the first to imitate *Venus and Adonis*, so in his *Cynthia* (published in 1595) he was the first to imitate the metre of the *Faerie Queene*; and Shakespeare was the last and Spenser the first of those celebrated in his *Remembrance of some English Poets* (1598). But it is not only by admirers of *Venus and Adonis*, or in the years immediately succeeding its publication, that we are furnished with evidence of its popularity. Allusions, paraphrases, quotations and misquotations occur in various plays, and occasionally such references are no more respectful than those to old Jeronimo. In *The Returne from Pernassus*, Pt. i. (1600), ten lines are quoted by a certain Gullio who declares he will have Shakespeare's picture in his study, and his *Venus and Adonis* under his pillow, "as wee reade of one (I do not well remember his name, but I am sure he was a kinge) slept with Homer under his bed's heade."

It is this same Gullio who says a little later: "Let this duncisfed worlde esteeme of Spencer and Chaucer, I'le worshipp sweet Mr. Shakspere," and the words have sometimes been accepted as serious criticism. Later still, in Heywood's *Fayre Mayde of the Exchange* (1607), Bowdler, whose wisdom is as the wisdom of Gullio, and who never reads anything but *Venus and Adonis*, attempts to win the affections of his beloved by repeating, with appropriate gestures, the lines:

"Fondling I say, since I have hemd thee heere,  
Within the circle of this ivory pale," etc.

His comment on his failure is as follows:

"Why what could I doe more? I look'd upon her with judgement, the strings of my tongue were well in tune, my embraces were in good measure, my palme of a good constitution, onely the phrase was not moving; as for example, Venus her selfe with all her skill could not winne Adonis, with the same words; O heavens? was I so fond then to think I could conquer Mall Berry? O the naturall influence of my own wit had been far better."

Such things are tributes, like caricatures in *Punch*, and to these may be added the increasing use of the metre. This metre, decasyllabic lines with the beat on the even syllables
INTRODUCTION

and riming ababca, is that of the last six lines of the Shake-
sperean sonnet, previously written by Surrey and others. Its
use in independent stanzas was comparatively rare, rarer
indeed than might be gathered from the language of books
of the time on prosody, for provided the rimes were in the
same order, stanzas with lines of six, eight, or ten syllables
were all classed together. Thus James vi. of Scotland, in
his Reulis and Cantelis of Scottis Poesie (1585), introduces
an example of a stanza of octosyllabic lines (the metre of
xix. in The Passionate Pilgrim), with the words: “In matteris
of love, use this kynde of verse, quhilk we call Common Verse,”
and adds, “Lyke verse of ten fete [i.e. ten syllables], as this
is of aucth, ye may use lykewayis in love materis.” Gascoigne,
in Certayne Notes of Instruction (1575), had already spoken
of the ten-syllabled form as little used. “There is also,” he
says, “another kinde [of verse] called Ballade, and thereof
are sundrie sortes: for a man may write ballade in a staffe
of sixe lines, every line conteyning eighte or sixe syllables,
whereof the first and third, second and fourth do rime acrosse,
and the fifth and sixth do rime togethier in conclusion. You
may write also your ballad of tenne syllables rymyng as
before is declared, but these two [viz. those of six or eight
syllables] were wont to be most commonly used in ballade,
which propre name was (I thiinke) derived of this word in
Italian Ballare, which signifieth to daunce. And in deed
those kinds of rimes serve best for daunces or light matters.”
Curiously enough, it was this metre, “best for daunces or
light matters,” that Whetstone chose for his “Remembrance
of the wel imployed life and godly end, of George Gascoigne
Esquire” (London, 1577).

Gascoigne himself had used it for some of the shorter
poems in each of the three divisions, Flowers, Hearthes, and
Weedes of his Posies (1575); and ten years later Peele for
The Device of the Pageant. There is a single clumsy stanza
in Webbe’s Discourse of English Poetrie (1586), and in the
next year it is the metre of two poems of some length by
Nicholas Breton, The Pilgrimage to Paradise and The Coun-
tesse of Penbrookes Love (1592). We can hardly include Fulke
Greville’s Treatie of Humane Learning, or Treatie of Warres,
his Treatise of Monarchie, or his Treatise of Religion, though
these are chiefly in this metre, for they were not published
till 1633.

There are other examples, but not many. If we omit
Chaucer’s Lenvoy to Womanly Noblesse, six lines, of which
the last two rime to the first and third, and which was not
published till 1894, Spenser was the first great poet to use
INTRODUCTION

it: it is the metre of the seventeen stanzas of the 1st Eclogue of The Shepheard's Calender, of part of its 8th Eclogue, of The Teares of the Muses and of Astrophel. Two stanzas occur in Shakespeare's Love's Labour's Lost, i. i. 149-161; and there are a few in the play of Selimus. But there is nothing which can strictly be called a narrative poem or supposed to have had much influence in popularising the metre. There was, however, a poem of Lodge's which might have done so, but it was by no means popular itself, though it deserves separate treatment because it has sometimes been regarded as the source or model of Venus and Adonis. This is Scillaes Metamorphosis, usually called by its running title Glaucus and Scilla, published in 1589. The metre of the two poems is the same. Both have their origin in classical mythology and contain incidents and discourses not to be found in the original fables. In both a female labours for the love of a reluctant male, and there are one or two minor resemblances of thought or imagery. Here the likeness ends. If it were not for his charming lyrics, Lodge might be thought to have had no ear for sound or rhythm, or at least for anything higher than monotony and the smoothness that comes by imitation. There is neither the movement nor the pause of passion in the lines in which his characters assure us that their hearts are torn and shaken. His images and illustrations are such as might to-day be gathered in the British Museum, results of research rather than experience; and he is quite capable of representing ridiculous situations as pathetic. There is neither plot nor purpose in his poem, but it has, at least, a framework. The author represents himself as strolling, a pilgrim of love, on the banks of the Isis, where he is joined by the sea-god, Glaucus, wounded by Cupid and rejected by Scylla. Here, as if in response to invitations, there arrive in succession four parties of goddesses with their attendants. The description of each company is followed by a monologue in which for the most part Glaucus laments or is comforted. There are five incidents. (1) Glaucus swoons and is restored to physical health by moly, amaranthus, and Ajax' flower. (2) At the instance of Thetis, his infatuation for Scylla is cured by Cupid, whose second arrow, like that of Douglas of old, enters precisely the hole made by the first, "a furious dart he sent Into that wound which he had made before." (3) Cupid wounds Scylla. (4) Scylla makes love to Glaucus without reserve or success; and the assembly retires in inverse order, the last first. (5) Glaucus and the author, "horsed" on dolphins, are in time to hear Scylla's lamentations answered by Echo, and to
watch her metamorphosis. She is bound and led into the rocks of Sicily by the personifications "Furie and Rage, Wan-hope, Dispaire and Woe."

"hir lockes
Are chang'd with wonder into hideous sands
And hard as flint become her snow-white hands."

And yet she moves:

"The waters howle with fatall tunes about her,
The aire doth scowle when as she turnes within them."

Like the metamorphosis, the description is incomplete; hair of sand, and hands of flint, and motion. The mind's eye rising from sand to rock pauses, but we are left with the uneasy feeling that Fradubio transformed but not inverted was in better case.

The passages which are supposed to have aided Shakespeare are as follows (I quote from the Hunterian Club's Reprint of the first edition):

1. "He that hath scene the sweete Arcadian boy
   Wiping the purple from his forced wound,
   His pretie teares betokening his annoy,
   His sighes, his cries, his falling on the ground,
   The Ecchoes ringing from the rockes his fall,
   The trees with teares reporting of his thrall:"

   And Venus starting at her love-mates crie,
   Forcing hir birds to hast her chariot on;
   And full of griefe at last with piteous eie
   Seene where all pale with death he lay alone,
   Whose beautie quaild, as wont the Lillies droop
   When wastfull winter windes doo make them stoop:

   Her daintie hand addrest to dawe her deere,
   Her roseall lip alied to his pale cheeke,
   Her sighes, and then her lookes and heavie cheere,
   Her bitter threats, and then her passions meeke;
   How on his senseles corpes she lay a crying,
   As if the boy were then but new a dying."

   Cf. Venus and Adonis, 1027–1128.

2. "Themis that knewe, that waters long restrained
   Breake forth with greater billowes than the brookes
   That sweetly float through meades with floures distained,
   With cheerefull laies did raise his heavie lookes;
   And bad him speake and tell what him agreev'd:
   For griefes disclos'd (said she) are soone releev'd."
INTRODUCTION

Cf. *Venus and Adonis*, 329–334:

“For lovers say, the heart hath treble wrong
When it is barr’d the aidance of the tongue.

An oven that is stopp’d, or river stay’d,
Burneth more hotly, swelleth with more rage:
So of concealed sorrow may be said;
Free vent of words love’s fire doth assuage.”

3. “An yvorie shadowed front, wherein was wrapped
Those pretie bowres where Graces couched be:
Next which her cheekes appeerd like crimson silk,
Or ruddie rose bespred on whitest milk.”

Cf. *Venus and Adonis*, 589, 590:

“a sudden pale,
Like lawn being spread upon the blushing rose.”

4. “Eccho her selfe when Scilla cried out O love!
With piteous voice from out her hollow den
Returnd these words, these words of sorrow,(no love)
No love (quoth she) then fie on traiterous men,
Then fie on hope: then fie on hope (quoth Eccho)
To everie word the Nymph did answere so. . . .

Glaucus (quoth she) is faire: whilst Eccho sings
Glaucus is faire: but yet he hateth Scilla
The wretch reportes: and then her armes she wrings
Whilst Eccho tells her this, he hateth Scilla,
No hope (quoth she): no hope (quoth Eccho) then.
Then fie on men: when she said, fie on men.”

Cf. *Venus and Adonis*, 833–852:

“‘Ay me!’ she cries, and twenty times, ‘Woe, woe!’
And twenty echoes twenty times cry so. . . .

She says ‘’Tis so:’ they answer all ‘’Tis so;’
And would say after her, if she said ‘No.’”

Whatever Shakespeare may have borrowed, it was not the art of story-telling. *Glaucus and Scilla* is in the strictest sense incoherent; no incident or situation draws on or grows out of another. The faults are not those of immaturity but of incompetence, of an imagination that can only work piece-meal. Lodge makes his stanzas as a coalheaver makes cart-loads, successive shovelfuls with the same swing. There is a
certain uniformity of material and workmanship, but of inter-
dependence and correlation of parts there is nothing. A
house so built might be judged by a brick. In reading
Shakespeare, we have an impression of unity and design and
a sense of expectation continually satisfied and continually
renewed. Scene and situation are treated with the simplicity
and completeness of art made perfect by experience. Nothing,
in his own phrase, lives to itself. Attitude, gesture, movement,
trifling as they may seem, are all significant, giving life and
meaning, till the reader sees the image and feels the passion;
and, in addition to this, they have the subsidiary but most
important function of aiding in the construction of the
narrative, of continuing its sequence and maintaining its
interest. They serve as links and finger-posts. To give a
humble illustration, if a hand is extended, we expect some-
ting to follow, a blessing, it may be, or a greeting; if we
read of a clenched fist, we expect that a blow will be inflicted
or warded. A hint suffices for a promise or a threat, and if
nothing happens we feel defrauded; still more so, if something
happens which could not possibly have been foreseen. This
is Lodge's way, but it is not Shakespeare's. In Lodge, action
and attitude are treated conventionally, and serve as padding.
Compare, for example, Venus and Adonis 319-354 with the
opening stanzas of Glaucus and Scilla. In the former we can
follow the movements of Adonis as he tries to catch his horse
and fails. He is left behind, and sits down flushed and angry.
He sees Venus returning, pulls down his hat, and ostenta-
tiously stares at the ground while "all askance he holds her
in his eye." Venus comes stealing back, and kneels beside
him, with one hand raising his hat, with the other making
dimples in his cheek. Image rises after image in the reader's
mind. There is nothing wanting or incongruous. But in
Glaucus and Scilla action and expression are for the most
part conventional poses: Scylla in distress wrings her arms,
Glaucus folds and unfolds his. But the actions described
have no bearing on the story, and the changes are as sudden
and inexplicable as conjuring tricks.

The poem is written as an excerpt from an autobiography:
"Walking alone . . . Within a thicket near to Isis floud . . .
The Sea-god Glaucus . . . before my face appears." There is
no surprise, no greeting, not a word to show how Lodge got
out of his thicket or how Glaucus got in. There is merely
a couplet on the queer clothes of the god,

"For whom the Nimphes a mossie coate did frame,
Embroadered with his Scillas heavenly name,"
and the poem continues:

"And as I sat under a Willow tree,
The lovelie honour of faire Thetis bower,
Reposd his head upon my faintfull knee."

No clue of reason or imagination has guided us to the new situation; and something may be said against it; for there is a touch of reproach in the word "faintful," as if Glaucus had taken advantage of his helplessness to creep under the lee of his gaberdine. Still, the attitudes are definitely those of mother and child, consoler and consoled. It will be easy for Lodge to glance an eye of pity, to smooth the curls, to bend and whisper. In an instant we are undeceived. Action and utterance are confined to the reposer:

"And when my teares had ceasd their stormie shower,
He dried my cheeke, and then bespake him so,
As when he waild I straight forgot my woe."

Here the gulf between quiescence and effort is unbridged. It is as if, instead of reclining, the god had been crouching for a spring. The action is incompatible with the position. But the succeeding line asserts that he wailed. This, if he had not moved in the meantime, would be recognised as both appropriate and easy. Must we then understand the drying of cheeks as a passing incongruity of accident or impulse and the wail as a return to nature? Let us speak not out of lame surmises but from proof. There is no wail. Lodge in the next four stanzas confutes his own assertion; for Glaucus merely moralises and prescribes: a waller is more condoling. He takes as his subject inconstancy. Change is the common lot. From nature and books, sunrise and pomp with their attendant cloud and disaster, as also from the Schoolmen's cunning notes

"Of hearbs, of metall, and of Thetis floates
Of lawes and nurture kept among the bees,"

his hearer is desired to

"Conclude and knowe times change by course of fate."

The discourse ends with the words:

"Then mourne no more, but moane my haples state."

As doctor and patient were suffering from the same disease, this is surely a most lame and impotent conclusion.

Throughout, some inconsistency or inconsequence dissipates
INTRODUCTION

the illusion and defeats the purpose. One of the best lines is spoilt by a word:

"And shippes shall safely saile whereas beforne
   The ploughman watcht the reaping of his corne."

Why should he plough and not reap?

Again, though we are evidently intended to sympathise with Glaucus, he is yet represented as asking the surrounding sea-nymphs whether they had not loved him and loved in vain:

"Was any Nimph, you Nimphes was ever any
   That tangled not her fingers in my tress?
Some well I wot and of that some full many
   Wisht or my faire, or their desire were lesse.
   Even Ariadne gazing from the skie
   Became enamorde of poore Glaucus eye."

Even the passages from which Shakespeare may have caught a hint are deformed. To Scylla's "O Love," Echo replies "No love," though in addition to Ovid, Lodge had a sufficient model in the echo song of Gascoigne's *Princely Pleasures of Kenilworth Castle*, where Echo, so to say, repeats no more than she hears.

Once more, while Venus's endearments are indefensible, she is, as compared with Scylla, circumspect and discreet. Her sport, as she reminds Adonis, "is not in sight." But Scylla's sighs, vows, tears, blushes, whisperings are sighed, vowed, wept, blushed, whispered before gods and men.

"Lord how her lippes doo dwell upon his cheekes;
   And how she lookes for babies in his cies."

Yet there are present, in addition to her victim Glaucus and his friend the author, Themis and the sea-nymphs, Thetis and her train of attendants, Venus and Cupid, andPalemon with the Tritons. Such is the work of a man writing without either the assistance or the control of the mind's eye or the mind's ear. There is not a ripple on the verse. The reader passes from line to line and from stanza to stanza with an indifference as unbroken as its own fluidity.

Whether Shakespeare was or was not indebted to Lodge for hints as to metre, subject, treatment, or an occasional thought or fancy, is a question of little moment. If he was, his *Venus and Adonis* was written later than 1589, or when he was twenty-five years of age and upwards; for Shakespeare was probably born early in 1564. But such external evidence can at best confirm what is proved by the quality of the
poem. To regard it as the work of a boy lisping in numbers, even if we suppose it changed and completed for a patron in later days, is to be deaf as well as blind. Some writers indeed have gone so far as to imply that the descriptions of the country, of hare and horse and hound, could only have been written in the early days of Stratford, as if a poet could not reach beyond the experience of the moment, or describe more than his immediate surroundings. A mind such as Shakespeare's fed and furnished with an inexhaustible supply of life-like impressions by a memory capable of instantaneous service would account for every description, every hint and allusion, even if he had been in no real sense a sportsman at all. In fact, good and accurate work in this kind was accomplished by Topsel in prose and by Gascoigne in verse, though Topsel admits that he was indifferent to sport, and Gascoigne's shooting was, on his own showing, a standing joke, and their sympathies, like Shakespeare's, were less with the pursuer than the pursued. It is not impossible that Shakespeare's skill in woodcraft has been exaggerated. Tradition states that he was a poacher, not that he was a master-poacher or expert. More fortunate-unlucky than Gascoigne, he could strike a doe, but to bear her cleanly by the keeper's nose was not always within his power.

_Venus and Adonis_ may not be a great poem, but a poem it certainly is, and if almost uniform excellence of treatment and occasional splendour be admitted in evidence, it is greater than any poem of any other poet of the century except Spenser. There is in it much that even Spenser could not have written; his best work falls short of this in vigour and coherence of narrative and in the indescribable felicity of a rhythm which, amid all its changes, unfailingly responds to the sense and feeling of the words.

The perfection of Spenser's verse gives to his poems the beauty of fairyland and of dreams, and the perfection of Shakespeare's adds to the sense of reality, because without imitative tricks and artifices it is so admirably appropriate. His least effective lines, _e.g._ "'I am,' quoth he, 'expected of my friends,'" are at least true to nature.

Swinburne, indeed, has said of Shakespeare that "if we put aside the Sonnets, we must admit that he never did anything in rhyme worth _Hero and Leander_," but in Swinburne's own narrative poems the narrative itself is the least conspicuous of their merits, and in his imagination Marlowe's poem may have "stood up re-created," transfigured to all that it might have been had its author lived to refashion and complete it.
INTRODUCTION

As it stands, though there are in it passages that for free movement and beauty can hardly be overpraised, these are but scattered lights. Judged as a whole, it is a magnificent patchwork, made up of descriptions of persons, or of the clothes of persons, who do little or nothing, and of places where little or nothing happens. In the intervals between these, the verse flags or labours. Unessentials or impossibilities are described at inordinate length and great opportunities neglected. The actual crossing of the Hellespont is related without suggesting any sound or freshness of sea or air, or any effort or eagerness of the swimmer; there is not a glimpse of the hope that sustains or the light that guides him. The whole of it is not worth the brief image of the Hebrew, "as he that swimmeth spreadeth forth his hands to swim." Our eyes are distracted from Leander to the unwieldy gambols of Neptune, wallowing about him with unsought endearments or unprovoked violence. It is by no means a delightful duty to dwell mainly on defects in the work of a poet who, in the words of Swinburne,

"First gave our song a sound that matched our sea."

In the presence of its beauties its faults are easily forgotten. If it were not that it has been regarded as among the very chief of Shakespeare's models, its weakness or its greatness, absolute or relative, would hardly concern us here; but its defects must be adequately realised if we are to form a reasonable estimate of its influence, supposing its influence to have been felt. That Shakespeare had even read it so early as in Marlowe's lifetime, it would be difficult to prove. In an age when MSS. circulated freely, it is not unlikely that he had, and if so, his independence of mind is all the more remarkable. He was not moved by its evil example to relax his powers of conceiving a large scheme, and of so selecting and ordering a multitude of thoughts and incidents that his narrative moves in a natural and harmonious course unchecked and unblemished by any trace of negligence or fatigue.

Passages from Hero and Leander are given below with references to Dyce's one-volume edition of Marlowe. The corresponding passages in Venus and Adonis are referred to by line:

1. "To please the careless and disdainful eyes
   Of proud Adonis."
   (p. 279 b; Venus and Adonis passim)
INTRODUCTION

2. "Those orient cheeks and lips excelling his
   That leapt into the water for a kiss
   Of his own shadow."
   (p. 280 a; Venus and Adonis, ll. 161, 162)

   This may have caused Shakespeare to think that Narcissus
   was drowned.

3. "Why art thou not in love and lov'd of all?
   Though thou art fair yet be not thine own thrall."
   (280 b; Venus and Adonis, ll. 156-160 and 837)

4. "Fair Cynthia wish'd his arms might be her sphere;
   Grief makes her pale because he moves not there."
   (280 a; Venus and Adonis, ll. 725, 726)

5. "Rose-cheek'd Adonis." (280 b; Venus and Adonis, l. 3)

6. "Thence flew Love's arrow with the golden head."
   (281 b; Venus and Adonis, l. 947)

7. "dark night is Cupid's day."
   (281 b; Venus and Adonis, l. 720)

8. "then treasure is abus'd
   When misers keep it: being put to loan
   In time it will return us two for one."
   (282 a; Venus and Adonis, l. 768)

9. "a fruitless cold virginity."
   (283 a; Venus and Adonis, l. 751)

10. "And like light Salmacis, her body throws
    Upon his bosom, where with yielding eyes
    She offers up herself a sacrifice
    To shake his anger, if he were displeas'd."
    (285 b. The courtship of Adonis by Venus re-
     sembles that of Hermaphroditus by Salmacis)

11. "For as a hot proud horse highly disdains
    To have his head controll'd, but breaks the reins,
    Spits forth the ringled bit, and with his hoves
    Checks the submissive ground; so he that loves
    The more he is restrain'd, the worse he fares."
    (286 b, 287 a; Venus and Adonis, l. 263, etc.)

The reputation of Venus and Adonis as a poem has
suffered from the presence of certain lines which offend equally against good manners and good taste. These can only be regretted. They cannot be wholly explained either by the character of the subject or by the coarseness of the age. Spenser occasionally offends against good taste in passages which are as the "musty chaff" to which Coriolanus likened his fellow-citizens, but his offences are of a different kind, and he writes as a moralist and in defence of virtue. Barnfield excused his own tacenda on the ground that he was imitating Virgil, but Ovid's descriptions of Venus and even of Salmacis are comparatively inoffensive.

Marston defended his Pygmalion as a kind of illustrative satire on the malpractices of others, but this defence will not serve for Shakespeare and did not save Pygmalion from the flames. I can only suggest that what is objectionable in Venus and Adonis is due to the intrusion into poetry of the spirit of epigram. The tone is that of Epigrams by J. D. which was burnt by authority, of Guilpin's Skialetheia, and of much of the same sort in Ben Jonson and Herrick. This at least may fairly be said of the worst parts of Venus and Adonis, that they do not represent unbridled passion in a favourable light. As provocatives and incentives they are easily distanced by at least one description in Hero and Leander, not to mention the imitation of this in Pygmalion.

But however trifling the subject and regrettable certain incidents and the emphasis with which they are treated, Venus and Adonis has great merits. Had it been written by any other than the author of Othello and Lear, it would not have been so unduly neglected, but if the nature of the poem does not excuse its coarseness, it at least accounts for the absence of sublimities. There was neither need nor opportunity for such a passage as the words of Coriolanus to his child:

"that thou mayest stand
To shame invulnerable and stick i' the wars
Like a great seamark standing every flaw
And saving those that eye thee";

or for the wonderful line in the Sonnets:

"Bare ruin'd choirs where late the sweet birds sang."

Non nunc, as Horace has wisely said, erat his locus. What is fit and proper has been given in full measure. Great lines, no doubt, do not make a great poem, but only a great poet can write them; and few poems contain so many lines so
beautiful that it is impossible to forget them. It may be convenient, though perhaps hardly necessary, to cite here a few that would do honour to any poet.

"Thus he that overru'd I oversway'd
Leading him prisoner in a red rose chain;"

a line so delicately beautiful in rhythm that the slightest change, the mere hyphenning of the words red rose, and the consequent lightening of the stress on the latter, is a serious blemish.

Even lines which like the following are no more than the expression of a graceful fancy have a perfection of their own:

"Full gently now she takes him by the hand,
A lily prison'd in a gaol of snow."

O, si sic omnia! And again:

"Look how a bright star shooteth from the sky,
So glides he in the night from Venus' eye."

And this:

"Who doth the world so gloriously behold
That cedar tops and hills seem molten gold."

And what a world there is of others! One more may be added, if only on account of the light it sheds either on the authorship of the parallel passage in Titus Andronicus or on the marvellous development of Shakespeare's powers, as if a crow should become a skylark and sing at heaven's gate. It is the description of hounds in full cry.

"Then do they spend their mouths: Echo replies
As if another chase were in the skies."

The fancy is the same as in the speech of Tamora to Aaron (II. iii. 17–20):

"And while the babbling echo mocks the hounds
Repeating shrilly to the well-tuned horns,
As if a double hunt were heard at once,
Let us sit down and mark their yelping noise."

Sound it, doth it become the mouth as well? With our modern pronunciation the line in italics would approximate in tone to the moanings of a sick cow; with the pronunciation of the Elizabethans, the resemblance is complete. In the
INTRODUCTION

former, the very cry is suggested without any trace of artifice or mimicry; there is no repetition of the sounds except what is necessary for the rime. In the latter, the sounds themselves are low and inappropriate; they are repeated and are bedded in consonants; and the rhythm sticks and stumbles. Not only is the ear defrauded but also the eye. The words "were heard" reinforced by "Let us sit down," pin the whole scene to a spot of earth, and leave us with the impression of a seat upon the ground rather than of infinite movement through infinite space. The other sounds like what it is: it moves with the freedom and sweep of a bird; it opens the heavens above us as in a vision of the flying huntsman or of Gabriel's hounds,

"Doomed with their impious lord, the flying hart,
To hunt forever in aerial grounds."

On the whole, the lines in the play seem less like an early effort of genius to fly than the assured step of mediocrity, resolute and mature. Without wishing to dogmatise where there can be no proof, I should be inclined to set them down as the work of a man confident in assigning to inspiration his mastery over metrical prose. The marvel is, not that a few dull lines should have been written by Shakespeare in his haste, but that having a great opportunity he should have missed it, and that failing here he should yet have been so entirely successful in that later speech of Tamora's:

"King, be thy thoughts imperious, like thy name," etc.

In the interesting Introduction to Griggs's Facsimile of Venus and Adonis, it is suggested that of the two great influences affecting English poetry in the sixteenth century, viz. Latin and Italian, Shakespeare, with Marlowe to guide him, deliberately and exclusively submitted to the former, thus choosing, as was natural, the human and vital in preference to the allegorical and fantastic. It is needless to repeat what has there been excellently said. I would merely add, by way of supplement or caution, that there were other influences at work, e.g. French, that Latin and Italian were sometimes translated into English not from the originals but from French translations, a circumstance that would naturally tend to obscure their native qualities, and that probably Shakespeare was influenced by the prose as well as by the poetry of his contemporaries. Classical literature, in particular, seems to have affected Shakespeare much as it affected Keats, not as it affected, for example, Ben Jonson. It was
INTRODUCTION

an influence on the subject rather than on the style and treatment. *Venus and Adonis*, like *Lucrece*, is a Latin story, *i.e.* Latin in title and origin, but Shakespeare replanted the exotics in English soil. Details and illustrations are English, the scenery, the hunt, the rush-strewn floor, the references to the plague, to law, to chivalry, and so forth. When foreign influence extends little further than to the plot, it is possible to divide too strictly different ages and different nationalities. In Painter’s *Palace of Pleasure*, as previously in the *Gesta Romanorum*, Latin and Italian tales appeared in the same volume. Translation too was a great leveller, and even Painter sometimes used a French version. We cannot say that Greene wrote under Hebrew or Hellenic influence because he expanded the apocryphal *History of Susannah*. In fact, this story of Greene’s which he entitled *A Princelie Mirroure of Peereles Modestie*, is especially interesting in this connection; for, not being derived from any of the usual sources, it bears no traces of its peculiar origin, and might stand as a typical novel of the time. Its resemblances to *Lucrece* will be noticed hereafter. What concerns us here is the plan and framework. It seems not to have been noticed that in these respects Elizabethan novels and Elizabethan narrative poems are precisely similar. In both, the plot is of the slightest. The few incidents are held apart by soliloquies, or by debates or conversations usually confined to two persons, and consisting of set speeches. Soliloquies and speeches alike are for the most part *loci communes*, their subjects being love, time, death, friendship, etc. The simplest assertion is copiously illustrated by parallels from history and tradition, or by similes invented or borrowed from the animal, vegetable, and mineral worlds. The style is animated by figures of speech, and the alliterations are elaborate and frequent. Such is Greene’s *Mirroure of Modestie*, and such in great measure is Shakespeare’s *Venus and Adonis*. But in other writers the elements are more obtrusive than in Shakespeare. What in others is visible padding, or affectation, is in him natural growth, for he makes us feel and see; and to the motive power of imagination and sympathy he has added the rarer virtues of discretion and restraint. Thus, in illustrating concealed sorrow, he contents himself with two examples, the oven stopped and the river stayed, whereas Lily in a similar passage has four. It must, however, be admitted that he sometimes yields to the prevailing taste, as in II. 415-420 and 458-462. Ovid offends in the same way, but in comparison with the Euphuists both he and Shakespeare are miracles of temperance.
INTRODUCTION

In general, Shakespeare is distinguished from his contemporaries, not by the introduction of any novelty of framework or ornament, but by his skill and moderation in the use of what was customary. He delivers a plain, unvarnished, or at least not over-varnished, tale, and does not divert attention from his subject by exposing to admiration his own ingenuities and erudition. When he affects the letter, it is not because it argues facility. His success does not seem to arise from the mere pruning of redundancies so much as from the thorough realisation of the matter in hand and the consequent sense of what is fitting. Other writers try to exhaust a topic. Shakespeare’s speeches are never monographs, and are rarely inappropriate. His Adonis may exhibit a precocious wisdom, as in asking “Who plucks the bud before one leaf put forth?” but this is far removed from the blunt complacency of the corresponding words in Constable’s poem: “Tender are my years, I am yet a bud.” I have appended this poem of Constable’s, as an interesting example of contemporary treatment of one of Shakespeare’s subjects, to the extracts from Spenser and Golding which seem to be the sources of Venus and Adonis. It is now regarded as an imitation, but Malone thought otherwise, though, like the good scholar he was, he did not mistake his prepossessions for evidence. His words are: “I am persuaded that the Sheepheard’s Song of Venus and Adonis, by Henry Constable, preceded the poem before us. Of this, it may be said, no proof has been produced; and certainly I am at present unfurnished with the means of establishing this fact, though I have myself no doubts upon the subject.”

Constable differs from Shakespeare in introducing references to Myrrha. Her story is given by Ovid, who, however, represents Adonis as the willing lover of Venus. His passionless nature or age, as depicted by Shakespeare, would seem to preclude any allusion to his parentage, and Shakespeare has none (ll. 203, 204 are too general to count); but if Constable was the later writer and the imitator of Shakespeare, it may seem strange that he should in this respect have deserted his guide. But it would, on the other hand, be still stranger if Shakespeare had chosen for his first poem so ungainly a model.

Though from Chaucer onwards there were many allusions to the story, Shakespeare was probably the first English poet to make it the subject of a separate poem. There were, however, several such poems or plays in Latin, Italian, French, and Spanish, as well as translations of Bion’s Elegy on Adonis. Malone had long ago quoted from the Latin
INTRODUCTION

poem, *De Adoni ab Apro Interempto*, by Antonius Sebastianus Minturnus, the boar's apology (borrowed from Theocritus) for the wound as a rough kiss:

"... iterum atque juro iterum,  
Formosum hunc juvenem tuum haud volui  
Meis diripere his cupidinibus  
Verum dum specimen nitens video,  
(Æstus impatients tenella dabat  
Nuda femina mollibus zephyris)  
Ingens me miserum libido capit  
Mille suavia dulcia hinc capere,  
Atque me impulit ingens indomitus."

And to the name of Minturno, Mr. Sidney Lee has added those of Alciati and Sannazaro as among the Italian authors of Latin poems on Adonis; see note i, p. 21, of his Introduction to the Oxford Facsimile, from which I cite the following list of titles and names of authors, and to which I can only refer my readers for further particulars.


**French:**—Bion's Elegy translated by Melin de St. Gelais, 1547; *Adonis, ou la Chasse du Sanglier*, before 1574, by Jean Passerat; *Adonis*, 1579, a tragedy by Gabriel le Breton, an allegorical elegy on the death of King Charles IX. of France, who died in 1574.

**Spanish:**—*Fabula de Adonis*, 1553, by Don Diego Hurtado de Mendoza; *Llanto de Venus en la muerte de Adonis*, 1582, by Juan de la Cueva; *Venus en la muerte de Adonis*, a sonnet by Juan de la Argüijo, who died in 1629; and *Adonis y Venus*, before 1600, a tragedy by Lope de Vega.

And there were others. "There are," says Mr. Sidney Lee, "too many details peculiar to Shakespeare's poem and to its Italian predecessors, to preclude the suggestion that Shakespeare was acquainted with the latter and absorbed some of their ornaments and episodes. The deliberate setting of the scene of *Venus and Adonis* amid flowers blooming under the languorous heat of summer skies is outside the scheme of the Latin or Greek poets. Yet this is a feature common to the work of Shakespeare and the Italians."

Other resemblances are the execration of death (Shakespeare,
INTRODUCTION

ll. 931–954, 991–1002; and Tarchagnota, stanzas liv–lix) and its retractation, and the excuse for the boar that its attack was an embrace (Shakespeare, ll. 1110–1116; and Tarchagnota, stanza lxv).

But it is sometimes difficult to distinguish between imitations and coincidences. Ovid gives a hint that the time was summer: “Oppertuna sua blanditur populus umbra Datque torum caespes.” Death is reproached, in The Dolefull Lay of Clorinda, a lament for the death of Sir Philip Sidney, which Spenser wrote in the person of Sidney’s sister, Mary Countess of Pembroke. Both this and the preceding poem, Astrophel, are in the metre of Venus and Adonis, and in Astrophel Spenser represents Sidney as having been killed, like Adonis, while hunting, by a wound in his thigh. Of course, Spenser may have taken a hint from Tarchagnota for his “Death the devourer of all worlds delight,” etc., as he may have taken one from Gabriel le Breton, when he introduced into his Elegy the circumstances of the death of Adonis. As already mentioned, the boar’s excuse had appeared in Theocritus and in Minturno. It is perhaps worth notice that Malone had suspected the existence of Italian influence on the story of Adonis, though neither he nor Warton, whom he consulted, was able to produce any evidence in support of his guess.

The ultimate sources of Shakespeare’s poem are to be found in Ovid’s stories of Salmacis and Hermaphroditus and of Venus and Adonis, and if we except the references to Adonis’s hunting, only the last third of the poem is from the latter. The story of Narcissus and Echo (Met. iii.) may have given a hint for the allusion to Narcissus in ll. 161, 162, and for the description of Venus’s lamentation in ll. 829–852. But Ovid’s Narcissus was changed to a flower, not drowned, and such hints could have been given equally well by dozens of English books.

I do not know any classical allusion in Venus and Adonis that appears there for the first time, or is peculiar to Shakespeare. He does not seem to have been the first to combine the stories of Salmacis and Venus. Possibly the combination was in the first instance accidental. Some such picture as is described in The Taming of the Shrew (Induction, ii. 52–55) may really have represented a scene from the story of Salmacis, and being misinterpreted may have caused the youth of the victim, the bathing, and the espionage to pass into the Venus legend. This is mere conjecture, but it is a fact that all these circumstances occur in Spenser’s description of the arras of “Castle Joyeous” (Faerie Queene, iii. i. xxxiv–
xxxviii), and it is equally indisputable that they belong to the story of Salmacis and not to that of Venus.

Shakespeare was anticipated not only by Spenser, but in two points also by Marlowe and Greene, in passages quoted in the Introduction to the *Passionate Pilgrim*.

In the following summary, I include the lines in *The Taming of the Shrew*, and the anonymous and undated poems, iv., vi., ix., in *The Passionate Pilgrim*, as well as xi. by Griffin.

The wooing by Venus appears in Spenser, Marlowe, Greene, and *Passionate Pilgrim*, iv., ix., xi.; the indifference or reluctance of Adonis, in Marlowe and Greene (it is implied by Spenser, though his Venus in the end wins as well as woos), and in *Passionate Pilgrim*, iv., vi., ix., xi.; “the goodly Poole” mentioned by Golding is “a well” in Spenser, and “a brook” in *Passionate Pilgrim*, iv., vi., and in *The Taming of the Shrew*. The bathing is in Spenser and in *Passionate Pilgrim*, vi.; the espionage, in Spenser, *Passionate Pilgrim*, vi., and *Taming of the Shrew*; and as regards the youth of Adonis, in Spenser he is called “the Boy,” and in the *Passionate Pilgrim* we find such expressions as “young Adonis,” “the lad,” “unripe years” (the same phrase occurs in *Venus and Adonis*, l. 524), “the tender nibbler,” all in iv., “a youngster,” “the boy” in ix., and “young Adonis” in xi.

Now Ovid was at some pains to state that Adonis was not a boy but a man. In the *Metamorphoses* (x. 523–524), we read:

> Nuper erat genitus, modo formosissimus infans,  
> Iam iuvenis, iam vir, iam se formosior ipso est:  
> Iam placet et Veneri,”

which Golding translates:

> “[who] lately borne, became immediately  
> The beautyfullyst babe on whom man ever set his eye.  
> Anon a stripling hee became, and by and by a man,  
> That in the end Dame *Venus* fell in love with him.”

Hermaphroditus, on the contrary, when he was barely fifteen, “triba cum primum fecit quinquennia,” left his native hills and crossing through Lycia reached Caria and the pool of Salmacis. He is called neither *vir* nor *iuvenis* (Golding’s “yongman” is, in the original, *puerum*), and though Golding’s Salmacis implies that he is old enough to be married, Ovid makes her ask merely if he is engaged, and the suggestion
that he is perhaps Cupid is an evidence of youth as well as of beauty.

In addition to the general likeness between Ovid's Salmacis and Shakespeare's Venus, Ovid's Hermaphroditus and Shakespeare's Adonis, there are a few resemblances in details, which, though less convincing, seem to point in the same direction.

Adonis "blush'd and pouted in a dull disdain," Hermaphroditus "waxt red: he wist not what love was." It is said of Venus that "she kiss'd his brow, his cheek, his chin," of Salmacis that "She held him still, and kissed him a hundred times and mo," Venus says that "one sweet kiss will pay this boundless debt," and "Tis but a kiss I ask," etc., and Salmacis "desirde most instantly but this As to his sister brotherly to give hir there a kiss"; Adonis's hand, clasped by Venus, is compared to "A lily prison'd in a gaol of snow," and Hermaphroditus under water "doth glistringly appeare As if a man an Ivorie Image or a Lillie white Should overlay or close with glasse"; Adonis answers the question, "Where did I leave?" with "No matter where... Leave me," and Hermaphroditus repeats the same word, "Leave of [i.e. off]... or I am gone and leeve thee at a becke"; Venus says, "Nay do not struggle, for thou shalt not rise," and Salmacis, "Strive, struggle, wrest and writhe... thou froward boy thy fill: Doe what thou canst thou shalt not scape." The word "froward" here may, or may not, be echoed in the last word of The Passionate Pilgrim, iv. 14.

For the following extracts, added for convenience' sake, I have used the Globe Spenser, the 1909 reprint of Golding's Ovid, and Mr. Bullen's reprint (2nd ed., 1899) of England's Helicon.

Faerie Queene, III. i. 34-38

XXXIV

The wals were round about appareiled
With costly cloths of Arras and of Toure,
In which with cunning hand was pourtrahed
The love of Venus and her Paramoure,
The fayre Adonis turned to a flowre;
A worke of rare device and wondrous wit.
First did it shew the bitter balefull stowre,
Which her essayd with many a fervent fit,
When first her tender hart was with his beautie smit.
XXXV

Then with what sleights and sweet allurements she
Entyst the Boy, as well that art she knew,
And wooed him her Paramoure to bee,
Now making girlonds of each flowre that grew,
Now leading him into a secret shade
From his Beauperes, and from bright heavens vew,
Where him to sleepe she gently would perswade,
Or bathe him in a fountaine by some covert glade:

XXXVI

And whilst he slept she over him would spred
Her mantle, colour'd like the starry skies,
And her soft arm lay underneath his hed,
And with ambrosiall kisses bathe his eyes;
And whilst he bath'd with her two crafty spyes
She secretly would search each daintie lim,
And throw into the well sweet Rosemaryes,
And fragrant violets, and Paunces trim;
And ever with sweet Nectar she did sprinkle him.

XXXVII

So did she steale his heedelesse hart away,
And joyd his love in secret unspyde:
But for she saw him bent to cruell play:
To hunt the salvage beast in forrest wyde,
Dreadfull of daunger that mote him betyde,
She oft and oft adviz'd him to refraine
From chase of greater beastes, whose brutish pryde
Mote breede him scath unwares; but all in vaine;
For who can shun the chance that dest'ny doth ordaine?

XXXVIII

Lo! where beyond he lyeth languishing,
Deadly engored of a great wilde Bore;
And by his side the Goddesse groveling
Makes for him endlesse mone, and evermore
With her soft garment wipes away the gore
Which staynes his snowy skin with hatefull hew:
But, when she saw no helpe might him restore,
Him to a daintie flowre she did transmew,
Which in that cloth was wrought as if it lively grew.
INTRODUCTION

THE STORY OF SALMACIS AND HERMAPHRODITUS

(Golding’s Ovid’s *Metamorphosis*, iv. 382-462)

And (as it chaunst) the selfe same time she [Salmacis] was a sorting gayes
To make a Poisie, when she first the yongman did espie,
And in beholding him desirde to have his companie.
But though she thought she stood on thornes untill she went to him:
Yet went she not before she had bedect hir neat and trim,
And pride and peerd upon hir clothes that nothing sat awrie,
And framde hir countnance as might seeme most amrous to the eie.

Which done she thus begon: O childe most worthie for to bee
Estemde and taken for a God, if (as thou seemste to mee)
Thou be a God, to Cupids name thy beautie doth agree.

Or if thou be a mortall wight, right happie folke are they,
By whome thou camste into this worlde, right happy is (I say)
Thy mother and thy sister too (if any bee:) good hap
That woman had that was thy Nurce and gave thy mouth hir pap.

But far above all other, far more blist than these is shee
Whome thou vouchsafest for thy wife and bedfellow too bee.

Now if thou have alredy one, let me by stelth obtaine
That which shall pleasure both of us. Or if thou doe remaine
A Maiden free from wedlocke bonde, let me then be thy spouse,

And let us in the bridelie bed our selves togither rouse.
This sed, the Nymph did hold hir peace, and therewithall the boy

Waxt red: he wist not what love was: and sure it was a joy
To see it how exceeding well his blushing him became.
For in his face the colour fresh appeared like the same
That is in Apples which doe hang upon the Sunnie side:
Or Ivorie shadowed with a red: or such as is espide
Of white and scarlet colours mixt appearing in the Moone
INTRODUCTION

When folke in vaine with sounding brasse would ease unto hir done.  
When at the last the Nymph desirde most instantly but this,  
As to his sister brotherly to give hir there a kisse,  
And therewithall was clasping him about the Ivorie necke:  
Leave of (quoth he) or I am gone, and leeve thee at a becke  
With all thy trickes. Then Salmacis began to be atraide,  
And to your pleasure leave I free this place my friend shee sayde.  
With that she turnes hir backe as though she would have gone hir way:  
But evermore she looketh backe, and (closely as she may) She hides her in a bushie queach, where kneeling on hir knee  
She alaways hath hir eye on him. He as a child and free,  
And thinking not that any wight had watched what he did,  
Romes up and downe the pleasant Mede: and by and by amid  
The flattering waves he dippes his feete, no more but first the sole  
And to the ancles afterward both feete he plungeth whole.  
And for to make the matter short, he tooke so great delight  
In cooleness of the pleasant spring, that streight he stripped quight  
His garments from his tender skin. When Salmacis behilde  
His naked beautie, such strong pangs so ardently hir hilde,  
That utterly she was astraught. And even as Phebus beames  
Against a myrrour pure and clere rebound with broken gleames:  
Even so hir eyes did sparcle fire. Scarce could she tarience make:  
Scarce could she any time delay hir pleasure for to take.  
She woulde have run, and in hir armes embraced him streight way:  
She was so far beside hir selfe, that scarsly could she stay.  
He clapping with his hollow hands against his naked sides,  
Into the water lithe and baine with armes displayed glydes.
INTRODUCTION

And rowing with his hands and legges swimmes in the water cleare:
Through which his bodie faire and white doth glistringly appeare,
As if a man an Ivorie Image or a Lillie white
Should overlay or close with glasse that were most pure and bright.

The price is won (cride Salmacis aloud) he is mine owne.
And therewithall in all post hast she having lightly throwne
Hir garments off, flew to the Poole and cast hir thereinto,
And caught him fast betweene hir armes for ought that he could doe.

Yea maugre all his wrestling and his struggling to and fro,
She held him still, and kissed him a hundred times and mo.
And willde he nillde he with hir handes she toucht his naked brest:
And now on this side now on that (for all he did resist
And strive to wrest him from hir gripes) she clung unto him fast,
And wound about him like a Snake, which snatched up in hast
And being by the Prince of Birdes borne lightly up aloft,
Doth wrihte hir selfe about his necke and griping talants oft,
And cast hir taile about his wings displayed in the winde:
Or like as Ivie runnes on trees about the utter rinde:
Or as the Crabfish having caught his enmy in the Seas,
Doth claspe him in on every side with all his crooked cleas.

But Atlas nephew still persistes and utterly denies
The Nymph to have hir hoped sport: she urges him likewise,
And pressing him with all hir weight, fast cleaving to him still,
Strive, struggle, wrest and writhe (she said) thou froward boy thy fill:
Doe what thou canst thou shalt not scape. Ye Goddes of Heaven agree
That this same wilfull boy and I may never parted bee.
The Goddes were pliant to hir boone. The bodies of them twaine
Were mixt and joyned both in one.
Golding’s Ovid’s *Metamorphosis*, x. 614–863

Shee [Venus] lovd Adonis more

Than heaven. To him shee clinged ay, and bare him companye.

And in the shaddowe woont shee was to rest continually, And for too set her beautye out most seemlye too the eye By trimly decking of her self. Through bushy grounds and groves,

And over Hills and Dales and Lawnds and stony rocks shee roves,

Bare kneed with garment tucked up according too the woont Of *Phebe*, and shee cheered the hounds with hallowing like a hunt,

Pursewung game of hurtlesse sort, as Hares made lowe before,

Or stagges with lofty heades, or bucks. But with the sturdy Boare,

And ravening woolf, and Bearewhelpes armd with ugly pawes, and eekte

The cruell Lyons which deyght in blood, and slaughter seeke,

Shee meddled not. And of theis same she warned also thee

_Adonis_ for too shoone them, if thou wouoldst have warned bee.

Bee bold on cowards (*Venus* sayd) for whoso dooth advance

Himselfe against the bold, may hap too meeete with sum mischaunce.

Wherefore I pray thee my sweete boy forbeare too bold too bee,

For feare thy rashnesse hurt thy self and woork the wo of mee.

Encounter not the kynd of beastes whom nature armed hath,

For dowt thou buy thy prayse too deere procuring thee sum scath.

Thy tender youth, thy beawty bright, thy countenance fayre and brave

Although they had the force to win the hart of *Venus*, have No powre ageinst the Lyons, nor ageinst the bristled swyne.

The eyes and harts of savage beasts doo nought too theis inclyne.
The cruel Boares beare thunder in their hooked tushes, and
Exceeding force and feercenesse is in Lyons too withstand, And sure I hate them at my hart. Too him demaunding why?
A monstrous chaunce (quoth Venus) I will tell thee by and by,
That hapned for a fault. But now unwoonted toyle hath made
Mee weerye: and beholde, in tyme this Poplar with his shade
Allureth, and the ground for cowch dooth serve too rest uppon.
I pray thee let us rest us heere. They sate them downe anon,
And lying upward with her head uppon his lappe along, Shee thus began: and in her tale shee bussed him among.

[Here follows the story of Atalanta; cf. The Passionate Pilgrim, iv. 5: “She told him stories to delight his ear.”]

Theis beastes [lions], deere hart: and not from theis aloneely see thou ronne,
But also from eche other beast that turnes not backe too flyght,
But offreth with his boystows brest too try the chaunce of fyght:
Anemis least thy valcantnesse [(ed. ii.) Least that thyne overhardinesse] bee hurtfull to us both.
This warning given, with yoked swannes away through aire she goth,
But manhod by admonishment restreyned could not bee.
By chaunce his hounds in following of the tracke, a Boare did see,
And rowsed him. And as the swyne was comming from the wood
Adonis hit him with a dart a skew, and drew the blood.
The Boare streyght with his hooked groyne the hunting-stoffe out drew
Bestayned with his blood and on Adonis did pursew,
Who trembling and retyring back too place of refuge drew,
And hyding in his codds his tuskes as far as he could thrust
He layd him all along for dead uppon the yellow dust.
INTRODUCTION

Dame Venus in her chariot drawn with swannes was scarce arrived
At Cyprus, when shee knew a farre the sygh of him depreyed
Of lyfe. Shee turnd her Cygnets backe, and when shee from the skye
Beelild him dead, and in his blood beweltred for to lye, Shee leaped downe, and tare at once hir garments from her brist,
And rent her heare, and beate upon her stomack with her fist,
And blaming sore the destnyes, sayd: Yit shall they not obteine
Their will in all things. Of my griefe remembrance shall remayne
(Adonis) whyle the world doth last. From yeere too yeere shall growe
A thing that of my heavinesse and of thy death shall showe
The lively likenesse. In a flowre thy blood I will bestowe. Hadst thou the powre Persephonee rank scented Mints too make
Of womens limbes? and may not I lyke powre upon mee take
Without disdeine and spyght, too turne Adonis too a flowre?
This sed, shee sprinckled Nectar on the blood, which through the powre Therof did swell like bubbles sheere that rise in weather cleere
On water. And before that full an howre expyréd weere, Of all one colour with the blood a flowre shee there did fynd,
Even like the flowre of that same tree whose frute in tender rynde
Have pleasant graynes inclosde. Howbeet the use of them is short.
For why the leaves doo hang so looce through lightnesse in such sort,
As that the windes that all things perce, with every little blast
Doo shake them of and shed them so, as that they cannot last.
INTRODUCTION

THE SHEPHERD’S SONG OF VENUS AND ADONIS

Venus fair did ride,
    Silver doves they drew her,
By the pleasant lawnds
    Ere the sun did rise:
Vesta’s beauty rich
    Open’d wide to view her,
Philomel records
    Pleasing harmonies.
Every bird of spring
Cheerfully did sing,
    Paphos’ goddess they salute;
Now Love’s queen so fair,
    Had of mirth no care,
For her son had made her mute.
In her breast so tender
    When her eyes beheld a boy;
Adonis was he named,
    By his mother shamed,
Yet he now is Venus’ joy.

Him alone she met,
    Ready bound for hunting,
Him she kindly greets,
    And his journey stays;
Him she seeks to kiss,
    No devices wanting,
Him her eyes still woo,
    Him her tongue still prays.
He with blushing red
Hangeth down the head,
    Not a kiss can he afford;
His face is turn’d away,
    Silence said her nay,
Still she woo’d him for a word.
    “Speak,” she said, “thou fairest,
Beauty thou impairest;
    See me, I am pale and wan.
Lovers all adore me,
    I for love implore thee;”
    Crystal tears with that down ran.

Him herewith she forced
    To come sit down by her,
INTRODUCTION

She his neck embraced,
    Gazing in his face;
He like one transform'd,
    Stir'd no look to eye her,
Every herb did woo him
    Growing in that place.
Each bird with a ditty,
Prayed him for pity
    In behalf of Beauty's queen;
Waters' gentle murmur
Craved him to love her,
    Yet no liking could be seen.
"Boy," she said, "look on me;
Still I gaze upon thee;
    Speak, I pray thee, my delight!"
Coldly he replied,
And in brief denied
To bestow on her a sight.

"I am now too young
    To be won by beauty,
Tender are my years,
    I am yet a bud."
"Fair thou art," she said,
    "Then it is thy duty,
Wert thou but a blossom,
    To effect my good.
Every beauteous flower
Boasteth in my power,
    Birds and beasts my laws effect;
Myrrha, thy fair mother,
Most of any other
    Did my lovely hests respect.
Be with me delighted,
Thou shalt be requited,
    Every nymph on thee shall tend;
All the gods shall love thee,
Man shall not reprove thee,
    Love himself shall be thy friend."

"Wend thee from me, Venus;
    I am not disposed;
Thou wring'st me too hard;
    Prithee, let me go.
Fie, what a pain it is
    Thus to be enclosed!"
If love begin with labour,  
   It will end in woe.”  
“Kiss me, I will leave.”  
“Here a kiss receive.”  
   “A short kiss I doe it find.  
Wilt thou leave me so?  
Yet thou shalt not go.  
   Breathe once more thy balmy wind;  
It smelleth of the myrrh-tree,  
That to the world did bring thee;  
   Never was perfume so sweet.”  
When she thus had spoken,  
She gave him a token,  
   And their naked bosoms meet.

“Now,” he said, “let’s go.  
   Hark, the hounds are crying!  
Grisly boar is up;  
   Huntsmen follow fast.”  
At the name of boar,  
   Venus seemed dying,  
Deadly-coloured pale  
   Roses overcast.  
“Speak,” said she, “no more  
Of following the boar,  
   Thou, unfit for such a chase.  
Course the fearful hare,  
   Venison do not spare,  
   If thou wilt yield Venus grace,  
Shun the boar, I pray thee,  
   Else I still will stay thee.”  
   Herein he vow’d to please her mind.  
Then her arms enlarged,  
   Loth she him discharged;  
   Forth he went as swift as wind.

Thetis Phoebus’ steeds  
   In the west retained,  
Hunting-sport was past,  
   Love her Love did seek.  
Sight of him too soon,  
   Gentle queen, she gained;  
On the ground he lay,  
   Blood had left his cheek.
For an orped swine
Smit him in the groin;
   Deadly wound his death did bring.
Which when Venus found,
She fell in a swound,
And, awaked, her hands did wring.
Nymphs and satyrs skipping,
Came together tripping,
   Echo every cry express'd;
Venus by her power
Turn'd him to a flower,
   Which she weareth in her crest.
LUCRECE was entered in the Stationers' Register, 1594 (Arber, ii. 648), as follows:

9 maij
Master   Entred for his copie vnnder thand
harrison  of master Cawood Warden, a
Senior    booke intituled the Ravyshement
          of Lucrece . . . . . vi^d C

In the same year it was published with the title page:

Lucrece, | [Device—anchor suspended by hand and motto
          —differing only in details from that in Q i of Venus
          and Adonis] | London. | Printed by Richard Field, for
          John Harison, and are | to be sold at the signe of
          the white Greyhound | in Paules Church-yard . 1594.1

Eight editions are known to have been printed in the sixteenth and seventeenth centuries, viz., in 1594, 1598, 1600, 1607, 1616, 1621, 1632, and 1655. Of these, thirty copies are extant. Malone was probably mistaken in supposing that the poem was reprinted in 1596 and 1602. In the edition of 1616 the title was changed from "Lucrece" to "The Rape of Lucrece," and Shakespeare's name appeared for the first time.

In construction and decoration Lucrece resembles Venus and Adonis, as it resembles the Elizabethan novel. Incidents are interspersed with speeches, one circumstance is illustrated by more than one simile, and there are conceits and figures of speech that might be spared. But the tone is changed; it may, in fact, be the "graver labour" promised to Southampton. It is to Venus and Adonis as The Cotter's Saturday Night to The Jolly Beggars, at once less interesting and more respectable; and the difference arises from the nature of the case rather than from its presentation. Darkness and closed doors, though they may "have it in them to please the wiser sort," are less universal in their appeal than sunshine and open country. The poems have been too lightly regarded as companion pictures, almost comparable to L'Allegro and Il Penseroso, where a grave cheerfulness stands in harmonious

1 The running title was "The Rape of Lucrece."
contrast to a gentle melancholy. Each has, no doubt, its own setting and accompaniments, day or night, skylark or screech-owl, but between them there is the gulf that separates comedy and tragedy. They are not merely or mainly twin studies of unlicensed passion in opposite sexes. Venus is no unfaithful wife answerable to an outraged society and a betrayed husband, but a heathen goddess exercising, as Shakespeare is careful to remind us, the rights of her office within her own jurisdiction, and neither recognising nor responsible to human laws. Adonis runs no danger that we cannot contemplate with equanimity. He is secure in his indifference, and his sufferings are those of a child’s kitten teased and petted when it would be happier in the amusements of its kind. Even if the wiles of Venus had succeeded, there would be something almost ludicrous in lamenting his fate in words which when used of Lucrece are natural and affecting:

“No man inveigh against the wither’d flower,  
But chide rough winter that the flower hath kill’d.”

We can read the story without amazement at the depravity of a Messalina, or respect for the self-reverence of another Hercules, hero of a virtuous choice. But in Shakespeare’s Lucrece there is a sense of irreparable agonies and of unforgivable cruelty. Ovid has a lighter touch and appeals to softer feelings. He has given us a beautiful poem by refusing to look stedfastly on what is, in its essence, revolting. There is pity for the victim, but it merges in admiration of the sad courage of the suicide. His Lucrece is not only a wronged woman, but a type of national virtue and the cause of a national deliverance. That this was his view, however, is to be gathered from the general tone of his poem, and from the fact that it forms part of the Fasti, rather than from any direct statement. He does not, like Livy, enlarge on the king’s misgovernment, or include in his narrative the speech in which Brutus denounced tyranny, but the expulsion of the Tarquins is his real subject. His poem opens with the words, “Nunc mihi dicenda est regis fuga,” and closes with “dies regnis illa suprema fuit.” He was not, like Shakespeare, intent on the guilt and the shame. The truth had to be told, but it might be so told as not to detract from the charm and beauty of his verses. It was impossible to exonerate Tarquin, and, indeed, undesirable. Ovid, in fact, relates his betrayal of Gabii, and represents him as encouraging himself in his new infamy by the recollection of the success of the old. But unpleasantness, if inevitable, may
yet be qualified. By a dexterous hand, facts may be so combined or distributed as to produce less than their natural effect. Thus, the relationship of Tarquin to Collatinus was an aggravation of Tarquin's guilt, and it could not be suppressed. Ovid does not attempt to suppress it, but he mentions it incidentally as explaining Lucrece's welcome: "Comiter excipitur; sanguine iunctus erat." Not so Shakespeare:

"But as he is my kinsman, my dear friend,  
The shame and fault finds no excuse or end."

The disposition of the facts is of more importance than the facts themselves. It is not the details but the atmosphere and the values that differentiate the work of Ovid, Chaucer, and Shakespeare. The colour of Lucrece's hair, the incentive of her purity, the simile of the wolf and the lamb, are common to them all. Chaucer, indeed, follows Ovid so closely as to translate his first line, giving as his subject "the exilynge of kynges," but he corrects himself in a moment: "Yet for that cause tell I nat this story." His object is to describe the fidelity of a wife. Women, he thinks, are like Lucrece; men are different. Shakespeare, aware of the political aspect of the story, relegates it to his Argument, and disposes of the exiling of kings in the two last lines of his poem. Our attention is concentrated on the wrong and the suffering. What Ovid recognises with a half-averted glance, Shakespeare brings into the light of day, and omits, like Chaucer, even the trifling circumstance that might impair, if only for an instant, our sympathy with Collatinus. For Collatinus, in Ovid, first meets us as one of a company of idlers who discuss their wives over their wine, and finally set out to test them, angry and half drunk. In Shakespeare, we see Collatinus through his wife's eyes. There is nothing to suggest either a quarrel or intemperance. "In that pleasant humour," says the Argument, "they all posted to Rome." The incident, as related by Ovid, does not palliate Tarquin's guilt; Shakespeare could omit it without tampering with the truth, and he did so, most probably, because its presence might strike a false note, and its omission enables us to give our full sympathy to Collatinus, and our whole attention to the crime and its immediate consequences.

On the other hand, even at the risk of being tedious, Shakespeare passes slowly before our eyes every circumstance that can help to exhibit the utter repulsiveness of Tarquin, whose debates and vacillations have neither the purpose nor the effect of showing him as a weak man
struggling against passion, or hesitating between good and evil. They only bring into prominence, one by one, all the bonds that he must sunder before rushing on dishonour, and the least of these should have been enough to restrain him. If he reflects on Collatinus as his kinsman and friend, on Lucrece as his hostess, on his own knighthood and reputation, it is to exhibit him more surely as a traitor to kinship and friendship, to the laws of hospitality and of honour. No claim is forgotten in a storm of passion; each is steadily regarded and deliberately set aside.

A determination to leave nothing of the truth untold would seem to be accountable also for the length of certain scenes and soliloquies in the latter part of the poem. The change in Lucrece herself is a measure of her distress. From a gracious hostess she is transformed into a bitter and suspicious mistress, distrusting her servants even in their sympathy and devotion. She thirsts for vengeance. An agony of suspense drives her distracted through her own house, and causes her to see in its very hangings representations of her own misery and of the guile and cruelty that have destroyed her peace. She must have spent moments

"divided by keen pangs
Till they seemed years;"

and the fact is brought home to us by a multiplicity of details. Suspense and distraction cannot be adequately rendered by the brevity of a précis.

The whole episode of the painting with its incidents from the siege of Troy has been objected to as an excrescence on the story, and defended on the ground that the destruction of the house of Priam through a man's lust is a fitting counterpart of the overthrow of the Tarquins. But this is the standpoint of a moralist with a knowledge of subsequent events. Lucrece could know nothing of the Regifugium or of the battle of Lake Regillus. It is enough that she could find in Hecuba an abandonment to misery similar to her own, and in Sinon a type of Tarquin. The parallel is not between the misfortunes of Priam due to Paris and the misfortunes of Tarquinius Superbus due to Sextus; but between Lucrece and Troy. "So," says Lucrece, "my Troy did perish." The introduction of the hangings is of course an anachronism, but not without a precedent: Virgil's Aeneas had been deeply moved by the discovery of scenes from the fall of Troy depicted in the Temple of Juno at Carthage (Aen. i. 453–493). In general, Shakespeare's treatment here corresponds with
his treatment of the scenes in which the maid and the groom are present. In a story of adventure, such incidents would be unnoticed or briefly dismissed; not so in a poem, narrative only in form, where they are of importance in revealing the depths of Lucrece's despair.

Another parallel to the account of the tapestry has been cited from Daniel's Complaint of Rosamond. Rosamond's ghost describes a casket sent her by Henry II. and adorned with representations of the stories of Amymone and Neptune, and of Io and Jupiter, which might have served as premonitions of her own fate. The examination of this casket occupied Rosamond, while she was waiting for the king, and Shakespeare may have wished by his similar device to bridge over the interval between the sending of the messenger and the coming of Collatinus and his friends. That so slight a hint was so well taken need not greatly detract from our admiration of his originality. "The sun's a thief," and we have, in consequence, the pageants of dawn and sunset. Shakespeare had on the one hand a gap in his story, on the other six commonplace stanzas of Daniel, and with these he not only effected his immediate purpose as a constructor, but displayed what is ostensibly a magnificent panorama of the siege of Troy, and in reality a miracle of self-revelation on the part of his heroine.

Malone was the first to point out resemblances between Rosamond and Lucrece, citing the first edition. A useful summary of these will be found in Mr. Sidney Lee's Introduction. I have added a few, using the edition of Chalmers (1850), and referring to Rosamond by stanza, and to Lucrece by line.

"Ah Beauty . . .
Sweet silent rhetorick of persuading eyes,
Dumb eloquence " . . . (Rosamond, 19)
"Beauty itself doth of itself persuade
The eyes of men without an orator." (Lucrece, 29, 30)

"Vulture ambition." (Rosamond, 27)
"vulture folly." (Lucrece, 556)

"Th' ungather'd rose defended with the thorns."
(Rosamond, 31)
"I know what thorns the growing rose defends." (Lucrece, 492)
"Cancell'd with time, well have his date expir'd."
(Rosamond, 36)

"An expir'd date, cancell'd ere well begun."
(Lucrece, 26)

"So rare that Art did seem to strive with Nature."
(Rosamond, 54)

"In scorn of nature, art gave lifeless life."
(Lucrece, 1374)

"These precedents presenting to my view."
(Rosamond, 59)

"The precedent whereof in Lucrece view."
(Lucrece, 1261)

"Com'd was the Night (mother of Sleep and Fear)."
(Rosamond, 62)

"Till sable Night, mother of dread and fear."
(Lucrece, 117)

"wanting what we have."
(Rosamond, 101)

"what they have not, that which they possess."
(Lucrece, 135)

"The husband scorn'd, dishonoured the kin,
Parents disgrac'd, children infamous been,
Confus'd our race, and falsified our blood."
(Rosamond, 108)

"So thy surviving husband shall remain
The scornful mark of every open eye;
Thy kinsmen hang their heads at this disdain,
Thy issue blurr'd with nameless bastardy."
(Lucrece, 519–522)

"Amaz'd he stands, nor voice nor body stirs;
Words had no passage, tears no issue found,
For sorrow shut up words, wrath kept in tears;
Confus'd effects each other do confound;
Oppress'd with grief, his passions had no bound.
Striving to tell his woes, words would not come;
For light cares speak, when mighty griefs are dumb."
(Rosamond, 113)

This description of Henry II.'s grief on finding Rosamond dead may be compared with that of Collatinus (Lucrece, 1779–1785).

It is likely that Shakespeare had read Daniel's Rosamond, but such resemblances are often accidental, especially in the
INTRODUCTION

case of authors speaking the same language and writing on similar subjects. Thus, in Greene's *Princelie Mirrour* [i.e. pattern] of *Peereles Modestie*, which is *The History of Susanna* euphuised and padded with speeches, and in which Tarquin's crime is attempted by the Elders, and his threat used to no purpose, there are several passages which might have given hints to Shakespeare. As Greene's novel is in prose, the verbal resemblances are slighter than those in *Rosamond*, but there is perhaps a greater similarity of meaning and context. The quotations that follow are from Grosart's Greene, vol. iii.

Greene, p. 14: "Yield to the alarums of inordinate lust."
Cf. *Lucrece*, 433: "his beating heart, alarum striking,
Gives the hot charge."

Greene, p. 15: "he might find fit opportunity to give the onset."

*Lucrece*, 432: (His veins) "Swell in their pride, the onset still expecting."

Greene, p. 17: "These two ... concluded ... to suck the bloude of this innocent lambe."

*Lucrece*, 677: "The wolf hath seiz'd his prey, the poor lamb cries."

Greene, p. 19: "If we offende in being to [*i.e. too*] bould, your beautie shall beare the blame."

*Lucrece*, 485: "Thy beauty hath ensnar'd thee to this night."

Greene, p. 19: "That sin which is secretlie committed is alwaies half pardoned: she liveth chastelie enough that liveth warely."

*Lucrece*, 527: "The fault unknown is as a thought un-acted."

Greene, p. 19: "Our office shall be able to defende you from mistrust ... you shall ... purchase to your selfe two such friends as you may in all duetifull service commande."

*Lucrece*, 526: "But if thou yield, I rest thy secret friend."

Greene, 20: "Hath God placed you as Judges over his people to punish sinne, and will you maintaine wickednes? Is it your office to upholde the lawe, and will you destroy it?"

*Lucrece*, 624-630: "Hast thou command ...
Draw not thy sword to guard iniquity,
For it was lent thee all that brood to kill.
Thy princely office how canst thou fulfil," etc.
Greene, p. 27: "my poore babes shall be counted as the seede of an harlot."

Lucrece, 522: "Thy issue blurr'd with nameless bastardy."

Greene, p. 34: "knowe you not how that partie is scene condemned whose death the Judges do conspire?"

Lucrece, 1652: "And when the judge is robb'd, the prisoner dies."

Whether Shakespeare was influenced by The Complaint of Rosamond in his choice of a metre for Lucrece, as he has been supposed to have taken from Glaucus and Scilla the metre of Venus and Adonis, it is of course impossible to say. The former was recognised as suitable for tragical matters and the latter for lighter, including love, and he may merely have followed the prescriptions of contemporary writers on Prosody. The metre of Lucrece, sometimes called the Chau- cerian stanza and Rime Royal (a name wrongly attributed to its use in The Kingis Quair), had already been written by Chaucer himself, by many of the Scottish poets in the fifteenth century, by Sackville (Induction, and The Complaint of Buckingham) and by Spenser (Ruines of Time). It was perhaps the commonest of all metres then. James VI. of Scotland, in his Reulis and Cautelis of Scottis Poesie, had quoted a stanza with the advice: "For tragical materis, complaintis, or testamentis, use this kynde of verse, callit Troilus verse"; and Gascoigne had described it at length: 'Rythme royall is a verse of tenne sillables, and seven such verses make a staffe, whereof the first and third lines do aunswer (acrosse) in like terminations and rime, the second, fourth, and fifth, do likewise answere eche other in terminations, and the two last do combine and shut up the Sentence: this hath bene called Rithme royall, & surely it is a royall kinde of verse, serving best for grave discourses."

It is a metre which lends itself to freer handling than that of Venus and Adonis, and Shakespeare handles it more freely, though by no means with the mastery of Chaucer. His improvement on the practice of the time lies rather in the greater freedom of movement within the line than in his management of the stanza as a whole. He may have learnt from Spenser to pass without jolt or effort from line to line, but even Spenser's stanzas are somewhat monotonous. Gascoigne gives Chaucer unstinted praise, but cannot be said to have caught his secret, or realised his supremacy as a metrist. His own stanzas seem made by rule, and his precepts do not favour flexibility. "There are also," he says,
"certayne pauses or rests in a verse whiche may be called "Ceasures, whereof I woulde be lothe to stande long, since it is at the discretion of the wryter, but they have bene first devised (as should seeme) by the Musicians: but yet thus much I will adventure to wryte, that in mine opinion . . . in a verse of tenne [syllables, the pause] . . . will best be placed at the ende of the first foure sillables, . . . In Rithme royall, it is at the wryters discretion, and forceth not where the pause be untill the end of the line.” In other words, he prefers a pause at the end of the fourth syllable of decasyllabic lines, except when they combine to form the stanza of Rime Royal; and then the exact place of the pause becomes a matter of indifference, provided the line is end-stopped. He does not seem to be aware that the words between any two pauses form a sort of metrical unit, varying in number of syllables, number and place of accents, etc., and that the felicity of a rhythm largely depends on the relation borne by each of these units to those which precede and follow it.

As to the number of syllables in each line, it is not easy to know whether Shakespeare may not sometimes have desired to vary from the usual ten, i.e. nine followed by the rime. In Venus and Adonis, ll. 668, 670: “That tremble at th’ imagination . . . And fear doth teach it divination,” it is possible to take the riming words as of six and five syllables respectively (though in Shakespeare they are usually of five and four) and to regard the rimes as single. If the rimes are not single, the lines are a foot short. Again, the lines 758, 760, “Seeming to bury that posterity . . . If thou destroy them not in dark obscurity,” do not match: if the rime is single, the latter line is an alexandrine, and if triple, the former is only of four feet. The difficulty would be removed by omitting the first two words of l. 760, but for this we have no warrant. There is a similar case in Lucrece, ll. 352, 354: “My will is back’d with resolution . . . The blackest sin is clear’d with absolution.” If this stood alone, the defect of l. 352 might be supplied by reading “dauntless resolution” (Capell MS.), and though some might prefer an epithet for “will,” this is not a bad emendation. We find “the dauntless spirit of resolution” in King John, v. i. 53, and if the metaphor, as seems likely, is from a horse and not from the edge of a knife, it is paralleled by “Let thy dauntless mind Still ride in triumph over all mischance,” in 3 Henry VI., iii. iii. 17.

The subject of Shakespeare’s rimes is too large to be treated here; it could only be dealt with adequately in connection with Elizabethan pronunciation, a subject already
INTRODUCTION

The sources of *Lucrece* are probably to be found in the books most readily accessible to Shakespeare, and these are more likely to have been Ovid, Livy, Chaucer, Gower, than, for example, Dionysius of Halicarnassus, Vincent of Beauvais, or Zonaras. The following passage from the late Dr. Furnivall’s Introduction contains all that is really necessary, but I have added a little by way of supplement or explanation.

“Prof. T. Spencer Baynes has put in an eloquent plea for Ovid being its real source (see *Fraser’s Mag.*, May, 1880, p. 629–637): ‘The germ . . . was derived from Ovid . . . from the vivid dramatic sketch of the Tragedy which closes the second book of the *Fasti.*’ The Professor has shown, I think, that Shakspere no doubt got his ‘golden threads’ (l. 400) of Lucrece’s hair, from Ovid’s *flavique capilli*; that he may have taken his

‘Haply that name of “chaste” unhaply set
This batelesse edge on his keene appetite’

(l. 8–9)

from Ovid’s words that Sextus was pleazd with Lucrece, because she was not corruptible ‘quod corrumpere non est’; that he may have taken (l. 677) Ovid’s simile of the wolf and the lamb—a natural one to any poet—from Ovid, as, by the way, Chaucer (and Gower) did before him:—

‘Ryght as a wolfe that fynt a lambe alone,
To whom shall she compleyne, or maké mone?’

(*Legende, l. 1798–9*)

and that Shakspere may also have got from Ovid’s—

‘Quid, victor, gaudes? haec te victoria perdet.
Heu! quanto regnis nox stetit una tuis!’

‘his repetition in various forms (see lines 717–721 and 693–714) . . . that the victory was a defeat, and would inevitably issue in Tarquin’s destruction.’

“Though Prof. Baynes’s strenuous arguing leaves one under the impression that he wants to make Ovid the only source of Shakspere’s *Lucrece*, yet his words, and his slight of Painter’s *Palace of Pleasure* (p. 637), nowhere assert that claim. He maintains that Shakspere did use Ovid.
I grant he did; and I firmly believe that he used Livy, or some other Latin historian too. For when we take with the poem, as we are bound to do, the admirably-stated prose 'Argument' set before it—Shakspere's only long piece of non-dramatic prose—we see at once that Shakspere has in that, details which Ovid did not give him. Neglecting the first lines about Tarquinius Superbus, and the general feeling that we are dealing with an Abstract of a (so-call'd) History, we find the statement that, on Lucrece's call, her father came 'accompanyed with Junius Brutus,' and Collatine 'with Publius Valerius.' The latter is not mentioned by Ovid, who only says that the father and the husband both came to Lucrece—impliedly alone—and that when she had stabd herself, 'Brutus adest,' Brutus is by. Livy and Painter both give the companions' names. Again, the first part of Shakspere's statement that 'bearing the dead body to Rome' Brutus told the people 'of the vile deede,' is neither in Ovid, Livy, nor Painter. Chaucer may have been the source of this statement, as he—though professing to follow Ovid and Livy only—puts Lucrece's self-murder at Rome, (so does Gower,) and makes her carried through all the town on a bier, whereas Livy and Ovid both make her body shown in Ardea only. (Shakspere can have got nothing from Lydgate's long list in his Falles of Princes (bk. II., ch. v., and III., v.), or from Valerius Maximus (Fact. et Dict. Mem. Lib. vi. i. i.), Diodorus Siculus or Dio Cassius (who each tell the story very shortly) or Dionysius Halicarnassensis, iv. 72, who tells it at great length. Both Diodorus and Dionysius make Sextus offer to marry Lucrece and turn her into a Queen.) Further, I think that Shakspere's account of Sextus pressing Lucrece's breast with his hand,

His hand, as proud of such a dignitie
Smoking with pride, marcht on to take his stand
On her bare breast, the heart of all her land;
Whose ranks of blew vains, as his hand did scale,
Left their round turrets destitute and pale,

is rather from Livy's sinistraque manu mulieris pectore oppresso, than Ovid's positis urgentur pectora palmis, which (with its context) implies that Sextus put his right hand (which held his sword), as well as his left on Lucrece's breasts."

Malone, who refers to the forms of the story mentioned by Furnivall, adds: "In 1558 was entered on the Stationers'
books, 'A ballet called The previous complaint of Lucrece,' licensed to John Aide: and in 1569 was licensed to James Roberts, 'A ballad of the death of Lucryssia.' There was also a ballad of the legend of Lucrece, printed in 1576. Some of these, Mr. Warton thinks, probably suggested this story to our author." Those who are desirous of pursuing the subject will be helped by the long list of references in Æsterley's Gesta Romanorum, p. 734, where, however, no English work is named but Shakespeare's, and to three papers on Shakespeare's poem—Shakespeare's Lucrece. Eine litterarhistorische Untersuchung—which appeared in Anglia, Band xxii. pp. 1–32, 343–363, 393–455 (Halle, 1899), by Dr. Wilhelm Ewig, to which Mr. Sidney Lee refers in his Introduction. Mr. Lee notes that Shakespeare's reference to Brutus as a court fool may have its source in a novel of Bandello's—Furnivall had searched Bandello, and Belle-forest's Histoires Tragiques, in vain—and that a sympathising handmaiden appears in the French tragedy of Lucrece, as in Shakespeare's poem.

In all forms of the story hitherto discovered, from Cicero's mere reference (De Finibus, v. 22) to the long narratives of Dionysius of Halicarnassus and Bandello, there are differences of colouring and detail due to the writer's knowledge or ignorance or to the character of his immediate purpose. Thus Valerius Maximus, whose Memorabilia might almost be translated "Tit-Bits," flippantly laments that Lucrece was less masculine in body than in mind, cuius virilis animus maligno errore fortunae muliebre corpus sortitus est. St. Augustine (De Civitate Dei, i. 19) discusses her conduct as a case of conscience in connection with the reproaches levelled at Christian slaves because when obliged by their condition to submit to outrage they continued to live. The slaves, he thinks, are right, and Lucrece's death is rather a surrender to shame than a triumph of virtue—non est pudicitiae caritas, sed pudoris infirmitas. He appeals to Roman law, which does not permit the guilty to be slain uncondemned, and to Roman poetry (Virgil, Æn. vi. 434–436, and 438, 439), which represents suicides in the under-world as vainly desirous of returning to life; and he places those who praise Lucrece on the horns of this dilemma—she was an adulteress if her mind consented, and if not, a murderess: "Si adultera, cur laudata, si pudica, cur occisa?" The author of the story in the Gesta Romanorum (Latin text ed. Æsterley, 135; not in English) cites St. Augustine as his authority but shows no knowledge of his version. Tarquin
INTRODUCTION

comes, as in Livy, with a sword in his right hand and places his left on Lucrece's breast, and Ovid's words, "hospes ut hostis," appear in the form "non ut hospes sed ut hostis," and again, in Lucrece's denunciation of Tarquin, as "hostis pro hospite," while "vestimenta viri alieni in lecto tuo" is from Livy, "vestimenta" being a blunder for "vestigia." The addition to the number of those present at Lucrece's death involves one anachronism at least—"patrem et maritum, fratres et imperatorem, nepotes et proconsules vocavit per litteras." This may possibly be an expansion of Eutropius, who says that Lucrece complained to her husband, father, and friends. Even Chaucer and Gower differ in what they omit or insert or add. Chaucer has the fine simile in which Tarquin's tumultuous memories of Lucrece are compared to the ground-swell after a storm. Gower (Confessio Amantis, vii. 4752–5123) omits it, but anticipates Shakespeare in making Collatinus the subject of Tarquin's conversation with Lucrece on his arrival:

"And him, so as sche dar, opposeth Hou it stod of hire housebonde, And he tho dede hire understonde With tales feigned in his wise, Riht as he wolde himself devise, Wherof he myhte hire herte glade, That sche the betre chiere made, When sche the glade wordes herde, Hou that hire housebonde ferde."

On the other hand, Shakespeare does not follow Gower in attributing Sextus Tarquinius's crime to his brother "Arrons," and he writes "Collatium" for "Collatia" where Gower more correctly has "Collacea."

Gower, again, differs from Chaucer in making no mention of St. Augustine, though in his second and shorter narrative (Confessio Amantis, viii. 2632–2639) there is possibly an echo of pudoris infirmitas in the line,

"Bot deide only for drede of schame."

I have not thought it necessary to enter on the consideration of Shakespeare's scholarship. There was no English translation of the Fasti, or of Livy, unless we regard as English Bellenden's vigorous Scottish version of the first five books (1533). The knowledge required to read Ovid for the story, or even Livy, is very slight. Shakespeare probably had more than enough, and, if otherwise, might,
like Bacon, have availed himself of the greater learning of others. Painter’s narrative is so like Livy’s that I have given it instead, and indeed Shakespeare may have used it. As I do not know any translation of Ovid which sounds in the least like the original, I have preferred to print the Latin.

Ovid, *Fasti*, ii. 685–852

(TEUBNER ED., 1884)

Nunc mihi dicenda est regis fuga. traxit ab illa
Sextus ab extremo nomina mense dies.
Ultima Tarquinius Romanae gentis habebat
Regna, vir inius in pius ad arma tamen.

[Here follows the story of Gabii.]

Cingitur interea Romanis Ardea signis,
Et patitur lentas obsidione moras.
Dum vacat, et metuunt hostes committere pugnam,
Luditur in castris, otia miles agit.
Tarquinius iuvenis socios dapibusque meroque
Accipit. ex illis rege creatus ait:
“Dum nos difficilis pigro tenet Ardea bello,
Nec sinit ad patrios arma referre deos,
Ecquid in officio torus est socialis? et ecquid
Coniugibus nostris mutua cura sumus?”
Quisque suam laudat. studii certamina crescunt,
Et fervent molto linguaque corque mero.
Surgit, cui dederat clarum Collatia nomen:
“Non opus est verbis, credite rebus!” ait.
“Nox superest. tollamur equis, Urbanque petamus!”
Dicta placent, frenis impediuntur equi.
Pertulerant dominos. regalia protinus illi
Tecta petunt: custos in fore nullus erat:
Ecce nurus regis fusis per colla coronis
Inveniunt posito pervigilare mero.
Inde cito passu petitur Lucretia: nebat,
Ante torum calathi lanaque mollis erat.
Lumen ad exiguum famulae data pensa trahebant:
Inter quas tenui sic ait ipsa sono:
“Mittenda est domino—nunc, nunc properate, puellae!—
Quamprimum nostra facta lacerna manu.
Quid tamen auditis? nam plura audire potestis:
Quantum de bello dicitus esse super?
Postmodo victa cades! melioribus, Ardea, restas!
Improba, quae nostros cogis abesse viros.
Iviii

INTRODUCTION

Sint tantum reduces! sed enim temerarius ille
   Est meus, et stricto quolibet ense ruit.
Mens abit et morior, quotiens pugnantis imago
   Me subit, et gelidum pectora frigus habet.
Desinit in lacrimas, intentaque fila remittit,
   In gremio voltum deposuitque suum.
Hoc ipsum decuit: lacrimae decuere pudicae,
   Et facies animo dignaque parque fuit.
"Pone metum, venio!" coniunx ait. illa revixit,
   Deque viri collo dulce pependit onus.
Interea iuvenis furiatos regius ignis
   Concipit, et caeco raptus amore furit.
Forma placet, niveusque color, flavique capilli,
   Quique aderat nulla factus ab arte decor:
Verba placent et vox et quod corrumpere non est;
   Quoque minor spes est, hoc magis ille cupit.
Iam dederat cantus lucis praenuntius ales,
   Cum referunt iuvenes in sua castra pedem.
Carpitur attonitos absentis imagine sensus
   Ili. recordanti plura magisque placent.
Sic sedit, sic culta fuit, sic stamina nevit,
   Neglectae collo sic lacuere comae,
   Hos habuit votus, haec illi verba fuerunt,
   Haec color, haec facies, hic decor oris erat.
Ut solet a magno fluctus languescere flatu,
   Sed tamen a vento, qui fuit, unda tumet,
   Sic quamvis aberat placitae praesentia formae,
   Quem dederat praesens forma, manebat amor.
Ardet, et iniusti stimuli agitatur amoris.
   Comparat indigno vimque dolumque toro.
"Exitus in dubio est: audebimus ultima!" dixit,
   "Viderit, audentes forsnre deusne iuvet.
Cepimus audendo Gabios quoque." talia fatus
   Ense latus cinxit, tergagae pressit equi.
Accipit aerata iuvenem Collatia porta,
   Condere iam voltus sole parante suos.
Hostis, ut hospes, init penetralia Collatina:
   Comiter excipitur; sanguine iunctus erat.
Quantum animis erroris inest! parat inscia rerum
   Infelix epulas hostibus illa suis.
Functus erat dapibus: poscunt sua tempora somnum;
   Nox erat et tota lumina nulla domo.
Surgit et auratum vagina liberat ensem,
   Et venit in thalamos, nupta pudica, tuos.
Utque torum pressit, "ferrum, Lucretia mecum est!
   Natus" ait "regis Tarquiniusque loquor."
INTRODUCTION

Ilia nihil: neque enim vocem viresque loquendi,
   Aut alicquid toto pectore mentis habet.
Sed tremit, ut quondam stabulis deprensa relictis
   Parva sub infesto cum iacet agna lupo.
Quid faciat? pugnet? vincetur femina pugnans.
   Clamet? at in dextra, qui vetet, ensis erat.
Effugiat? positis urgentur pectora palmis,
   Tunc primum externa pectora tacta manu.
Instat amans hostis precibus pretioque minisque:
   Nec prece, nec pretio, nec movet illa minis.
   "Nil agis! eripiam" dixit "per crimina vitam:
      Falsus adulterii testis adulter ero:
      Interimam famulum, cum quo deprensa fereris."
      Succubuit famae victa puella metu.
Quid, victor, gaudes? haec te victoria perdet.
   Heu quanto regnis nox stetit una tuis!
  IAMque erat orta dies. passis stetit illa capillis,
      Ut solet ad nati mater itura rogum:
Grandævumque patrem fido cum coniuge castris
      Evocat. et posita venit uterque mora.
Utque vident habitum, quae luctus causa, requirunt,
   Cuì paret exequias, quove sit icta malo?
   Illa diu reticet, pudendaque celat amictu
      Ora: fluunt lacrimae more perennis aquae.
Hinc pater, hinc coniunx lacrimas solantur, et orant,
   Indicet, et caeco flentque paventque metu.
Ter conata loqui ter destitit: ausaque quarto,
   Non oculos ideo sustulit illa suos.
   "Hoc quoque Tarquinio debebimus? eloquar," inquit,
      "Eloquar infelix dedecus ipsa meum?"
Quaeque potest, narrat. restabant ultima: flevit,
      Et matronales erubuer genae.
Dant veniam facto genitor coniunxque coactae:
   "Quam" dixit "veniam vos datis, ipsa nego."
Nec mora, celato fixit sua pectora ferro,
      Et cadit in patrios sanguinolenta pedes.
Tunc quoque, iam moriens, ne non procumbat honeste,
   Respicit. haec etiam cura cadentis erat.
Ecce super corpus, communia damna gementes,
      Obliti decors, virque paterque iacent.
Brutus adest, tandemque animo sua nomina fallit,
      Fixaque semianimi corpore tela rapit,
Stillantemque tenens generoso sanguine cultrum
      Edidit impavidos ore minante sonos:
"Per tibi ego hunc iuro fortem castumque cruorem,
   Perque tuos manes, qui mihi numen erunt,
INTRODUCTION

Tarquinium profuga poenas cum stirpe daturum.
Iam satis est virtus dissimulata diu.”
Illa iacens ad verba oculos sine lumine movit,
Visaque concussa dicta probare coma.
Fertur in exequias animi matrona virilis
Et secum lacrimas invidiamque trahit.
Volnus inane patet. Brutus clamore Quirites
Concitat, et regis facta nefanda refert.
Tarquinius cum prole fugit. capit annua consul
Iura: dies regnis illa suprema fuit.

Chaucer, The Legende of Good Women, ll. 1680-1885

Incipit Legenda Lucrecie, Rome, Martiris

Now mote I sayne the exilynge of kynges
Of Romé, for here horrible doynges;
Of the lasté kyng Tarquinius
As sayth Ovyde, and Titus Lyvius.
But for that causé tell I nat this story,
But for to preyse, and drawn to memory
The verray wife, the verray trewe Luressa,
That for hir wifhode and hir stedfastness,
Nat only that these payens hir commende,
But he that y-clepéd is in oure legende
The grete Austyne hath grete compassyoun
Of this Luressa that starf at Romé toun.
And in what wise I wol but shortly trete,
And of this thynge I touché but the grete.

Whan Ardea besegéd was aboute
With Romaynes, that full sterné were and stoute,
Ful longe lay the sege, and lytel wroghte,
So that they were halfe ydel, as hem thoghte.
And in his pley Tarquiniius the yonge
Gan for to jape, for he was lyghte of tonge,
And saydé that hyt was an ydel lyfe,
No man dide there no moré than his wife.
“And lat us speke of wivés that is best;
Preise every man his owné, as him lest,
And with oure speché let us ease oure herte.”

A knyght, that highté Colatyne, up sterte,
And saydé thus: “Nay, for hit is no nede
To trowen on the worde, but on the dede.
I have a wife,” quod he, “that as I trowe
Is holden good of al that ever hir knowe.
Go we to Rome, to nyght, and we shul se.”
Tarquinius answerde, “That lyketh me.”
INTRODUCTION

To Romé be they come, and faste hem dighte
To Colatynés house, and doun they lyghte,
Tarquinius, and eke this Colatyne.
The housbonde knewe the estres wel and fyne,
And ful prevely into the house they goon,
For at the gaté porter was ther noon:
And at the chambre dore they abyde.
This noble wyfe sat by hir beddis syde
Disshevele, for no malice she ne thoghte,
And softd wolle saith our boke that she wroghte,
To kepen hir fro slouthe and ydilnesse;
And bad hir servauntes doon hir besynesse;
And axeth hem, “What tydynges heren ye?
How sayne men of the sege? how shal it be?
God wolde the wallés weren falle adoun!
Myn housbonde is to longe out of this toun,
For which the dredd doth me so to smerte;
Ryght as a swerde hyt styngeth to myn herte.
Whan I thenke on the sege, or of that place,
God save my lorde, I pray him for his grace!"
And therwith'al ful tendirly she wepe,
And of hir werke she toke no moré kepe,
But mekély she let hir eyen falle,
And thilkd semblarit sat hir wel withalle.
And eke the teerés ful of honeste
Embelysshéd hire wifely chastitee.
Hire countenance is to her herté digne,
For they accordeden in dede and signe.
And with that worde hir husbonde Colatyne,
Or she of him was ware, come stertyng ynne,
And sayéd, “Drede the noght, for I am here!”
And she anon up roos, with blysful chere,
And kyssed hym, as of wyvés is the wone.
Tarquinius, this prowéd kyngés sone,
Conceyvéd hath hir beaute and hir chere,
Hir yelow heer, hir shap, and hire manere,
Hir hewe, hir wordés that she hath compleyned,
And by no craft hire beaute was not feyned;
And kaughté to this lady suche desire,
That in his herté brent as any fire
So wodely that his witté was forgeten,
For wel thoghte he she shuldé nat be geten.
And ay the more that he was in dispaire,
The more he covetyth, and thoght hír faire;
His blyndé lust was al his covetynge.
On morwe, whan the bryd began to synge,
INTRODUCTION

Unto the sege he cometh ful pryvely,
And by himselfe he walketh sobrly,
The ymage of hir recordyng alwey newe:
"Thus lay hir heer, and thus fressh was hir hewe;
Thus sate, thus spake, thus spanne, this was hir chere;
Thus faire she was, and thys was hir manere."
Al this conceyte his herte hath new y-take,
And as the see, with tempeste al to-shake,
That after, whan the storm is al ago,
Yet wol the watir quappe a day or two,
Ryght so, thogh that hir formd were absent,
The plesaunce of hir form^ was present.
But nath^les, nat plesaunce, but delyte.
Or an unryghtful talent with dispite,—
"For maugree hir, she shal my lemmman be:
Happe helpeth hardy man alway," quod he,
"What end^ that I make, hit shal be so!"
And gyrt him with his swerde, and gan to go,
And forth he rid til he to Rome is come,
And al alone his way there hath he nome
Unto the hous of Colatyne ful ryght.
Doun was the sonne, and day hath lost his lyght
And inne he come, unto a prevy halke,
And in the nyght ful thescly gan he stalke,
Whan every wyght was to his reste broght,
Ne no wyghte had of tresoun such a thoght.
Whether by wyndow, or by other gynne,
With swerde y-drawe, shortly he cometh ynne
There as she lay, thys noble wyfe Luressse,
And as she woke hir bed she felté presse.
"What best is that," quod she, "that weyeth thus?"
"I am the kynge^ sone, Tarquinius,"
Quod he, "but and thow crye, or noyse make,
Or if thou any creature awake,
Be thilké God that formede man on lyve,
This swerd thurghout thyn herté shal I ryve."
And therwithal unto hir throte he sterte,
And sette the swerde al sharpe unto hir herte.
No word she spake, she hath no myght thereto;
What shal she sayne? hir witte is al ago!
Ryght as a wolfe that fynt a lomb alone,
To whom shal she compleyne or maké mone?
What! shal she fyghte with an hardy knyghte?
Wel woté men a woman hath no myghte.
What! shal she crye, or how shal she asterte
That hath hir by the throte, with swerde at herte?
INTRODUCTION

She axeth grace, and seyde al that she kan.
"Ne wolt thou nat?" quod tho this cruelle man,
"As wisly Jupiter my soulé save,
As I shal in the stable slay thy knave,
And lay him in thy bed, and lowde crye,
That I the fynde in suche avowtrye;
And thus thou shalt be ded, and also lese
Thy namé, for thou shalt non othir chese."

Thise Romaynes wyfés loveden so hir namé
At thilké tyme, and dredde so the shame,
That, what for fere of sklaundre, and drede of dethe,
She lost attones bothd wytte and brethe;
And in a swowgh she lay, and woxe so ded,
Men myghten smyten of hir arme or hed,
She feleth nothinge, neither foule ne feyre.

Tarquinius, thou art a kyngés eyre,
And sholdest, as by lynage and by ryght,
Doon as a lorde and as a verray knygth;
Why hastow doon dispite to chevalrye?
Why hastow doon thys lady vylanye?
Alas, of the thys was a vilenous dede!

But now to the purpose; in the story I rede
Whan he was goon and this myschaunce is falle,
Thys lady sent aftir hir frendés alle,
Fader, moder, housbonde, all, y-fere,
And al dysshevelee with hir heerd clere,
In habyte suche as wymmen usede tho
Unto the buryinge of hir frendds go
She sytte in hallé with a sorowful syghte.
Hir frendes axen what hir aylen myghte,
And who was dede, and she sytte aye wepynge.
A worde for shame ne may she forthe out brynge,
Ne upon hem she durste nat beholde,
But atté laste of Tarquyny she hem tolde
This rewful case, and al thyss thing horryble

The wo to telle hyt were an impossible
That she and al hir frendes made attones.
Al haddé folkés hertys ben of stones,
Hyt myght have makéd hem upon hir rewe,
Hire herté was so wyfely and so trewe,
She sayde that for hir gylt, ne for hir blame,
Hir housbonde shulde nat have the foulé name,
That noldé she nat suffren by no wey.
And they answerdé alle upon hir fey,
That they foryaf hyt hyr, for hyt was ryght;
Hyt was no gilt; hit lay not in hir myght,
And seyden hire ensamples many oon.
But al for noght, for thus she seyde anoon:
"Be as be may," quod she, "of foryifynge;
I wol not have no foryift for nothinge."

But pryvely she kaughte forth a knyfe,
And therwithal she rafte hir-selfe hir lyfe;
And as she felle adoun she kaste hire loke,
And of hir clothés yet she hedé toke;
For in hir fallynge yet she haddé care,
Lest that hir fete or suché thynge lay bare,
So wel she lovéde clennesse, and eke trouthe!

Of hir had al the toun of Romé routhe,
And Brutus by hir chasté bloode hath swore,
That Tarquyn shulde y-banysshed be therfore,
And al his kynne; and let the peple calle,
And openly the tale he told hem alle;
And openly let cary her on a bere
Through al the toun, that men may see and here
The horrýbled dede of hir oppressioun.
Ne never was ther kynge in Romé toun
Syn thilke day; and she was holden there
A seynt, and ever hir day y-halwéd dere,
As in hire lawe. And thus endeth Lucresses
The noble wyfe, as Titus beryth witnesse.

I telle hyt, for she was of love so trewe,
Ne in hir wille she chaungéd for no newe;
And for the stable herté, sadde and kynde,
That in these wymmen men may al day fynde;
Ther as they kaste hire herté, there it dwelleth.
For wel I wot that Criste himselfé telleth,
That in Israel, as wyde as is the londe,
Nat so grete feythe in al that londe he fonde,
As in a woman; and this is no lye.
And as for men, loketh which tirannye
They doon al day,—assay them whoso lyste,
The trewest is ful brotil for to triste.

Painter's *Palace of Pleasure* (ed. Jacobs, 1890), vol. i. pp. 22-25

The Second Novell

*Sextus Tarquinius ravished Lucrece.* And she bewayling
the losse of her chastitie, killed her selfe

Great preparation was made by the Romaines, against a
people called Rutuli, who had a citie named Ardea, excelling
in wealth and riches which was the cause that the Romaine
INTRODUCTION

king, being exhausted and quite voyde of money, by reason of his sumptuous buildinges, made warres uppon that countrie. In the time of the siege of that citie the yonge Romaine gentlemen banqueted one another, amonges whom there was one called Collatinus Tarquinius, the sonne of Egerius. And by chaunce they entred in communication of their wives, every one praying his several spouse. At length the talke began to grow hot, wherupon Collatinus said that words were vaine. For within few houres it might be tried, how much his wife Lucretia did excel the rest, wherefore (quoth he) if there be any livelihod in you, let us take our horse, to prove which of our wives doth surmount.

Wherupon they roode to Rome in post. At their comming they found the kinges daughters, sportinge themselves with sondrye pastimes: From thence they went to the house of Collatinus, where they founde Lucrece, not as the other before named, spending time in idlenes, but late in the night occupied and busie amonges her maydes in the middes of her house spinning of woll. The victory and prayse wherof was given to Lucretia, who when she saw her husband, gentlie and lovinglie intertayned him, and curteouslye badde the Tarquinians welcome. Immediately Sextus Tarquinius the sonne of Tarquinius Superbus, (that time the Romaine king) was incensed wyth a libidinous desire, to construpate and defloure Lucrece. When the yonge gentlemen had bestowed that night pleasantly with their wives, they retourned to the Campe. Not long after Sextus Tarquinius with one man retourned to Collatia unknown to Collatinus, and ignorant to Lucrece and the rest of her houself, for what purpose he came. Who being well intertayned, after supper was conveyed to his chamber. Tarquinius burninge with the love of Lucrece, after he perceived the houself to be at reste, and all thinges in quiet, with his naked sworde in his hande, wente to Lucrece being a sleepe, and keeping her downe with his lefte hande, saide: "Hold thy peace Lucrece, I am Sextus Tarquinius, my sworde is in my hand, if thou crie, I will kill thee." The gentlewoman sore afrayed, being newly awake oute of her sleepe, and seeing imminent death, could not tell what to do. Then Tarquinius confessed his love, and began to intreate her, and therewithall used sondry minacing wordes, by all meanes attempting to make her quiet: when he saw her obstinate, and that she would not yelde to his request, notwithstanding his cruell threates, he added shameful and villainous speach, saying: That he would kill her, and when she was slaine, he woulde also kill his slave, and place him
by her, that it might be reported howe she was slaine being taken in adulterie. She vanquished with his terrible and infamous threate, his fleshlye and licentious enterprize overcame the purtie of her chaste and honest hart, which done he departed. Then Lucrece sent a post to Rome to her father, and an other to Ardea to her husbande, requiringe them that they would make speede to come unto her, with certaine of their trustie frendes, for that a cruell facte was chaunced. Then Sp. Lucretius with P. Valerius the sonne of Volesius, made hast to Lucrece: where they founde her sitting, very pensive and sadde in her chamber. So sone as she saw them she began pitiously to weepe. Then her husband asked her whether all thinges were well, unto whom she sayde these wordes.

"No dere husbande, for what can be well or safe unto a woman, when she hath lost her chastitie? Alas Collatine, the steppes of an other man, be now fixed in thy bed. But it is my bodye onely that is violated, my minde God knoweth is giltles, whereof my death shalbe witnesse. But if ye be men give me your handes and trouth, that the adulterer may not escape unrevengeed. It is Sextus Tarquinius whose being an enemie, in steede of a frende, the other night came unto mee, armed with his sword in his hand, and by violence caried away from me (the Goddes know) a woful joy."

Then every one of them gave her their faith, and comforted the pensive and languishing lady, imputing the offence to the authour and doer of the same, affirming that her bodye was polluted, and not her minde, and where consent was not, there the crime was absent. Whereunto shee added: "I praye you consider with your selves, what punishment is due for the malefactour. As for my part, though I cleare my selfe of the offence, my body shall feele the punishment: for no unchast or ill woman, shall hereafter impute no dishonest act to Lucrece." Then she drewe out a knife, which she had hidden secreetely, under her kirtle, and stabbed her selfe to the harte. Which done, she fell downe grovelinge uppon her wound and died. Whereupon her father and husbande made great lamentation, and as they were bewayling the death of Lucrece, Brutus plucked the knife oute of the wound, which gushed out with abundance of bloude, and holding it up said: "I swear by the chast bloud of this body here dead, and I take you the immortall Gods to witnes, that I will drive and extirpate oute of this Citie, both L. Tarquinius Superbus, and his wicked wife, with all the race of his children and progenie, so that none of them, ne yet any others shall raigne anye longer in Rome." Then he delivered
the knife to Collatinus, Lucretius and Valerius, who marveyled at the strangenesse of his words: and from whence he should conceive that determination. They all swore that othe. And followed Brutus, as their capitaine, in his conceived purpose. The body of Lucrece was brought into the market place, where the people wondred at the vilenesse of that facte, every man complaynyng upon the mischiefe of that faci-norous rape, committed by Tarquinius. Whereupon Brutus perswaded the Romaynes, that they should cease from teares and other childishe lamentacions, and to take weapons in their handes, to shew themselves like men.

Then the lustiest and most desperate persons within the citie, made themselves prest and readie, to attempte any enterprise: and after a garrison was placed and bestowed at Collatia, diligent watche and ward was kept at the gates of the Citie, to the intent that the kinge should have no advertisement of that sturre. The rest of the souldiours followed Brutus to Rome.

When he was come thither, the armed multitude did beate a marveilous feare throughout the whole Citie: but yet because they sawe the chiefeste personages goe before, they thought that the same enterprise was [not] taken in vaine. Wherefore the people out of all places of the citie ranne into the market place. Where Brutus complained of the abominable Rape of Lucrece, committed by Sextus Tarquinius. And thereunto he added the pride and insolent behaviour of the king, the miserable and drudgerie of the people, and howe they, which in time past were victours and Conquerours, were made of men of warre, Artificers, and Labourers. He remembred also the infamous murder of Servius Tullius their late kinge. These and such like he called to the peoples remembraunce, whereby they abrogated and deposed Tarquinius, banishing him, his wife, and children. Then he levyed an army of chosen and piked men, and marched to the Campe at Ardea, committing the governemente of the Citie to Lucretius, who before was by the king appointed Lieutenant. Tullia in the time of this hurlie burlie, fledde from her house, all the people cursing and crying vengeaunce upon her. Newes brought into the campe of these eventes, the king with great feare returned to Rome, to represse those tumultes, and Brutus hearinge of his approche, marched another waye, because hee woulde not meete him. When Tarquinius was come to Rome, the gates were shutte against him, and he himselfe commaunded to avoide into exile. The campe received Brutus with great joye and triumphe, for that he had delivered the citie of such a tyrauntes. Then
Tarquinius with his children fledde to Caere, a Citie of the Hetrurians. And as Sextus Tarquinius was going, he was slaine by those that premeditated revengemente, of old murder and injuries by him done to their predecessours. This L. Tarquinius Superbus raigned xxv yeares. The raigne of the kinges from the first foundation of the citie continued CCxlili. yeares. After which governmente two Consuls were appointed, for the order and administration of the Citie. And for that yeare L. Junius Brutus, and L. Tarquinius Collatinus.
III

THE PASSIONATE PILGRIM

The Passionate Pilgrim was not entered in the Stationers' Register. It was published in 1599 with this title-page:


A second title-page precedes the verses, "It was a Lording's daughter," viz.,

Sonnets To sundry notes of Musicke. [Device] At London. Printed for W. Jaggard, and are to be sold by W. Leake, at the Grey-hound in Paules Churchyard 1599.

The text is printed only on the right side of the page, to the end of XX. 12, but on both sides from "A belt of straw and ivy buds" onward. There are said to have been three editions, but of the second no copy exists, and the date is unknown. There are two copies extant of the first and two of the third, that of 1612. The volume is a small 8vo, though sometimes cited as Q 1.

The issue of a second edition of unknown date is inferred from the title-page of that of 1612:

The Passionate Pilgrime or Certaine Amorous Sonnets betweene Venus and Adonis newly corrected and augmented By W. Shakespere The third Edition. Whereunto is newly added two Love-Epistles, the first from Paris to Hellen, and Hellen's answer againe to Paris. Printed for W. Jaggard. 1612.

In 1640 appeared:

Poems written by Wil. Shake-speare Gent. [Device] Printed at London by Tho. Cotes, and are to be sold by John Benson, dwelling in St. Dunstans Church-yard.

This volume was reproduced in 1885 by Alfred Russel Smith. It contains Shakespeare's Sonnets in a new order, singly or in twos or threes, and scattered among them the poems of the 1612 edition of The Passionate Pilgrim with certain others.
Two of these, viz. "Take O take those lips away," from Measure for Measure, with the additional stanza found in Fletcher's Bloody Brother, v. ii., and the Phoenix and the Turtle, from the appendix to Chester's Love's Martyr, were inserted by Malone in his edition of 1780, when he left out the first two sonnets, giving, however, the first in a note on Sonnet cxxxviii. With the alliterative title, Professor Dowden, in his Introduction to Griggs's Facsimile, compares the titles of previous collections, "Paradyse of Daynty Devises," "Arbour of Amorous Devises," "Gorgeous Gallery of Gallant Inventions," and cites in explanation of its meaning, "Pilgrim-lover or Palmer-lover," the description of a passionate pilgrim in Greene's Never Too Late, 1590 (Grosart, viii. 14, 15):

"Downe the valley gan he tracke,
Bagge and bottle at his backe,
In a surcoate all of gray,
Such weare Palmers on the way, . . .
Such a Palmer nere was scene,
Lesse love himselfe had Palmer been.
Yet for all he was so quaint
Sorrow did his visage taint. . .
And yet his feare by his sight,
Ended in a strange delight.
That his passions did approve,
Weedes and sorrow were for love."

The edition of 1599 contains twenty poems, now usually printed as twenty-one by giving an independent existence to the last three stanzas of XIV. As regards the contents of the volume, the differences of quality, uncertainties of text, and doubts as to authorship may be explained by the circumstances of the time. There were no public recitations, as in ancient Rome; no journals or newspapers, as now, with casual wards for the accommodation of vagrant rimes. The only outlet for an Elizabethan writer, short of actual publication, was by way of leakage and percolation through his immediate circle. The gift or loan of a MS., permission or encouragement to copy, were a poet's arms against oblivion. This led to the making of collections—scrap-book fashion—which sometimes found their way into the hands of piratical publishers. Even literary gleaners were employed to collect materials, and printed books rifled. Authors had no copyright; they might, if so disposed, make a Star-chamber matter of their wrongs, but mere protests seem to have had little effect.
Two examples of such protests must suffice. I take the first from Grosart's Memorial-Introduction to Nicholas Breton's works (vol. i. xxv a) in the Chertsey Worthies' Library:

"In an epistle 'To the Gentlemen students and Scholers of Oxforde,' dated 12th April 1592, in the 'Pilgrimage' [to Paradise], is this notice:—'Gentlemen there hath beeene of late printed in London by one Richard Ioanes, a printer, a booke of english verses, entituled Bretons bower of delights: I protest it was donne altogether without my consent or knowledge, and many things of other mens mingled with a few of mine, for except Amoris Lachrimae: an epitaph upon Sir Phillip Sydney, and one or two other tories, which I know not how he unhappily came by, I have no part of any of the[m]: and so I beseech yee assuredly beleve.'"

The second is quoted by Professor Dowden in his Introduction to The Passionate Pilgrim, and given here with his explanations in parentheses. Heywood is complaining (in a postscript to his Apologie for Actors, 1612) of the insertion of two of his poems without his authority in the edition of 1612:

"Here likewise I must necessarily insert a manifest injury done to me in that worke [i.e. "my booke of Britaines Troy"] by taking the two Epistles of Paris to Helen, and Helen to Paris, and printing them in a lesse volume, under the name of another [i.e. the name of Shakspere], which may put the world in an opinion I might steale them from him, and hee to doe himselfe right, hath since published them in his owne name: [Heywood means, that the world might think that in The Passionate Pilgrim of 1612, Shakspere was reclaiming property stolen from him by Heywood in his Britaines Troy] but as I must acknowledge my lines not worthy his patronage [i.e. Shakspere's patronage] under whom he [i.e. Jaggard] hath published them, so the Author [i.e. Shakspere] I know much offended with M. Jaggard that (altogether unknowne to him) presumed to make so bold with his name."

It may have been in consequence of this protest that Jaggard cancelled the offending title-page and replaced it by a new one omitting Shakespeare's name. Both title-pages were by mistake inserted in Malone's copy.

It should be added that in Shakespeare Folios and Quartos, by Alfred W. Pollard (1909), it is shown that authors were not quite so helpless as has been generally supposed.

The following remarks on the authorship of the poems contained in The Passionate Pilgrim are to a great extent taken from Professor Dowden's Introduction to Griggs's Facsimile already mentioned.
INTRODUCTION

I. Probably an earlier form of Sonnet cxxxviii. It is less coherent, and, as Professor Dowden has shown, line 4, "Unskilful in the world's false forgeries," is ambiguous: it might mean "unable to deceive," whereas the sense needed is "easy to deceive," and this is given by "Unlearned in the world's false subtilties." We do not know when the poem was written. If it was one of Shakespeare's "sugred Sonnets among his private friends," it cannot have been later than 1598; but the word "sonnet" was of somewhat indeterminate meaning, as may be seen from its use on the second title-page of The Passionate Pilgrim, and from a remark of Gascoigne's in his Certain Notes of Instruction: "Some think that all Poemes (being short) may be called Sonets." On the other hand, line 6, "Although I know my years be past the best," does not necessarily exclude a comparatively early date; for Shakespeare may have thought with Herrick that "That age is best which is the first, When youth and blood are warmer."

II. This is Sonnet cxliv., with a few different readings. Its publication here shows, says Professor Dowden, that by the year 1599 the crisis in the history of Shakespeare's friendship with the unknown "Will" had already occurred. If "fair," line 8, and "to me," line 11, are not merely errors of transcription, the form in the Sonnets is probably later; for "soil pride" is a better contrast to "his purity," and is both in keeping with "colour'd ill," line 4, and more applicable to "the Dark Lady," see Sonnet cxxvii., "In the old age black was not counted fair"; and "both from me," i.e. far from me, contrasts with "both to each friend," and explains "I guess" in the next line.

III. Longaville's sonnet to Maria in Love's Labour's Lost, iv. iii. 58-71. It loses by being withdrawn from its context, for the words "Vows for thee broke" refer to the oath sworn by Navarre's courtiers to spend three years in monastical study.

IV. The treatment of the question of Shakespeare's authorship of IV., VI., IX. has ranged from confident acceptance to stern rejection. Malone found in the title-page of ed. 1612 confirmation of his theory that "several of the sonnets in this collection seem to have been essays of the author when he first conceived the notion of writing a poem on the subject of Venus and Adonis, and before the scheme of his work was completely adjusted. Many of these little pieces
bear the strongest mark of the hand of Shakespeare.” Professor Dowden writes: “I think there can be little doubt that IV., VI., and (I add more doubtfully) IX. come from the same hand. Nothing in any one of the three sonnets forbids the idea of Shakspere’s authorship; rather, it seems to me they have a Shaksperean air about them. At the same time there is nothing which conclusively proves them to be by Shakspere”; and Mr. Sidney Lee: “The poetic temper and phraseology of Jaggard’s four poems about Venus and Adonis [IV., VI., IX., XI.] sufficiently refute the pretensions to Shaksperean authorship which Jaggard, with Leake’s connivance, made in their behalf. All of them embody reminiscences of Shakespeare’s narrative poem, but none show any trace of his workmanship.” If Bartholemew Griffin, who wrote XI., wrote also IV., VI., and IX., and he was certainly capable of writing the last, he may have been unwilling to own them on other than literary grounds. But, as Professor Dowden points out, “we have some slight ground for the assumption” that Shakespeare wrote IV. and VI. in the resemblance between these sonnets and a passage in The Taming of the Shrew (Induction, ii. 51-53) as he revised it:

“Dost thou love pictures? we will fetch thee straight
Adonis painted by a running brook,
And Cytherea all in sedges hid.”

The brook and the name “Cytherea” are common to IV., VI., and the passage above, but do not occur in IX., or XI., or the unrevised play, The Taming of a Shrew. On the other hand, “the brakes” and the “queen of love” are found both in IX. and in Venus and Adonis. The fact noticed by Mr. Sidney Lee that “the episode of Adonis bathing, with which the second of these sonnets [viz. VI.] deals, is unnoticed in Shakespeare’s poem,” is sufficiently accounted for by the ostentatious presence of Venus: in the picture, she was hid in sedges, and in the sonnet, revealed too late. There is perhaps also a little exaggeration in saying that “the boyish modesty of Adonis is largely Shakespeare’s original interpretation of the classical fable.”

Shakespeare, as Malone has shown, was anticipated by Greene, in “this conceited ditty” (Grosart, viii. 75):

“Oh sweet Adon darst not glaunce thine eye
N’oseres vous, mon bel amy,
Upon thy Venus that must die,
Je vous en prie, pitie me
N’oseres vous, mon bel, mon bel,
N’oseres vous, mon bel amy.
INTRODUCTION

See how sad thy Venus lies, . . .
Love in heart and tears in eyes, . . .
All thy beauties sting my heart, . . .
I must die through Cupids dart,
Wilt thou let thy Venus die, . . .
Adon were unkinde say I” . . .

and practically by Marlowe, who imputes indifference if not modesty (Hero and Leander, ll. 11-14):

“Her wide sleeves green, and border’d with a grove,
Where Venus in her naked glory strove
To please the careless and disdainful eyes
Of proud Adonis, that before her lies.”

V. Biron’s sonnet, in alexandrines, to Rosaline, in Love’s Labour’s Lost, iv. ii. 108-122. The play was published, “newly corrected and augmented by W. Shakespeare,” in 1598. In the same year the name occurs in Meres’s list, and in Tofte’s poem, Alba, or the Month’s Mind of a Melancholy Lover: “Love’s Labour Lost I once did see a play Y-cleped so,” etc. Tofte’s reference may be to an earlier version, and our sonnet may have been jotted down by some one in the audience. This would account for the minor differences in the text, and even for the corruption in line 13, an evident blunder.

VI. See IV. ante. Malone gives Vincent Bourne’s translation into Latin Elegiacs, which omits lines 11, 12, in favour of a neat reference in the last couplet to Venus as sea-born. Professor Dowden says: “If IV., VI., and IX. belong to one and the same group of sonnets, the order, it seems, must be—VI. Noon of the first day; Cytherea waiting beside the brook for the arrival of Adonis; and the escape of Adonis by plunging into the water. IV. Cytherea caressing Adonis beside the brook. IX. The following morning, Cytherea meeting Adonis as he goes to the boar-hunt. Thus the treatment of time corresponds precisely with that of Venus and Adonis, which includes two days, from noon of the first day until the death of Adonis on the following morning.”

On the supposition that we have a first sketch of the poem in a sonnet-sequence, I would suggest that the incident of the bathing, afterwards rejected, took place before the opening of the poem and, a fortiori, before noon; for Venus and Adonis began their conversation in the shade, and the mid-day heat came later; see lines 176-178.
INTRODUCTION

For a suggestion that the sonnets, the passage in The Taming of the Shrew, and even the poem, may have a common origin in Faerie Queene, III. i. 34–38, where are the allurements and warnings of Venus, the bathing, the boar-hunt, and the death and metamorphosis of Adonis, see the close of the Introduction to Venus and Adonis, ante.

VII. Not found elsewhere; author unknown. In the Introduction to the Leopold Shakspere, p. xxxvi, Furnivall says: “No. 7 goes so well with No. 1, that though I see nothing distinctively Shakspere’s in it, I suppose it may be his.” Professor Dowden’s opinion is much the same, “I dare not venture to say this is not Shakspere’s, but I see nothing characteristically Shaksperian in it”; and he points out that the description of the “lily pale with damask die” can hardly be understood of Shakespeare’s dark mistress.

VIII. By Richard Barnfield. This and No. XXI., “As it fell upon a day,” had appeared in Poems, in divers Humors, the last section of a volume published, in 1598, by William Jaggard’s brother John, and containing three other sections in verse, The Encomion of Lady Pecunia, The Complaint of Poetrie for the death of Liberalitie, and Con-science and Covetousness. The volume seems to have been originally two; the Cambridge Editors state on the authority of Mr. Henry Bradshaw that the collection of poems which begins with “The Complaint,” though bound with “The Encomion,” has a distinct title and separate signatures. The sonnet was addressed by Barnfield “To his friend Maister R. L. in praise of Musique and Poetrie.” R. L. has been identified as Richard Linche, author of Diella, published in 1596, and reprinted by Arber in An English Garner. Barnfield’s praise of Spenser, lines 7, 8, is repeated in his Remembrance of some English Poets:

“Live Spenser ever, in thy Fairy Queene
Whose like (for deepe Conceit) was never seene”;

and he was evidently proud of having written in his Cynthia (1595) “the first imitation of the verse of that excellent Poet Maister Spenser in his Fayrie Queene.” In the last line, “One knight loves both,” the reference is believed to be to Sir George Carey, second Baron Hunsdon, who has been commended for dissuading an attorney from settling in the Isle of Wight, by causing bells to be fitted to his legs and a pound of candles to be attached and lighted behind him. A surer token of his interest in good music is the fact that
INTRODUCTION

Dowland dedicated to him his “first book of Songes and Ayres” in 1597. Spenser had already (1590) dedicated Muiopotmos to his wife, Elizabeth, second daughter of Sir John Spencer of Althorpe. Proof that Barnfield was the author of VIII. and XXI. is given in the Introductions to Grosart’s edition of his poems (Roxburgh Club, 1876), and Arber’s reprint (English Scholar’s Library, 1882).

IX. Author unknown; found only here. See IV. and VI. ante.

X. Author unknown; found only here. Malone supposed it “to have been intended for a dirge to be sung by Venus on the death of Adonis.” Boswell replies: “This note shows how the clearest head may be led away by a favourite hypothesis. Unless the poet had completely altered the whole subject of his poem on Venus and Adonis, which is principally occupied by the entreaties of the goddess to the insensible swain, how could she be represented as saying, ‘I craved nothing of thee still.’ The greater part of it is employed in describing her craving.” Professor Dowden agrees with Boswell: “The image of the falling plum occurs in another connexion in Venus and Adonis, l. 527. I am not disposed to accept Malone’s suggestion. The hunter-boy, Adonis, had no ‘discontent’ to leave. Testamentary language appears several times in Shakspere, according to our notions, curiously out of place, but few expressions could be odder than the words of this poem if addressed by Venus to Adonis:

‘I weep for thee, and yet no cause I have;
For why? Thou left’st me nothing in thy will.’

The intrusion of the cynical touch that none but legatees should weep, though introduced only to be effaced, comes ill from Venus. I think the lines read with most point if we regard them as an elegy for a melancholy youth or maiden lately dead. And it seems quite possible that they may have been written by Shakspere.”

XI. By Bartholemew Griffin, the third poem in Fidessa, more chaste than kind, a collection of sixty-two sonnets (1596). To Grosart’s arguments in favour of Griffin’s authorship, viz. his own claim in the second dedication, “it is the first-fruit of any my writing,” its priority to The Passionate Pilgrim, and the fact that the latter contains poems not by Shak-
speare, Professor Dowden adds the character of the double
rimes, in which the last syllable is a pronoun, a manner of
rimming rare in Shakespeare, but common in Fidessa, and the
fact that the closing couplet shows that the sonnet does not
really belong to a Venus and Adonis series, but to one of
those sonnet-sequences, common at the time, which deplore
the coldness of a mistress. Again, Fidessa has a better text
in line 1, where a beat is missing in The Passionate Pilgrim.
In lines 5, 7, Fidessa has “wanton . . . warlike” where The
Passionate Pilgrim has “warlike” twice. Here I find it hard
to decide. The variety may argue facility, but if “warlike”
is a conventional epithet, and “the warlike god” a kenning for
Mars, it would naturally be repeated. If otherwise, a more
appropriate epithet might easily have been found for line 7.
On the new lines, 9–12, Furnivall notes “whence got, is un-
known.” Grosart suggested that they were a closer copy of
Venus and Adonis, “to be explained by Jaggard’s wish to pass
off his Miscellany as by Shakespeare”; and Professor Dowden
writes: “I can believe that both versions are due to Griffin
(Jaggard’s text being derived, perhaps, from a manuscript
source, and not from the printed Fidessa), and that this is a
case of hesitation between two treatments of a sonnet-close,
the writer being doubtful whether the turn in the thought
should take place at the ninth or at the eleventh line.”

Halliwell-Phillipps (quoted by Professor Dowden) mentions
that this sonnet “occurs with No. IV. in a manuscript, written
about the year 1625, preserved in Warwick Castle; the latter
poem being there given as the Second Part of the one in
Fidessa.” This seems an anticipation of Malone’s hypo-
thesis.

XII. Possibly by Thomas Deloney. Malone noted its
occurrence in his Garland of Good Will, Part III., but some
of the poems in Part III. are by other writers. Deloney’s
Garland must have been decidedly earlier than The Pas-
sonate Pilgrim, for Nashe has a reference to it in Have With
You to Saffron-Walden (published 1596): “even as Thomas
Deloney, the Balletting Silke-weaver, hath rime inough for
all myracles, & wit to make a Garland of good will more
than the premisses,” etc. (Wks., ed. M’Kerrow, iii. 84).
This might seem conclusive, but as there is no copy of the
Garland in existence of earlier date than 1604, probably
four years after Deloney’s death, it is quite possible that our
No. XII. appeared in it then for the first time. On the other
hand, the poem in the 1604 edition was much longer, and
there is nothing to prevent our supposing that the shorter
version, that of *The Passionate Pilgrim*, was printed by Deloney in his first edition.

The present version was given by Percy in his *Reliques*. He attributed the additional four stanzas in the *Garland of Good Will* to "a meaner pen." "Youth and Age," he writes, "is found in the little collection of Shakespeare's Sonnets, intitled *The Passionate Pilgrim*, the greatest part of which seems to relate to the amours of Venus and Adonis, being little effusions of fancy, probably written while he was composing his larger Poem on that subject. [This is Malone's theory.] The following [i.e. "Crabbed age and youth," etc.] seems intended for the mouth of Venus, weighing the comparative merits of youthful Adonis and aged Vulcan." Steevens took some pains to refute Percy's hypothesis, insisting on Vulcan's vigour as proved by his daily toil, "he who could forge the thunderbolts of Jove, was surely in full strength."

The poem was very popular. Malone cites a reference to it in Fletcher’s *Woman’s Prize*, iv. i.:

```
Thou fond man,
Hast thou forgot the ballad, 'Crabbed Age'?
Can May and January match together,
And never a storm between 'em?
```

As to its authorship, Furnivall writes: "No. XII. I like to think Shakspere's"; Halliwell-Phillipps: "Few persons would dream of assigning it to the pen of Shakespeare"; and commenting on the latter, Professor Dowden: "I confess my feeling is less decided than this: there is nothing either to prove or disprove Shakspere's authorship, but if any one choose to side strongly with Mr. Halliwell-Phillipps, I have nothing to reply."

XIII. Author unknown; found only here. On line 8, Malone writes: "A copy of this poem said to be printed from an ancient MS. and published in the *Gentlemen’s Magazine*, vol. xxix. p. 39, reads:

```
As faded gloss no rubbing will excite,
```

and in the corresponding line:

```
As broken glass no cement can unite."
```

"This," says Mr. Sidney Lee, "was reprinted with what professed to be greater accuracy in the same periodical ten years later (vol. xxx. p. 39). The variations are not im-
important, and have a too pronouncedly eighteenth-century flavour to establish their pretension to greater antiquity. In line 7, where Jaggard reads:

'And as goods lost, are seld or never found'

the Gentleman's Magazine reads:

'As goods when lost are wond'rous seldom found.'

... There can be little question that search must be made elsewhere for any contemporary illustration of Jaggard's miscellany."

Of the poems in six-lined stanzas, VII., X., XIII., XIV., XV., XIX., Mr. Sidney Lee writes, "It is very possible that they are from Barnfield's pen."

XIV., XV. Author unknown; found only here. The whole five stanzas, as Professor Dowden has shown, form a single piece. They are printed as one in the 1599 edition and also in the edition of the Poems of 1640. The subject throughout is a lover's night of waiting for the morning when he is to meet his beloved. In stanza 1,

"'Farewell,' quoth she, 'and come again to-morrow,'"

is recalled in stanza 4,

"For why, she sigh'd, and bade me come to-morrow."

An alexandrine, indeed, occurs before the last line of stanzas 3 and 4, but this distinguishes them from stanza 5 as much as from 1 and 2. Professor Dowden suggests that the catch-word "Lord" after the second stanza in the edition of 1599 may be explained by a new sheet beginning on the next page, and it may be noticed that there is no catchword where a new sheet begins, as elsewhere in the volume, with a new poem. In support of my conjecture on l. 14, "My heart doth charge them [i.e. mine eyes] watch the morning rise," I may cite here Venus and Adonis, 583, 584:

"this night I'll waste in sorrow,
For my sick heart commands mine eyes to watch."

XVI. Author unknown; not found elsewhere. It might have been written by Greene. Collier inferred from the new title-page "that all the productions inserted after this division had been set by popular composers." So too Malone under-
stood the expression "Sonnets to sundry notes of Musicke." He writes: "This and the five following Sonnets are said in the old copy to have been set to music. Mr. Oldys in one of his MSS says they were set by John and Thomas Morley." Steevens, Halliwell-Phillipps, and Professor Dowden have expressed the opinion that No. XVI. is not by Shakespeare. For the word "master," line 2, which Sidney Walker doubtfully interpreted as Master of Arts, Professor Dowden, explaining it as "teacher or tutor," compares *The Taming of the Shrew*, IV. ii. 7:

"Luc. Now, mistress, profit you in what you read?  
Bian. What, master, read you? first resolve me that.  
Luc. I read that I profess, the Art to Love."

XVII. By Shakespeare. It is the ode written by Dumain to his most divine Kate, *Love's Labour's Lost*, IV. iii. 101–120 (published in quarto 1598). The two additional lines in the play,

"Do not call it sin in me,  
That I am forsworn for thee,"

are needed that the final "thee" may lead without abruptness to the "Thou" of the following line:

"Thou for whom Jove would swear," etc.

These two lines are also omitted in *England's Helicon* (ed. Bullen, p. 74), where *The Passionate Pilgrim* version appears with the title "The Passionate Shepherd's Song," and a corresponding change of "lover" to "shepherd" in line 7, and with "thorn," line 12, for "throne," which is read, strangely enough, both in *The Passionate Pilgrim* and in the quartos and folios of *Love's Labour's Lost*. In line 11, "is sworn" (*Love's Labour's Lost*), if it may bear the sense "is bound by my oath," seems a better reading than "hath sworn" (*The Passionate Pilgrim* and *England's Helicon*). In other cases, the text of the play is decidedly inferior.

XVIII. Author unknown; previously published, as Malone notes, "with some variations, in a Collection of Madrigals, by Thomas Weelkes, quarto, 1597," "this person being," as Professor Dowden writes, "the composer of the music, but not necessarily the author of the words." In *England's Helicon* (1600) it appeared under the heading, *The unknown Shepherd's Complaint*, and is there signed "Ignoto," i.e. Anon. The poem immediately succeeding is Barnfield's
"As it fell upon a day," but is also signed "Ignoto," and headed "Another of the same Shepherd's," as if Bodenham knew that the author was guilty of "My flocks feed not" without knowing the culprit's name. Professor Dowden assents to Furnivall's judgment, that it is "clearly not Shakspere's." Malone was the first to disturb the arrangement of lines in the stanzas. In the editions of 1599 and 1612, and in the "Poems" of 1640 (where it is entitled "Loves Labour Lost"), it appears as three twelve-lined stanzas. Malone, by bisecting lines 1, 2, 3, 4, 9, and 11, increased the number in each stanza to eighteen.

XIX. Author unknown. 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, and in accordance with which he changed the order of the stanzas by inserting the 5th and 6th between the 2nd and 3rd, a manifest improvement. It is possible that stanza 8 should follow 6 if "Think," as seems likely, means "believe." As to the authorship, Furnivall writes: "About No. 19 I doubt: that 'To sin and never for to saint,' and the whole of the poem are by some strong man of the Shakspere breed." Professor Dowden is less inclined now than when he wrote the Introduction to Griggs's Facsimile to connect it with Willobie his Avisa. "Willobie his Avisa, or The true picture of a modest Maid, and of a chast and constant wife. In Hexamiter verse" [i.e. in the ballad stanza of six lines and six beats, the metre of No. XIX.], was published anonymously in 1594, and contains, in the prefatory verses in praise of the poem, the first printed reference to Shakespeare:

"Though Collatine have deerely bought;
To high renowne, a lasting life,
And found that some in vain have sought,
To have a Faire, and Constant wife,
Yet Tarquyne plucth his glistening grape,
And Shake-speare, paints poore Lucrece rape."

In the following passage from the introduction to Canto xlv., the initials W. S. were at one time supposed to stand for William Shakespeare:

"H. W. [Henry Willobie] being sodenly infected with the contagion of a fantastical fit, at the sight of A[Visa], pyneth a while in secret griefe, at length not able any longer to indure the burning heate of so fervent a humour,
bewrayeth the secrecy of his disease unto his familiar frend W. S. who not long before had tryed the curtesy of the like passion, and was now newly recovered of the like infection; yet finding his frend let bloud in the same vaine, he took pleasure for a tymce to see him bleed, & in steed of stopping the issue, he inlargeth the wound, with the sharpe rasor of a willing conceit, perswading him that he thought it a matter very easy to be compassed, & no doubt with payne, diligence & some cost in time to be obtayned. Thus did this miserable comforter comforting his frend with an impossibilitie, eyther for that he now would secretly laugh at his frends folly, that had given occasion not long before unto others to laugh at his owne, or because he would see whether an other could play his part better then himselfe, & in vewing a far off the course of this loving Comedy he determined to see whether it would sort to a happier end for this new actor, then it did for the old player,” etc. Grosart, who edited Willobie his Avisa in 1880, suggested that there are in it recollections of Shakespeare’s conversations with his friend, and that Shakespeare had sent his friend the poem XIX. in The Passionate Pilgrim.

A stanza in Canto xlv., in which W. S. urges his friend to give sorrow words, recalls Venus and Adonis, I. 331–336:

“A heavy burden wearieth one,
Which being parted then in twaine,
Seemes very light, or rather none,
And boren well with little paine:
The smothered flame, too closely pent,
Burns more extreame for want of vent.”

In Canto xlvii., W. S. gives advice similar to that of our No. XIX., and containing, like it, reminiscences of Ovid:—

“Well, say no more: I know thy griefe,
And face from whence these flames aryse,
It is not hard to fynd reliefe,
If thou wilt follow good advyse.
She is no Saynt, She is no Nonne,
I think in tyme she may be wonne.

At first repulse you must not faint,
Nor flye the field though she deny
You twise or thrise, yet manly bent,
Againe you must, and still reply:
When tyme permits you not to talke,
Then let your pen and fingers walke.
INTRODUCTION

Munera (crede mihi) placant hominesque Deosque.

Apply her still with dyvers thinges,
(For giftes the wysest will deceave)
Somtymes with gold, sometymes with ringes,
No tyme nor fit occasion leave,
Though coy at first she seeme and wylde,
These toyes in tyme will make her yelde.

Looke what she likes; that you must love,
And what she hates, you must detest,
Where good or bad, you must approve,
The wordes and workes that please her best:
If she be godly, you must sweare,
That to offend you stand in feare.

Wicked wiles to deceave witles women.

You must commend her loving face,
For women joy in beauties praise,
You must admire her sober grace,
Her wisdom and her vertuous wayes,
Say, 't was her wit & modest shoe,
That made you like and love her so.

You must be secret, constant, free,
Your silent sighes and trickling teares,
Let her in secret often see,
Then wring her hand, as one that feares
To speake, then wish she were your wife,
And last desire her save your life.

When she doth laugh, you must be glad,
And watch occasions, tyme and place,
When she doth frowne, you must be sad,
Let sighes & sobbes request her grace:
Swere that your love is truly ment,
So she in tyme must needes relent.”

(From Ingleby’s Allusion-Books, Pt. I.)

The author of XIX. wrote in the same metre as the author of Willobie his Avisa, and wrote it better.

Nothing more is known. Hadrian Dorrell, who wrote the “Epistle Dedicatory” and “Epistle to the Reader” prefixed to the first edition (1594), professed in an “apologie” (ed. 1605), to show the true meaning [of Willobie his Avisa]. It may
be a consolation to remember that his contemporaries were no clearer-sighted than ourselves. Interesting attempts to interpret the poem have been made by Mr. Charles Hughes in his Introduction to his reprint of Willibie his Avisa, and by Dr. Creighton in his _Shakespeare's Story of his Life_. Mr. Hughes can hardly be right in identifying Avisa with a girl of eighteen, Avys Forward, born at Mere in 1575; for Avisa is represented in the poem as married at the age of twenty, ten years before the poem opens:

"Ten yeares have tryde this constant dame,"
"Full twentie yeares she lived a maide." (p. 22)

XX. By Marlowe. It appeared in _England's Helicon_ (1600) with the title "The Passionate Shepherd to his Love," the subscription "Chr. Marlow," and two additional verses:

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

(inserted after the third stanza), and—

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

This stanza ends the poem. In Walton's _Compleat Angler_ (ed. 2, 1655) it is preceded by another:

"Thy silver dishes for thy meat,  
As precious as the gods do eat,  
Shall on an ivory table be  
Prepared each day for thee and me."

_Love's Answer_ is subscribed "Ignoto" in _England's Helicon_, where it has a different title, "The Nymph's Reply to the Shepherd," and these five additional stanzas:

"Time drives the flocks from field to fold,  
When rivers rage, and rocks grow cold;  
And Philomel becometh dumb;  
The rest complains of cares to come.  
The flowers do fade, and wanton fields  
To wayward Winter reckoning yields;  
A honey tongue, a breast of gall,  
Is fancy's spring, but sorrow's fall.
Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies,
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move,
To come to thee and be thy love.

But could youth last, and love still breed,
Had joy no date, nor age no need,
Then these delights my mind might move,
To live with thee and be thy love.”

Here, again, Walton has a penultimate stanza:

“What should we talk of daintees, then,
Of better meat than’s fit for men?
These are but vain: that’s only good
Which God hath blessed, and sent for food.”

In *England’s Helicon* there follows “Another of the same
nature made since;” beginning “Come live with me and be
my dear.” It contains eleven stanzas not very much better
than Walton’s additions to the original poems; but Walton’s
criticism is better than his poetry, if indeed the additions
are his own work. “It was that smooth song,” he writes,
“which was made by Kit Marlow, now at least fifty years
ago; and the milk-maid’s mother sung an answer to it, which
was made by Sir Walter Raleigh, in his younger days. . . .
They were old-fashioned poetry, but choicely good; I think
much better than the strong lines that are now in fashion in
this critical age.”

XXI. By Richard Barnfield. It appeared in his *Poems:
In divers Humors* (1598), where it followed *A Remembrance of
some English Poets.* In *England’s Helicon* it followed *The
unknown Shepherd’s Complaint,* “My flocks feed not;” and
was entitled *Another of the same Shepherd’s.* The version
there contains only the first twenty-six lines followed by the
couplet—

“Even so poor bird, like thee,
None alive will pity me.”

This couplet does not appear in *The Passionate Pilgrim,*
edd. 1599, 1612, in Barnfield’s *Poems in Divers Humors,* or
in the edition of 1640. It serves, however, to introduce without abruptness the lines which follow, though it may have been added by the editor of *England's Helicon*. Professor Dowden writes: "Many editors, perhaps influenced by the fact that l. 26 comes at the bottom of a page, perhaps by the fact that in *England's Helicon* ll. 27–56 do not appear, and failing, I suppose, to discover any connexion between the nightingale's lament and the later lines of the piece, divide the poem into two—the first consisting of ll. 1–26; the second of ll. 27–56 [i.e. ll. 29–58 in this edition]. But the reader of Barnfield's poem, *The Complaint of Poetrie for the death of Liberalitie*, will remember how Poetrie sorrowing for Liberality calls on Philomela to cease her complaints:

‘Thy woes are light compared unto mine.’

Here the transition from the nightingale to the poor poet deserted by the faithless flatterers is easy enough for Barnfield, if not for Barnfield's reader. Lines 1–26 indeed require 27–56 [i.e. 29–58] as a pendant for the nightingale's griefs—

‘so lively showne
Made me thinke upon mine owne.’

But if the poem stops at l. 26 we hear nothing of the singer's griefs. And we know from the rest of the volume [*Poems in Divers Humors*] what one of his principal griefs was—the want of the lovely Lady Pecunia's grace, and the death of that former friend of poets, Liberality. The editor of *England's Helicon*, to compensate for the lines which he omitted [ll. 29–58], added, as I suppose, his brief equivalent in the couplet [ll. 27, 28] which closes the poem as printed in his Miscellany."
INTRODUCTION

IV

THE PHŒNIX AND TURTLE

This poem first appeared in 1601 without a title and subscribed William Shake-speare, at the end of a book of which the title-page is:

Loves Martyr or Rosalins Complaint. Allegorically shadowing the truth of Loue, in the constant Fate of the Phoenix and Turtle. A Poeme interlaced with much varietie and raritie; now first translated out of the venerable Italian Torquato Caeliano, by Robert Chester. With the true legend of famous King Arthur, the last of the nine Worthies, being the first Essay of a new Britisch Poet: collected out of diuere Authentickal Records. To these are added some new compositions, of seuerall moderne Writers whose names are subscribed to their seuerall workes, upon the first subject: viz. the Phoenix and Turtle. Mar.—Mutare dominum non potest liber notus. London Imprinted for E. B. 1601.

The new compositions have a separate title-page, viz.:

Hereafter Follow Diverse Poeticall Essaies on the former Subiect; viz. the Turtle and Phoenix. Done by the best and chiefe of our moderne writers, with their names subscribed to their particular workes: neuwer before extant. And (now first) consecrated by them all generally, to the loue and merite of the true-noble Knight; Sir John Salisburie. Dignum laude virum Musa vetat mori. [Device] Anchora Spei. MDCI.

In spite of the promise of the title-page, some of the poems are anonymous, the others are by William Shake-speare, John Marston, George Chapman, and Ben Jonson. The volume was edited by the late Dr. Grosart, with an Introduction and notes, for the New Shakspeare Society in 1878. It contains interspersed in the allegory of the Phœnix and Turtle other matters, viz. a description of the Nine Female Worthies, a chronicle history of King Arthur, a bestiary, and treatises on birds, on plants and their uses, on precious stones, etc. The argument is as follows: Dame Nature at a council of the Roman gods described the beauty of the Arabian Phoenix, and expressed a fear that she
INTRODUCTION

would die without offspring. Jove answered that Nature would find in Paphos Isle “true Honors lovely Squire” who would meet the Phœnix on a high hill,

“And of their Ashes by my doome shal rise
Another Phœnix her to equalise.”

The meeting, postponed while Nature and the Phœnix discuss English history and mediæval science (pp. 16—129), took place by the arrival of a turtle-dove, sorrowing for his turtle that is dead, and was the signal for Nature’s departure. The Phœnix and the Turtle decided to die together, “in a manner sacrificingly” and for posterity’s sake, and gathered sweet wood for their pyre. After some striving of courtesies the Turtle entered the fire first, and was consumed. The Phœnix followed. A pelican which happened to be present was permitted to watch and report “their love that she did see.”

Dr. Grosart by a process of reasoning known to logicians as the fallacy of the undistributed middle, concluded that the allegory shadowed the love of Queen Elizabeth for the Earl of Essex. Contemporary poets had addressed her as the Phœnix, and had celebrated her virginity and her beauty. Essex had been praised as liberal and honourable. Similar compliments are paid by Chester to his two birds. Again, Chester’s Phœnix is a female, and his turtle-dove a male; and Elizabeth was a female, and Essex a male.

Moreover, Paphos Isle is described as holy and serpentless:

“The crocodile and hissing Adders sting
May not come near this holy spot of ground.”

It is therefore Ireland, where Essex is known to have spent some months in 1599; for Ireland was “the Isle of Saints,” and is free from crocodiles, St. Patrick having banished even small snakes. Elizabeth is so amply allegorised that she appears not only as the Phœnix, but also as Rosalin (see p. xxiii), who is Dame Nature; for, as Grosart says, “the complaint of Rosalin is put into the mouth of Dame Nature; for Dame Nature’s Complaint is a complaint in behalf of Rosalin or the Phœnix, or in other words Rosalin’s own Complaint.” She is also a silver-coloured dove, prayed for on p. 21. It should be added that Grosart recognised in the allegory certain deviations from the course of history, and that while amazed at the audacity of Chester’s revelations, he attributed the deviations to his discretion.

It would be impossible to prove that Chester, in composing his poem, had not Queen Elizabeth in his mind. He certainly
both thought and wrote of King Lud, King Arthur, King Alfred, the Nine Female Worthies, "stocke-fish," "the Griffon," "Nesewort," and other persons and things.

It may be admitted that the aberrations of a mind yielding in turn to timidity and recklessness must be difficult to follow. Yet it is at least equally difficult to believe that Chester desired to combine adulation of Elizabeth with indignation at the fate of Essex, and that he was aided and abetted by the poets of the time. His poem neither shadowed events as they were nor as they might have been if the Queen had been more complacent. A few points may be noticed which render Grosart's theory difficult to accept. The Phœnix is described as a beautiful and naked woman with an attention to details which indicates an inquisitive and painstaking eye-witness; and side-notes, such as "Necke," "Breastes," "Armes," etc., direct attention to the part immediately under the microscope. This can hardly be called "a titillation of her [Elizabeth's] vanity in compliments that 'sweet fifteen' only might have looked for." The Phœnix and Turtle meet immediately before their cremation as utter strangers. Elizabeth and Essex had been acquainted for years. The Phœnix, Elizabeth, was so far from desiring to die before the Turtle, Essex, that she signed his death-warrant. Chester's Phœnix and Turtle died on the same pyre with the object of producing another Phœnix, a female, as we learn from the Pelican. Grosart's comment is interesting: "Fact and fiction however are inter-blended, e.g., the ending of the poem-proper by the Author's evident wish, furtively to pay homage to James, introduces a disturbing element into our interpretation; but this and other accidents cannot be permitted to affect the substance of the motif of these poems. The word 'allegorical' covers all such accidents." James might well have distrusted the furtive homage which represented him as a woman and the joint product of Elizabeth and Essex.

Again, a sympathiser with Essex would hardly have associated him with Ireland, the scene of his failure. Essex decimated his soldiers after the battle of Arklow, and made a series of truces with O'Neill, but in the description of the Turtle we read that

"in his brows doth sit
Bloud and sweet Mercie hand in hand united,
Bloud to his foes," etc.

The campaign in Ireland was too recent to explain Chester's allusion in his preface to his poem as a long expected labour; and too late in the career of Essex to
permit Ireland to figure, even in an allegorical romance, as
the scene of his first meeting with Elizabeth. Moreover,
Paphos Isle is described as a land flowing with milk and
honey. It contains cedars of Lebanon and pine-apples,
liquorice and sweet Arabian spice, as well as Satyres, Driades,
Hamadriades, and pretie Elves. Ireland is and was in these
respects quite different. Neither was it known to the
English of the sixteenth century as the Isle of Saints;
and as regards its fauna, Iceland was equally free from crocodiles
and adders; more free, indeed, than "Paphos," for, if we
accept Grosart's own interpretation (note on p. 121), there
were actually "wormes" and "serpents" in the Turtle's happy
isle, though mingled with other creatures. It is true that they
were confined

"Within a little corner towards the East,
A moorish plot of earth and dampish place,"

but they were of various kinds, and some, as Chester insists,
very deadly:

"Here lives the Worme, the Gnat, and Grashopper,
Rinatrix, Lizard, and the fruitful Bee,
The Mothe, Chelidras, and the Bloodsucker,
That from the flesh suckes bloud most speedily:
Cerastis, Aspis and the Crocadile,
That doth the way-faring passenger beguile.

The labouring Ant, and the bespeckled Adder,
The Frogge, the Tode, and Sommer-haunting Flie,
The prettie Silkeworme, and the poisnous Viper
That with his teeth doth wound most cruelly:
The Hornet and the poisonous Cockatrice,
That kills all birds by a most slie device."

We do not need the assurance of the next line,

"The Aspis is a kind of deadly Snake,"

to recognise that the resemblance between Paphos Isle and
Elizabethan Ireland is very faint. Grosart indeed found
confirmation of his theory in the phrase "moorish plot," the
place of the serpents, which he explained as "one of the bogs
for which Ireland was and is celebrated, and in which still, in
spite of St. Patrick, frogs if not serpents are found. Be it
noted this held only of 'a little corner.'" Grosart does less
than justice to St. Patrick. In the Ireland of Elizabeth's
INTRODUCTION

days there were no frogs. Like so many other good things, they were introduced from England. This was about the year 1630, and the first printed reference is Colgan's in 1647; see authorities cited in Thompson's *Natural History of Ireland*, vol. iv, pp. 64-66.

It is to be feared that Chester's Utopia will not be found on the map of Europe or on any other. The elements of his description are easier to trace. The equivalents of these, however refracted by Chester's intelligence, may be found in Pliny's *Natural History*, which Chester could have plundered with Ben Jonson's help. Holland's translation was not published till 1601, but is convenient for reference. The Phœnix was a native of Arabia Felix, an Earthly Paradise famous for its spices (see Holland's Pliny, vol. i. p. 366 seqq.), especially in the land of the Sabæans. This is "enclosed on every side with rocks inaccessible"; it is "full of high hills"; "all the race of them [i.e. the Sabæans] is called Sacred and Holy"; "the same storax (p. 371) they used to burne for the chasing away of serpents, which in those forests of sweet trees [as in the east corner of "Paphos Isle," but not in Irish bogs] are most rife and common." If not an island, Arabia is a "demy-Iland" (p. 371).

Later, the Happy Land was described in the poem *Carmen de Phœnix*, attributed to Lactantius, and this again was paraphrased in Anglo-Saxon, perhaps by Cynewulf. The Latin and the paraphrase may be found in Thorpe's edition of the *Codex Exoniensis*, and the latter, with a better text, in Grein's *Bibliothek der Angelsächsischen Poesie*, III. Band, 1 Hälfte. In the Anglo-Saxon poem, the Phoenix dwells in the odour of sanctity: "ymb setæ rus... lic ond fære... halgum stencum." In Lactantius, its country is said to be holy, *loca sancta*, and it chooses for its pyre a place free from serpents, a lofty palm,

"In quam nulla nocens animans perrumpere possit,
Lubricus aut serpens, aut avis ulla rapax."  

I may add that James I. published in 1585 a poem on the Phoenix in which he represented her as assailed by malice and envy in lines which may perhaps have suggested the similar passage in Chester which Grosart interpreted of Elizabeth's youth.

Others may succeed in using what Grosart has called his "golden key." I can only confess and regret my failure. After all, it is possible that Chester meant what he said on his title-page, and in his book. The Phoenix may represent
love, and the Turtle constancy, *i.e.* faithfulness to the memory of his dead turtle. The love between the Phoenix and the Turtle shows no sign of passion. They were united in will and in deed; and the object of their self-immolation was attained when a new and more beautiful Phoenix arose from their ashes. This too seems to be the subject of Shakespeare's poem, though it might, as far as could be seen without Chester's guidance, have been written as an elegy on two lovers who died unmarried or at least childless. Chester adds to his poem two others, the second of which is unconnected with the allegory, and the first, "*Cantoes Alphabet-wise to faire Phanix* made by the Paphian Dove," connected only in name. We know that the Paphian Dove died a martyr, and this is another bird, a maker of dissolute proposals, indisposed to share in the sacrifice, though content to bring the materials at a price:

"Ile helpe to bring thee wood to make thy fire,  
If thou wilt give me kisses for my hire."

In conclusion, I would submit the following questions to all admirers of Chester, and seekers of mares' nests: —

When Chester in his dedication said he had finished his long expected labour according to the directions of some of his best-minded friends, did he mean that they had helped him to write it?

Was Shakespeare concerned in the composition of

"Her morning-coloured cheekes, in which is plac'd  
A Lillie lying in a bed of roses"?

Since this lily must be either the nose, or a spot of white in the middle of each cheek, was such assistance, if asked for, honestly given?

Lastly, were Shakespeare and his fellows expected to write the usual complimentary verses as an introduction to Chester's poem, and did they, after consultation, decide to save their credit by substituting independent studies of Love and Constancy?

By inadvertence, I omitted to credit Malone with the quotation from Peele on *Venus and Adonis*, l. 397, and to state in the Introduction that Mr. Charles Crawford was the first to call attention to Barnfield's thefts from the same poem, and from *Lucrece*. Mr. Crawford noted all or nearly all the points I have mentioned as well as others which escaped me. His work appeared originally in *Notes and Queries*, and after-
wards in the first volume of his own *Collectanea*. It has been summarised in the last edition of *The Shakspere Allusion Book*.

My thanks are due to Professor Dowden, who read some of my earlier notes in MS., and helped me with information and advice, and from whose Introduction to *The Passionate Pilgrim* I borrowed more freely perhaps than was becoming. Readers of the notes will see how much they owe to the unfailing kindness of Professor Case, General Editor of this series, who gave me all I asked, besides what he added of his learned bounty.
VENUS AND ADONIS

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

RIGHT HONORABLE HENRIE WROTHESLEY,
Earle of Southampton, and Baron of Titchfield.

RIGHT HONOURABLE,

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

Your Honors in all dutie,

William Shakespeare.
VENUS AND ADONIS

EVEN as the sun with purple-colour'd face
Had ta'en his last leave of the weeping morn,
Rose-cheek'd Adonis hied him to the chase;
Hunting he lov'd, but love he laugh'd to scorn:

Sick-thoughted Venus makes amain unto him,
And like a bold-fac'd suitor 'gins to woo him.

“Thrice fairer than myself,” thus she began,
“The field’s chief flower, sweet above compare,
Stain to all nymphs, more lovely than a man,

8. chief] sweet Sewell.

1. purple] In the poetic diction of the time, often crimson or bright red; the analogy of the Latin purpureus may have had some influence. In Shakespeare, though used of grapes (Midsummer-Night’s Dream, III. i. 170) and of violets (Poricles, IV. i. 16), it is usually applied to blood. See Richard II. III. ii. 94; Richard III. IV. iv. 277; and Romeo and Juliet, I. i. 92. Spenser has “purple blood” in Faerie Queane, I. ii. 17, and “Faire Aurora in her purple pall,” I. iv. 16; cf. ibid. I. ii. 7:

“Now when the rosy fingred Morning faire
Weary of aged Tithonus saffron bed,
Had spred her purple robe through dewy aire.”

2. weeping] dewy; cf. Winter’s Tale, IV. iv. 106: “The marigold that goes to bed wi’ the sun, And with him rises weeping” (Craig).


‘The men of wealthy Sestos every yeare,

For his sake whom their goddess held so deare,
Rose-cheek’d Adonis, held a solemn feast.”

5. makes amain] hastens; cf. Comedy of Errors, I. i. 93: “Two ships from far making amain to us.” So “fly amain,” The Tempest, IV. i. 74; “march amain,” Titus Andronicus, IV. iv. 65, where likewise the original notion of vigour has passed into that of speed.

9. Stain] Mr. Wyndham explains this as “injury,” and cites Sonnet cix.: “So that myself bring water for thy stain.” The meaning is rather “superior in beauty”; cf. Lodge, Verses from William Longbeard (Glaucus and Silla, ed. 1819, p. 119):

“Think that the staine of bewtie then is stained,
When lewd desires doe alienate the hart;”

where “staine of bewtie” means pre-eminent beauty. The verb in the sense of surpass or excel is common. See Romeo and Juliet (Shaks. Soc. p. 77):

“Whose beauty and whose shape so farre the rest did stayne,
That from the cheefe of Veron youth he greatest fame dyd gaine”;

More white and red than doves or roses are;
Nature that made thee with herself at strife,
Saith that the world hath ending with thy life.

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

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

With this she seizeth on his sweating palm,
The precedent of pith and livelihood,

10. or roses] and roses Farmer conj. 11. thee] thee, Malone, Cambridge.
17. never serpent hisses] serpent never hisses Q 13, serpent never hisses Gildon.
24. time-beguiling] time-beguiling Q 4, time, beguiling Q 10. 26. precedent]
Malone (Capell MS.), president Qq.

Rubies be they never so lyke, yet if
they be brought together one staineth
the other"; iii. p. 70 (ironically):
"whose teeth shall be so pure a watchet,
that they shall staine the truest Turkis"
(turquoise) ibid. p. 142:
"My Daphne's brow inthrones the
Graces,
My Daphne's beauty stains all
faces";
and Sidney has "sun-staining excell-
ence" (Arcadia, roth ed. p. 2); and
even: "O voice that doth the thrush
in shrillness stain" (Bullen, Lyrics from
Elisabethan Romances, p. 3).
11, 12. Nature ... life] There is no comma after thee in Q 1. Nature strove
to surpass herself in making her masterpiece, Adonis, and if he dies will (in
disgust or despair) cease to work; cf. ll. 953. 954: "Now Nature cares not for
thy [Death's] mortal vigour, Since her best work is ruin'd with thy rigour."
18. set] seated; cf. Two Gentlemen
of Verona, ii. i. 91: "In conclusion, I
stand affected to her.—I would you were
set, so your affection would cease"; and
Pettie's Palace, ed. Gollancz, i. 18:
"Sinorix ... seeing her set out of
her husband's sight, placed himself by
her."

20. famish them] Malone compares
Antony and Cleopatra, ii. ii. 241: "other
women cloy The appetites they feed;
but she makes hungry Where most she
satisfies."

24. wasted] spent; used in a good
sense also in Tempest, v. i. 302: "part of it [the night] I'll waste With
such discourse as I not doubt shall make
it Go quick away"; Merchant of Venice,
iii. iv. 12: "companions That do con-
verse and waste the time together"; and
Milton, Sonnet xx.: "Where shall we
sometimes meet and by the fire Help
waste a sullen day?"

25. palm] For the indications of a
moist palm, Steevens compares
Antony
and Cleopatra, i. ii. 53; and Malone,
Othello, iii. iv. 36-39.

26. The ... livelihood] The evidence
or token of vigorous life. Precedent
has a similar meaning in Titus Andron-
cus, v. iii. 44: "A reason mighty,
strong, and effectual; A pattern, prece-
dent, and lively warrant"; and Lear, ii.
iii. 13: "The country gives me proof
and precedent Of Bedlam beggars."
And, trembling in her passion, calls it balm,
Earth's sovereign salve to do a goddess good:
Being so enrag'd, desire doth lend her force
Courageously to pluck him from his horse.

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

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

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

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

For "pith," marrow, and hence strength, cf. Measure for Measure, i. iv. 70: "pith of business"; Hamlet, iv. i. 23: "pith of life"; and Henry V. iii. Proli. 21: "Guarded with grandisires, babies, and old women Either past or not arrived to pith and puissance."

30. pluck] pull or drag. More effort is implied than in the modern use; cf. Two Gentlemen of Verona, iii. i. 266: "A team of horses shall not pluck that from me"; Taming of the Shrew, iv. i. 80: "how she waded through the dirt to pluck him off me"; and 2 Henry IV. i. iii. 49: "to pluck a kingdom down And set another up."

32. her] Qq 1-4, the The rest. Malone. 54. murderers] murthers Qq 1-4, snoters The rest.


40. prove] try, attempt. See Much Ado, i. iii. 75: "Shall we go prove what's to be done?"; 1 Henry VI. ii. ii. 58: "I mean to prove this lady's courtesy"; and Coriolanus, v. i. 60: "I'll prove him, Speed how it will. I shall ere long have knowledge Of my success."

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

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

Look, how a bird lies tangled in a net,
So fasten'd in her arms Adonis lies;
Pure shame and aw'd resistance made him fret,
The while the vulture tireth on his heart;
but see ibid. p. 217: "Tiring his stomache on a flocke of lambes."

61. Forc'd to content] "Content is a substantive, and means acquiescence," says Malone, who once thought that the meaning was "to content or satisfy Venus; to endure her kisses," Steevens had in the meantime explained "that Adonis was forced to content himself in a situation from which he had no means of escaping," citing Othello, iii. iv. 120: "So shall I clothe me in a forced content." See also 1 Henry IV. iii. 120: "Will this content you, Kate?—It must of force;" and 3 Henry VI. iv. vi. 48: "Why then, though loath, yet must I be content." Prof. Case writes: "It does not, however, appear why 'content' cannot be used actively. If he acquiesced he would obey, but Shakespeare says he does not obey."

62. breath'd] breath. The rest. 66. such distilling] hyphenated by Dyce, ed. 2 (S. Walker conj.).

"Nay, nay; thou striv'st in vain,
my heart,
To mend thy miss:
Thou hast deserv'd to bear this smart,
And worse than this."

See also Dry Plays, ed. Furnivall, p. 151: "synne noon is but if the soule consent unto mys;" and Dunbar, ed. Small, vol. ii. p. 70: "I sall, as scho [the Magdalene] weip teris for my miss."
The form "amiss" is more usual. See Lyly, Woman in the Moone, iv. i. 151: "Pale be my lookes to witnesse my amisse"; and Gildon's Skialetheia (Reprint, p. 44): "For false suspicion of another is A sure condemning of our own amisse."

56. Tires] feeds ravenously. Malone's "peck" is too mild. Cotgrave has "Tirer. To draw, drag, trayle, tow, hale, pull, piuck, lug, tug, twitch." Nares explains: "A term in falconry; from tirer, French, to drag or pull. The hawk was said to tire on her prey [or on the lure] when it was thrown to her, and she began to pull at it and tear it." See his examples, also Selimus (Grosart's Greene, xiv. p. 243):
"As Titius in the countrie of the dead,
With restlesse cries doth call upon high Jove,
VENUS AND ADONIS

Which bred more beauty in his angry eyes:
Rain added to a river that is rank
Perforce will it overflow the bank.

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

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

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

74. ear] care Q 13, air Malone conj. 75. is he] he is Qq 9, 11-13;
he] she Qq 3, 4. 76. ashy-pale] hyphened by Malone. 78. best] best
Qq 11-13, breast Lintott and Gildon; better'd] fetter'd Theobald conj. MS.,
reading breast. 82. take] takes Q 4. 86. dive-dapper] die-dapper Qq 7, 10.
89. her] his Qq 9, 11-13. 90. winks, and turns] winks, and turns. Q 10.

71. rank] "full, abounding in the quantity of its waters"—Malone, who
compares King John, v. iv. 54:
"We will untread the steps of
damned flight,
And like a bated and retiring
flood,
Leaving our rankness and
irregular course,
Stoop low within those bounds
we have o'erlooked."
See also Drayton, Polyolbion, ix. 139:
"And with stern Æolus' blasts,
like Thetis waxing rank,
She only over-swells the surface
of her bank."
78. more] greater, as often; but
Warburton, forgetting the old meaning,
conjectured "an o'er delight."
82. take truce] make a truce, come to
terms with, as in King John, iii. i. 17:
"With my vex'd spirits I cannot take
a truce"; and Troilus and Cressida, ii.
ii. 75: "The seas and winds, old
wranglers, took a truce And did him
service."
86. dive-dapper] "This is the little
grebe or dabchick (Podiceps minor).
In some parts of the country I have
heard it called 'di'dapper'" (Harting,
Birds of Shakespeare, p. 258). It is
"dyvendop" in Skelton's Philipp
Sparrowe (Dyce, i. 65). "Didapper"
is, as Prof. Case notes, the form in
Pope, Art of Sinking (Elwin, x. 362):
"The Didappers are authors that keep
themselves long out of sight, under
water, and come up now and then where
you least expected them."
90. winks] Explained by Mr. Wynd-
ham as "here akin to wince, formerly
also winch, from O. Fr. guenichir,
guenichir, to start aside." Wince really
represents an older form *wencir (see
Never did passenger in summer's heat
More thirst for drink than she for this good turn.
Her help she sees, but help she cannot get;
She bathes in water, yet her fire must burn:

"O, pity," 'gan she cry, "flint-hearted boy!"
'Tis but a kiss I beg; why art thou coy?

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

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

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

94. her [Qq 1-4, in The rest. 102. shalt] shall Q 10. 106. toy] Qq 1, 2;
coy The rest. 114. that] who Q 10.

Skeat), but it is not the word. See
I. 121: "then wink again," etc., where the meaning is close the eyes or keep them shut, as in Lyly, Mother Bombie, i. ii. 40: "he is able to make a Ladies mouth water if she wink not"; and
Euphues (Wks. ed. Bond, ii. 9): "better it were to holde Euphues in your hands, though you let him fal, when you be willing to winke, then [i.e. than] to sowe in a clout, and pricke your fingers, when you begin to nod."

91. passenger] wayfarer, traveller; cf. Lyly, ed. Bond, vol. ii. p. 4: "I resemble the Lapwing, who fearing his young ones to be destroyed by passengers, flyeth with a false cry farre from their nests, making those that looke for them seeke where they are not."

100. jar] Though contrasted by Drayton (Polyolbion, iii. 99) with "open war," jar is used by Lyly of the Wars of the Roses (vol. ii. p. 205): "These jars continued long, not without great losse both to the Nobilitie and Commonaltie." Cf. Comedy of Errors, i. i. 11: "mortal and intestine jars"; and Gascoigne (Cambridge ed.), i. p. 141: "Howe unexpert I am in feates of war . . . I may not boast of any cruel jarre." The passage in the text recalls Greene, Euphues his Censure (ed. Grosart, vi. 160): "Mars had rather oppose him selfe against all the Gods, then enter a jarre with Venus."

"Les Muses lirent un jour
Des chaisnes de roses Amour," etc.,
itself an imitation of Anacreon, Ode xxx., which tells how the Muses bound
"Touch but my lips with those fair lips of thine—
Though mine be not so fair, yet are they red—
The kiss shall be thine own as well as mine:
What see'st thou in the ground? hold up thy head:
Look in mine eyeballs, there thy beauty lies;
Then why not lips on lips, since eyes in eyes?"

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

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

"Were I hard-favour'd, foul, or wrinkled-old,
Ill-nurtur'd, crooked, churlish, harsh in voice,
O'erworn, despised, rheumatic and cold,

Eros with garlands—roses are not mentioned—and handed him over to
Beauty, and how he refused to be released. Farmer had found a source for
Timon, iv. iii. 439-445, "The sun's a thief," etc., in Ronsard's "La terre
les eaux va boivant," etc., the 19th Ode of Anacreon, and quoted Putten-
ham, The Arte of English Poesie (ed. Arber, p. 259), to show that some of
Ronsard's adaptations of Anacreon and others had been in turn translated into
English. The context in Puttenham shows that he was not referring to these
two odes, and Shakespeare may have read them in French. According to
Malone, they appear on opposite pages of Ronsard's works. In any case, the
rhythm of the line is Shakespeare's own.

"Well I must seem to wink at his desire,
Although I see it plainer than the day."

"blab" Perhaps as the reeds repeated the story of Mida's asses' ears
when his barber "did hyde His blabbed woordes within the ground" (Golding's
Metamorphoses, xi. 210). For "blab" meaning tell tales, see Twelfth Night,
I. ii. 63; and 2 Henry VI. III. i. 154.

"Beauty . . . wasted" Cf. Sonnets, i.-vi., a common-place in
Elizabethan literature.

"O'erworn" worn out; cf. I. 866: "Musing the morning is so much o'erworn"; and Sonnets, lxiii.:
"With Time's injurious hand crush'd and o'erworn."

"rheumatic" For the accent cf. Midsummer Night's Dream, II. i.

Venus and Adonis

115
118
119
120
125
130
135
186
118
119
120
123
125
130
135
126
126
130
135
135
Thick-sighted, barren, lean, and lacking juice,
Then mightst thou pause, for then I were not for thee;
But having no defects, why dost abhor me?

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

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

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

142. is] as Lintott and Gildon; plump] Qq 9, 11, plumpe Qq 1-3, 12, 13, plumbe Q 4, plum The rest. 152. These] Qq 1-4, The The rest. 154. till] to Boswell. 156. shouldst] should Q 1.

136. Thick-sighted] dim-eyed; cf. Julius Caesar, v. iii. 21: "My sight was ever thick"; and 1 Henry IV, ii. iii. 49: "To thick-eyed musing and cursed melancholy." For "sight" meaning "eyes" see l. 183.
137, 138. for thee . . . abhor me] Mr. Wyndham notes the defective rime.
140. grey] According to Malone, what we now call blue eyes were in Shakespeare's time called grey, and considered eminently beautiful. He quotes l. 482: "Her two blue windows faintly she up-heaveth." See note on Romeo and Juliet, ii. iv. 47, in this series, where Prof. Dowden cites Colgrave: "Bluard: m. arde: f. Gray, skie coloured, bleshew.
148. footing] mark of feet; cf. Turber-ville's Book of Hunting (Reprint, p. 239): "The terms of the treading or footing of all beasts of chase and Venerie. The footing or printe of an Hartes foote is called the Slot," etc.
149. compact] composed; cf. As You Like It, ii. vii. 5: "If he compact of jars grow musical, We shall have shortly discord in the spheres"; Titus Andronicus, v. iii. 88: "My heart is not compact of flint or iron." of fire] i.e. not of the grosser elements; cf. Henry V, iii. vii. 15-24: "When I bestride him I soar . . . he is pure air and fire: and the dull elements of earth and water never appear in him." See also Sonnets, xlv. and xlv.
150. aspire] rise, ascend; cf. the figurative use in Greene, Royal Exchange (Grosart, vii. p. 282): "They which envie at other mens good fortunes being aspired, and growne to preferment, and after abased: shame so at their fall and at their own defect, that they cease to envie."
VENUS AND ADONIS

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

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

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

By this, the love-sick queen began to sweat, For, where they lay, the shadow had forsook them,

160. are] Qq 1, 2, of The rest.
165. wast] Qq 1–3, wert The rest.
168. any image or reflection. See King John, ii. i. 498: "The shadow of myself formed in her eye"; and Richard III. i. ii. 264: "Shine out, fair sun, till I have brought a glass, That I may see my shadow as I pass."
170. to themselves] for themselves only. Malone compares i. 1180, and Sonnets, xciv. 10: "The summer's flower is to the summer sweet, Though to itself it only live and die."
175. Thou . . . duty] The thought here, and in Sonnets, xiii. 14, is found in Sidney (ed. Grosart, vol. iii. p. 45): "The father justly may of thee complain,
If thou do not repay his deeds for thee, In granting unto him a grandsire's gain. Thy common-wealth may rightly grieved be, Which must by this immortal be preserved,
If thou thus murther thy posteritie."
And Titan, tired in the mid-day heat,
With burning eye did hotly overlook them,
Wishing Adonis had his team to guide,
So he were like him and by Venus' side.

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

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

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

177. tired] tired (for attired) Collier. 186. face']) face Q 1, face, The rest.
188. gone?] so Q 5, The rest have a note of interrogation. 194. that] the
Qq 12, 13. 198. and] and this Qq 7, 10.

177. Titan] the sun, as in Troilus and Cressida, v. x. 25; and Romeo and Juliet, ii. iii. 4.
177. tired] Though Milton speaks of the sun as "Robed in flame and amber light," "tired" can hardly mean here, as Boswell thought, "attired," for not even the colour of clothing is suggested. Shakespeare may have remembered the difficulties of the sun's course as enumerated in Ovid, Metamorphoses, bk. ii., but more probably he fancifully represented it as feeling what it inflicts.

178. overlook] gaze on; cf. Greene's Menaphon (Grosart, vi. 115): "Samela espying the faire Sheepheard so far overgone in his gazing, stopt to him, and askt him if he knew her that hee so overlookt her."

183. louring] frowning; cf. l. 75. sight] perhaps "eyes," as possibly in l. 822; cf. Sonnets, xlvii. 13: "Or if they [i.e. my thoughts] sleep, thy picture in my sight [i.e. the image in the eye] Awakes my heart to heart's and eyes' delight"; Greene, Tullies Love (Grosart, vii. 112): "the gorgeous windowes of the Citie were stuffed with troupes of beautiful Ladies tickled with an earnest desire to satisfie their sightes with his Personage"; and Lodge, Glaucus and Silla (ed. 1819, p. 18): "The piteous nimphes ... Did loose the springs of their remorseful sight, And wept so sore to see his scant redresse."

185. Souring] Cf. Richard II. ii. i. 169: "sour my patient cheek Or bend one wrinkle on my sovereign's face."

188. bare] shamelessly inadequate; see 1 Henry IV. iii. ii. 13: "Such poor, such bare, such lewd, such mean attempts"; Henry VIII. v. iii. 125: "sudden commendations ... They are too thin and bare to hide offences"; Coriolanus, v. i. 20: "he replied, It was a bare petition of a state To one whom they had punish'd."
“Art thou obdurate, flinty, hard as steel?
Nay, more than flint, for stone at rain relenteth:
Art thou a woman’s son, and canst not feel
What ’tis to love? how want of love tormenteth?
O, had thy mother borne so hard a mind,
She had not brought forth thee, but died unkind.

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

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

This said, impatience chokes her pleading tongue,
And swelling passion doth provoke a pause;
Red cheeks and fiery eyes blaze forth her wrong;

203. hard] Q 1, bad The rest. 205. this] thus Q 10 and Capell MS.

199. obdurate] Accented as in Titus Andronicus, ii. iii. 160; 2 Henry VI. iv. vii. 122, etc.
200. relenteth] becomes soft. There is a similar use in Measure for Measure, iii. i. 239: “He, a marble to her tears, is washed with them but relenteth not.”
Prof. Case compares Chaucer, Chanouns Yeamous Tale, 725: “He stired the coles, til relente gan The wex agayn the fyr.”

204. unkind] unnatural (Malone), childless (Schmidt). On which Prof. Case says: “Malone’s meaning seems to me due to an inability to accept the obvious sense when there is an idiomatic one in existence, a common fault with annotators.—Schmidt’s, mere guess-work. Unkind is to me the natural sequel to “hard” in the preceding line, and the sense of the whole this: Had your mother been as hard-hearted as you, she would not have relented, and you would not have been born.”

205. this] Steevens proposed thus, quoting other defective rimes—unlikely . . . quickly; adder . . . shudder. Malone paraphrased, “that thou shouldst contemnously refuse this favour that I ask.” But “this” in the sense of “thus” is not uncommon in our older writers. See Skelton (ed. Dyce, vol. i. p. 3): “This dealeth this world with me as it lust”; ibid. p. 63: “Of fortune this the chaunce Standeth on variaunce”; ibid. p. 161: “Where Christis precious blode Dayly offred is To be poluted this”; Hazlitt’s Early Popular Poetry, vol. iv. p. 106: “For I can not lyve this in wretchednes”; and The Proud Wyous Paternoster, ibid. p. 156: “I was never thys a frayde, I make god a vow.”

211. picture] See Merchant of Venice, i. ii. 76; and Lyly (ed. Bond, ii. 48), where Euphues, speaking of his companion, Philautus, whom Fides had called “tongue-tied,” says: “I seemed to everyone to beare with me the picture of a proper man but no living person.”

219. blaze] proclaim, with perhaps a
Being judge in love, she cannot right her cause: 220
And now she weeps, and now she fain would speak,
And now her sobs do her intendments break.

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

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

"Within this limit is relief enough,
Sweet bottom-grass and high delightful plain,
Round rising hillocks, brakes obscure and rough,

225. like a band] as a band Q 10. 226. will] would Q 10. 228. her] their
Farmer conj. 229. she saith] saith she Lintott and Gildon, said she Ewing.
231. a] Qq 1, 2, the The rest, thy Malone (1790). 236. bottoms-grass] hyphened
by Malone.
suggestion in the words red and fiery of its meaning in heraldry. See Lyly (ed.
Bond, ii. 205): "drawen with a blacke coale, for others to blaze with a bright
colour"; and iii. 78: "shouldst thou live wanting a tongue to blaze the beauty
of Semele?"

220. Being] i.e. though she is.
222. intendments] intended words.
It occurs meaning "intention" in As You Like It, i. 1. 140; Henry V. i. ii. 144; and Othero, iv. ii. 206.
229. Fondling] Mr. Wyndham says that "the word is descriptive of Venus' action, not a term of endearment applied to Adonis." Heywood does not seem to have so understood it; see Fair Maid of the Exchange (Pearson, ii. 55):
Bow. "Why then have at her.
Fondling I say, since I have
hem'd thee heere,
Within the circle of this
ivory pale,
Ile be a parke."
Mall. "Hands off, fond sir."
Here "fond sir" seems to be "fondling" retorted. It is doubtful if
"fondling" in the sense of caressing
appears so early; while as a substantive, used tenderly or contemptuously, it is
common. See Lyly, Woman in the Moone, ii. 3. 230: "But fondling as I am
why grieve I thus?"; Greene (ed.
Grosart, ii. 134): "such foolishfondlings,
as will be lovers, but for lust"; ix. 94:
"Venus had pittied the fondling"; ibid.
iii.: "such is the nature of these fondlings that they cannot cover their owne
scapes."
In the Digby Mysteries (ed. Furnivall,
p. 6), Herod uses it of the children in
directing the soldiers to kill them:
"Therfor quyte you wele in feld and
town And of all the fondlynges make a
delyverance." Besides, Venus could hardly be said to fondle Adonis when
her fingers were locked, forming "an
ivory pale" (i.e. palisade).
230, 231. Within . . . deer] Bor-
rowed by Waller, On a Girdle, i. 6:
"The pale which held that lovely deer."
235. relief] food. See Master of
Game (Reprint 1909, p. 14, note): "Reli-
ef, which denoted the act of arising
and going to feed, became afterwards
the term for the feeding itself."
236. bottom] valley, dale. See As You
To shelter thee from tempest and from rain:
Then be my deer, since I am such a park,
No dog shall rouse thee, though a thousand bark.”

At this Adonis smiles as in disdain,
That in each cheek appears a pretty dimple:
Love made those hollows, if himself were slain,
He might be buried in a tomb so simple;

Foreknowing well, if there he came to lie,
Why, there Love liv’d, and there he could not die.

These lovely caves, these round enchanting pits,
Open’d their mouths to swallow Venus’ liking,
Being mad before, how doth she now for wits?
Struck dead at first, what needs a second striking?

Poor queen of love, in thine own law forlorn,
To love a cheek that smiles at thee in scorn!

Now which way shall she turn? what shall she say?
Her words are done, her woes the more increasing;
The time is spent, her object will away
And from her twining arms doth urge releasing.

“Pity,” she cries, “some favour, some remorse!”
Away he springs, and hasteth to his horse.


Like It, iv. iii. 79, where “the neighbour bottom” is the next valley.
239. park.] I have restored the comma of Q 1, as the meaning may be, such a park that in no dog shall rouse thee, rather than such a park as I have described. Malone and Camb. Ed. point with a semicolon.
240. roose] Mr. Wyndham explains: a “term of art in venery,” quoting the 2nd ed. of Guillim’s Display of Heraldry (in 3rd ed. p. 176; not in 1st ed. 1611): “You shall say Dislodge the Bucke... Rowse [the] Hart.” Yet I think a buck, a beast of the chase, was in Shakespeare’s mind: it was certainly more likely to be found in parks; and Tuberville’s testimony is directly contrary to Guillim’s. See Booke of Hunting (1576, Reprint, p. 241): “We herbor and Unherbor a Harte, and he lieth in his layre: we lodge and rouse a Bucke, and he lieth also in his layre: we seeke and finde the Rowe and he beddeth”; and ibid. p. 98: “When a huntsman goeth to rowze a deare, or to unharbor a Hart or so,” etc. But hunting terms were used more freely than some modern scholars would admit. Turberville himself is inconsistent; on p. 100 he says: “a Fox or such like vermyne are raysed. An Hart and a Bucke likewise, reared, roused, and unharbor’d”; and his apology for his inconsistency is worth noting (p. 236): “And if the Reader do find that in any parte of the discourses in this booke, I have termed any of them otherwise, then let him also consider that in handling of an Arte, or in setting down rules and precepts of anything, a man must use such woordes as may be most easie, perspicuous and intelligible.” So in Shakespeare, “rouse” is used of the lion, 1 Henry IV. i. iii. 198; of the panther, Titus Andronicus, ii. ii. 21; and, by Sir Toby, of the night-owl, “in a catch that will draw three souls out of one weaver,” Twelfth Night, ii. iii. 60.
SHAKESPEARE'S POEMS

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

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

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

Sometime he trots, as if he told the steps,
With gentle majesty and modest pride;
Anon he rears upright, curvets and leaps,
As who should say "Lo, thus my strength is tried;"

259. forth] thence Q 10. 261. doth] did Q 10. 266. girths] Qq 2, 3, girthes Q 1, girls The rest. 269. crusheth] Qq 1-4, crushes The rest.
272. stand] Qq 1-4, stands The rest; on] an Qq 12, 13. 274. send] lend
Lintott and Gildon. 275. scornfully glisters] glisters scornfully Sewell; like]
like the Q 10. 276. hot . . . high . . . hot Anon. conj. 277. Some-
time] Qq 1-3, Sometimes The rest.

267. bearing] Cf. 1 Henry IV. v. iv. 92: "this earth that bears thee dead
Bears not alive so stout a gentleman."
For "wound" see Richard II. iii. ii. 7: "Though rebels wound thee with
their horses' hoofs."

272. compass'd] "arch'd. A compass'd ceiling is a phrase still in use"
(Malone). Steevens compares Troilus and Cressida, i. ii. 120: "She came to
him th' other day into the compass'd window," i.e. the bow window. Min-
sheu has "a Compane circle or circuit," and "a Compass, an instrument so
called, because it serves to make a round circle or compass about"; and
Cotgrave, "Circulaire: com. Round, circinal, orbicular, compassing about,
in a ring." The mane may have been arched by clipping. See Topsell, Four-
footed Beasts, p. 222: "Some again cut it to stand compass like a bow," stan-
d Qq 5-10 is a needless alteration: the idea of "mane" is plural.
275. glisters] "Glitters" does not occur in Shakespeare, though "glitter-
ing" is more common than "glistening."
277. told] counted. See Love's Labour's Lost, i. ii. 41: "How many is
one thrice told?—I am ill at reckoning"; All's Well, ii. i. 169:
"the pilot's glass
Hath told the thievish minutes
how they pass";
Timon, iii. v. 107: "While they have
told their money."
Venus and Adonis

And this I do to captivate the eye
Of the fair breeder that is standing by.

What recketh he his rider's angry stir,
His flattering "Holla" or his "Stand, I say"?
What cares he now for curb or pricking spur?
For rich caparisons or trappings gay?

He sees his love, and nothing else he sees,
For nothing else with his proud sight agrees.

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

Round-hoof'd, short-jointed, fetlocks shag and long,
Broad breast, full eye, small head and nostril wide,
High crest, short ears, straight legs and passing strong,
Thin mane, thick tail, broad buttock, tender hide:

Look, what a horse should have he did not lack,
Save a proud rider on so proud a back.

281. this] Qq 1–3, thus The rest.
290. limning] Lintott and Gildon, limning Qq.
293. this] his Qq 9, 11, 13; a] each Kinnear conj. 296. eye] Qq 1–3, eie Q 4, eyes The rest.

281. this] Perhaps the meaning is "thus," which was read by the latter Quartos. See note on l. 205.
282. breeder] female; cf. "breeding jennet," l. 260; and 3 Henry VI. ii. 1. 42, where it is contrasted with "male."

283. stir] excitation; cf. Two Gentlemen of Verona, v. iv. 13: "What halloing and what stir is this to-day?"; and 1 Henry VI. i. iv. 98: "What stir is this? what tumult's in the heavens?" Prof. Case compares Cymbeline, i. iii. 12: "the fits and stirs of's mind."

284. Holla] Malone supposes this formerly a term of the manege, comparing As You Like It, ii. ii. 237: "Cry 'holla!' to thy tongue, I prithee: it curvets unseasonably."

285. curb . . . spur] Virgil's "frena virum neque verbera sava" (Georgies, iii. l. 252).

290. limning] painting; cf. Topsel, Four-footed Beasts, p. 222: "Nicon, that famous painter of Greece, when he had most curiously limbed forth a Horses perfection, and failed in no part of nature or art, but only in placing hairs under his eye, for that only fault he received a disgraceful blame."

295-298. Round-hoof'd . . . hide] Of these fourteen points, Topsel in his several descriptions of the colt, horse, and stallion explicitly names ten. He differs in regard to the mane. See especially his summary (Four-footed Beasts, p. 233): "his buttocks round, his breast broad . . . a little and dry head . . . short and pricked ears, great eyes, broad nostrils, a long and large mane and tail, with a solid and fixed roundness of his hoofs"; while "the faults and signs of reprobation in horses" are (p. 232): "a great and fleshy head, great ears, narrow nostrils, hollow eyes, . . . a mane not hairy, a narrow breast, . . . not strong, crooked legs, thin, full fleshy, plain and low hoofs."

295. fetlocks shag and long] So Topsel (p. 222): "Therefore it is never good
Sometime he scuds far off, and there he stares;
Anon he starts at stirring of a feather;
To bid the wind a base he now prepares,
And where he run or fly they know not whether;
For through his mane and tail the high wind sings, 305
Fanning the hairs, who wave like feather'd wings.

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

Then, like a melancholy malcontent,
He vails his tail, that, like a falling plume,
To cut the mane or the fetter-locks, except necessity require, for the mane and fore-top is an ornament to the neck and head, and the fetter-locks to the legs and feet."

For "shag," which means rough and hairy, cf. 2 Henry VI. iii. 2:
"Like a shag-hair'd crafty kern," a reference to the Irish glib; and Lyly, Sapfo and Phao, iv. iv. 33: "My shag-haire Cyclops," the quality of whose hair is shown in Ovid, Metamorphoses, xiii. 765, 766: "Jam rigidis pectis rastris, Polypheme, capillos, jam libet hirsutam tibi falce recidere barbam": it was raked and reaped. See also Eng. Dialect Dict. sub voc.

303. [base] "Also Prisoner's base... A popular game among boys; it is played by two sides, who occupy contiguous 'bases' or 'homes'; any player running out from his 'base' is chased by one of the opposite side, and, if caught, made a prisoner... to bid base: to challenge to a chase in this game; gen. to challenge" (New Eng. Dict.). See also Prof. Dowden's note on Cymbeline, v. iii. 20, in this edition.

304. [where] whether, which some edd., including Cambridge, read here. Compare the readings of F in Tempest, v. i. iii: "Where thou bee'st he or no"; and Comedy of Errors, iv. i. 60: "Good sir, say, whe'r you 'l answer me or no." Prof. Case compares Jonson, Epigrammes, To John Donne (No. xvii., 1616 fol. p. 797): "Who shall doubt, Donne, where I a Poet be, When I dare send my Epigrammes to thee?" whether] which of the two. Prof. Case compares Spenser, Faerie Queene, i. ii. xxxvii. 4: "One day in doubt I cast for to compare, Whether in beauties glorie did exceede."

306. [who] which, as in Winter's Tale, iv. iv. 581: "Nothing so certain as your anchors, who Do their best office, if they can but stay you."

310. outward strangeness] a show of aversion or coldness; cf. Greene's Carde of Fancie (Grosart, iv. 122): "my straightnes in words was no strangnes in minde, my bitter speeches were written with my hand, not wrought with my heart": and Lyly, Euphues (Bond, i. 200): "The Gentlewoman... gave him such a cold welcome that he repented that he was come... he uttered this speach 'Faire Ladye, if it be the guise of Italy to welcome strangers with strangenes, I must needs say the custome is strange and the country barbarous.'"

314. [vails] lowers. Minshew has "to Vaile, i. to put, cast, let fall, or fell downe."
VENUS AND ADONIS

Cool shadow to his melting buttock lent:
He stamps, and bites the poor flies in his fume.
His love, perceiving how he was enraged,
Grew kinder, and his fury was assuaged.

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

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

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

315. buttock] buttocke Qq i–3, buttocks The rest. 317. was] Qu, 1, 2, is The rest. 319. goeth] Qq 1–4, goes The rest. 325. chafing] chasing Qq 4, 5, 7, 10. 334. doth] doth oft Sewell.

316. fume] rage; cf. 2 Henry VI. 1, iii. 153:
"her fume needs no spurs,
She’ll gallop far enough to her destruction."

319. goeth about] attempts; cf. Lyly (ed. Bond, ii. 26): "But why go I about to dissuade thee from that, which I my self followed . . . Thou goest about a great matter, neither fit for thy yeares, being very young, nor thy profit, being left so poore"; ibid. p. 224: "the oftener they goe about by force to rule them [young wives], the more froward they finde them."

326. Bannings] cursing; cf. Lyly, Sapho and Phao, iv. ii. 30: "wove with kisses, ban with curses"; Mother Bombis, ii. ii. 21: "Well, be as bee may is no banning"; Maydes Meta-morphosis, ii. i. 109: "set them so at ods Till to their teeth they curse, and ban the Gods."

331. An oven . . . ] Perhaps suggested by Lyly, Euphues (Bond, i. 210): "Well, well, seeing the wound that bleedeth inwarde is most daungerous, that the fire kepeth close burneth most furious, that the Oven dammed up baketh soonest, that sores having no vent fester inwards, it is high time to unfolde my secret love to my secrete friende." See also Spenser, Faerie Queene, 1. ii. 34: "He oft finds med’cine who his griefe imparts, But double griefes afflict concealing harts, As raging flames who striveth to suppresse."

333. concealed sorrow] See Macbeth, iv. iii. 209: "Give sorrow words: the grief that does not speak Whispers the o’er-fraught heart and bids it break."

335. heart’s attorney] Lyly (ed. Bond, ii. 167) calls the tongue "the ambassador of the heart." Prof. Case notes the legal references here.
He sees her coming, and begins to glow,
Even as a dying coal revives with wind,
And with his bonnet hides his angry brow,
Looks on the dull earth with disturbed mind,
  Taking no notice that she is so nigh,
  For all askance he holds her in his eye.

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

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

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

345. hue] Gildon, heu Qq 1-7, 10, huew The rest. 348. as] and Qq 6, 8, 9, 11-13. 350. lowly] slowly Q 4. 352. cheek] cheeks Qq 1-4, cheeks The rest. 353. tenderer] tenderer Q 1, tender The rest; cheek receives] cheeks, receives Qq 1-3, cheeks (or cheekes) receives Qq 4, 5, 7, 10, cheeks (or cheekes) receive Qq 6, 8, 9, 11-13. 358. wo'd] wood Qq 5, 7.

339. bonnet] cap or hat, as often. Schmidt notes that "hat" is the word used in l. 351.

342. For . . . eye] Watches her sidewise, sees without looking at her. Perhaps there is, as often, a suggestion of mistrust. See New Eng. Dict.

343. wistly to view] to see clearly: wistly often means no more than steadily. It is usually explained to mean "wistfully," but see note on Passionate Pilgrim, vi. 11.


359. his] i.e. its, which does not occur in the English Bible (1611), and is rarer in Shakespeare than is generally supposed, *e.g.* in *Romeo and Juliet*, i. iii. 52, F 1 reads "it."

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

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

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

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

363. alabaster] Qq 8–13, allabaster (or alabaster) The rest. 366. two] Qq 1–3, 5, 6, to The rest. 371. thy] my Qq 8, 9, 11, 13. 373, 374. saith . . . said] said . . . said Q 10. 374. my] thy Gildon. 384. from] for Q 10. 364. engirts] clasps: gyrt and girt are the readings of F 1 in 1 Henry VI. iii. 171, and 2 Henry VI. i. i. 65.
367. engine] Cf. Titus Andronicus, ii. ii. 82: "O, that delightful engine of her thoughts, That blabbed them with such pleasing eloquence, Is torn from forth that pretty hollow cage."
370. thy heart my wound] Stronger than "thy heart wounded as mine."
For the hyperbole, cf. Tempest, v. i. 286: "I am not Stephano, but a cramp."
371. help] cure, as in Comedy of Errors, v. i. 160. As a verb it is similarly used in The Tempest, ii. ii. 97, and in Two Gentlemen of Verona, iv. ii. 47.
372. bane] destruction, death; cf. Mamillia (Grosart’s Greene, ii. 176): "O unfortunate Pharicles hath the dolorous destinies decreed thy destruction, or the perverse planets in thy nativity conspired thy bitter bane?"
In Macbeth, v. iii. 60, "death and bane" seem to be synonyms. See also Turberville, Booke of Hunting, p. 137: "they may be taught to bring The harmelesse Hart unto his bane," said of hunters.
376. grave] "To impress deeply, to fix indelibly"—New Eng. Dict., which quotes Gower, Confessio Amantis, 1. 60: "Min hert is growen into stone So that my lady there upon Hath such a print of love grave That . . . ."
Thus she replies: "Thy palfrey, as he should,  
Welcomes the warm approach of sweet desire:  
Affection is a coal that must be cool’d;  
Else, suffer’d, it will set the heart on fire:  
The sea hath bounds, but deep desire hath none;  
Therefore no marvel though thy horse be gone."

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

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

And hath not been enchanted  
with the sight  
Crown him with laurel for his victory."
"Let me excuse thy courser, gentle boy;
And learn of him, I heartily beseech thee,
To take advantage on presented joy;
Though I were dumb, yet his proceedings teach thee:
O, learn to love; the lesson is but plain,
And once made perfect, never lost again."

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

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

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

409. will not] will I Lintott and Gildon. 413. in] of Q. 414. with] in Sewell. 424. alarms] aalarmes (oe aalarmes) Qq 1-3, aalarme Q 4, alarme

405. on] Usually "of" is found, as now, but "having some advantage on" occurs in Julius Caesar, v. iii. 6; and "gain Advantage on" in Sonnet lxxiv. 6.

412. My . . . it] My only desire with respect to love is a desire to bring discredit on it.

416. bud] C[li, The Shepheard's Song of Venus and Adonis [H. C[onstable]] in England's Helicon, 1600]: "Tender are my years, I am yet a bud" (Malone).

421. with wringing] by pressing it; cf. i. 475. The word now suggests a wrench or twist, but in Shakespeare's time a tight boot could be said to wring the foot. See Cotgrave, "Estreindre. To wring, strain, squeeze; to straiten, restraine, presse hard, thrust up close together"; and "Estreinct . . . strayned, wrung, squeezed, gripped fast"; cf. Gulpin's Skatethia, Ep. 38 (Reprint, p. 14): "He's a fine fellow . . . Who piertly jets, can coper, daunce and sing, Play with his mistris fingers, her hand wing." Malone quotes Shepheard's Song of Venus and Adonis [see on l. 416 above]: "Thou wringest me too hard."

424. alarms] onsets, attacks.

426. battery] almost "forcible entrance." See 3 Henry VI. iii. i. 37: "Her sighs will make a battery in his breast"; and Tuftles Love (Grosart's Greene, vii. p. 175): "hoping the consideration of his martirdome will at length make battery into the bulwarke of your breast."
"What! canst thou talk?" quoth she, "hast thou a tongue? O, would thou hadst not, or I had no hearing! Thy mermaid’s voice hath done me double wrong; I had my load before, now press’d with bearing:

Melodious discord, heavenly tune harsh-sounding,
Ear’s deep-sweet music, and heart’s deep-sore wounding.

"Had I no eyes but ears, my ears would love
That inward beauty and invisible;
Or were I deaf, thy outward parts would move
Each part in me that were but sensible:

Though neither eyes nor ears, to hear nor see,
Yet should I be in love by touching thee.

"Say, that the sense of feeling were bereft me,
And that I could not see, nor hear, nor touch,
And nothing but the very smell were left me,
Yet would my love to thee be still as much;

For from the stillitory of thy face excelling
Comes breath perfum’d, that breedeth love by smell-
ing.

"But, O, what banquet wert thou to the taste,
Being nurse and feeder of the other four!
Would they not wish the feast might ever last,
And bid Suspicion double-lock the door,

Lest Jealousy, that sour unwelcome guest,
Should by his stealing in disturb the feast?"

432. Ear’s] Eares Qq 1–3, Earths The rest; deep-sweet . . . deep-sore] hyphenated by Malone. 434. invisible] invisible Steevens conj. 436. in me] of me Gildon. 439. feeling] Qq 1–4, reason The rest. 447. might] Qq 1, 2, should The rest. 448. double-lock] hyphenated by Sewell.

429. mermaid’s voice] For this see Midsummer-Night’s Dream, ii. i. 150–154. Prof. Case compares l. 777 post.

430. press’d] oppressed, crushed; cf. l. 545, and Lear, iv. iii. 28: "Once or twice she heaved the name of ‘father’ Pantingly forth as if it press’d her heart;" and Othello, iii. iv. 177: "I have this while with leden thoughts been press’d." The load was his indifference, the last straw his refusal (ll. 409–426).

431. Melodious discord] The oymoron sums up l. 429, and is explained by l. 432.

436. sensible] capable of receiving impressions, having "the sense of feeling" (l. 439); cf. A Woman is a Weathercock (Hazlitt’s Dodsley, xi. 15): "For I did look on her, indeed no eye That ow’d a sensible member, but must dwell A while on such an object." Contrast "senseless," l. 211.

443. stillitory] apparatus used for distilling. Minshew has "Stillatorie. T. Distillatorium . . . a stillando, stillatim & guttatim essentias purificat. Vi. Limbecke"; and Cotgrave: "Al- embic: m. a Limbeck or Stillitorie." 444. excelling] exquisite; so "which fairly doth excel" in Sonnet v. i. 4 means, which is of exquisite beauty.

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

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

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

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

455. shepherds] the shepherds Q 4.
456. Guests] Qq 1-4, Guest The rest.
456. staineth] staineth Q 4, staine Q 10.
460. bankrupt] banckerout Q 1-4, banckerowt Q 12, 13, banqueront The rest; love] loss Hudson (1851: S. Walker conj.), looks Kinear conj.
466. bankrupt] bankrout Q 1-4, banckerowt Q 12, 13, banqueront The rest; love] loss Hudson (1851: S. Walker conj.), looks Kinear conj.
474. breatheth] breathed Q 10.

456. flaws] blasts; cf. The Tristamion of Love (Grosart's Greene, iii. p. 84): "Tis an ill flaw that bringeth up no wracke, i.e. sea-weed, and a bad winde that breetheth no man's profit"; Farewell to Follie, ibid. ix. p. 274: "Is youth the wealth of nature to be wracked [wrecked] with every flaw?"; Armin, A Nest of Ninnies (Shaks. Soc. p. 18): "a sodaine flaw or gust rose; the winds held strong east and by west, and the ship was in great danger."

457. advisedly] deliberately, thoughtfully; cf. Lucrece, 1. 1527: "This picture she advisedly perused, And chid the painter for his wondrous skill."

459. doth grin] shows its teeth, used of curs, 3 Henry VI. iii. 18; and 3 Henry VI. i. iv. 56; cf. Cymbeline, v. iii. 38: "to grin like lions Upon the pikes o' the hunters."

465. recures] heals; cf. Lyly, Woman in the Moone, ii. i. 21: "And this my hand that hurt thy tender side Shall first with herbes recure the wound it made."

466. love] S. Walker's conjecture "loss," read by Hudson, gives a good sense: Venus is as fortunate in being recalled to life by looks when looks had slain her, as a bankrupt restored to prosperity by his losses.

472. Fair fall] good luck to.
SHAKESPEARE'S POEMS

He wrings her nose, he strikes her on the cheeks,
He bends her fingers, holds her pulses hard,
He chafes her lips; a thousand ways he seeks
To mend the hurt that his unkindness marr'd:
He kisses her; and she, by her good will,
Will never rise, so he will kiss her still.

The night of sorrow now is turn'd to day:
Her two blue windows faintly she up-heaveth,
Like the fair sun, when in his fresh array
He cheers the morn, and all the earth relieveth:
And as the bright sun glorifies the sky,
So is her face illumin'd with her eye;

Whose beams upon his hairless face are fix'd,
As if from thence they borrow'd all their shine.
Were never four such lamps together mix'd,
Had not his clouded with his brow's repine;
But hers, which through the crystal tears gave light,
Shone like the moon in water seen by night.

"O, where am I?" quoth she; "in earth or heaven,
Or in the ocean drench'd, or in the fire?
What hour is this? or morn or weary even?


475. wrings] See note on l. 421.
478. To . . . marr'd] A mixture of two phrases: (1) to mend the hurt that his unkindness caused, and (2) to mend what was marred by his unkindness, i.e. to restore her consciousness or colour.
479. by her good will] willingly; cf. "with our good will," Midsummer-Night's Dream, v. i. 108.
482. blue windows] Possibly blue-veined eyelids. Malone, though he quotes the line elsewhere in support of his opinion that grey and blue were synonyms, compares here Antony and Cleopatra, ii. ii. 319: "Downy windows close And golden Phoebus never be beheld Of eyes again so royal"; where see note in this edition. Steevens cites Cymbeline, ii. ii. 22: "the flame o' the taper Bows toward her and would underpeep her lids, To see the enclosed lights, now canopied Under these windows white and azure laced With blue of heaven's own tint." On the other hand, window is eye in Love's Labour's Lost, v. ii. 848: "Behold the window of my heart, mine eye." For "blue" meaning "blue-veined" see Lucrece, l. 407, yet one is inclined to misquote—"I have seen a lady's nose that has been blue but not her eye-lids."
482. up-heaveth] See note on l. 351.
494. drench'd] drowned; cf. Two Gentlemen of Verona, i. iii. 79: "Thus have I shunned the fire for fear of burning And drench'd me in the sea where I am drown'd"; and Romeo and Juliet (Hazlitt's Shaks, Lib. p. 135): "The ship rents on the rocke, or sinketh in the deepe, And eke the coward drench'd is."
Do I delight to die, or life desire?
But now I liv'd, and life was death's annoy;
But now I died, and death was lively joy.

"O, thou didst kill me: kill me once again:
Thy eyes' shrewd tutor, that hard heart of thine,
Hath taught them scornful tricks, and such disdain,
That they have murder'd this poor heart of mine;
And these mine eyes, true leaders to their queen,
But for thy piteous lips no more had seen.

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

497, 498. But . . . joy] Life was as
bitter as death when Adonis was un-
kind; her death-like swoon was as
joyful as life when he was seeking "to
mend the hurt." "Annoy" had a
stronger meaning than now. See Richard
III. v. iii. 156: "Good angels guard
thee from the boar's annoy," "Lively"
is life-like or living. See Titus An-
dronicus, iii. i. 105: "Had I but
seen thy picture in this plight, It
would have maddened me: what shall
I do Now I behold thy lively body
so?"

504. kiss each other] The same fancy
is found in J. Sylvestre, The Woodmans
Bear (Whs., 1621 ed., p. 1205): "Those
smooth smiling lovely lips Which each
other alwaies kist"; and in Sidney,
Astrophel and Stella, xliii.: "With
either lip he doth the other kiss."

506. liveries] Livery is used of the
composition in Merchant of Venice, ii.
i. 2; and of white hair in 2 Henry VI.
v. ii. 47.

507. verdure] freshness, vigour;
always used metaphorically by Shake-
peare. See Tempest, i. ii. 87: "he
was The ivy that had hid my princely
trunk And suck'd my verdure out on't";
and Two Gentlemen of Verona, i. i. 49:
"the young and tender wit Is turn'd
to folly . . . Losing his verdure even
in the prime." So "green" means
vigoruous in Sonnets, civ. 8: "Since
first I saw you fresh, which yet are
green." There is no doubt also an
allusion to the practice in plague-time,
noted by Malone, of strewing "the
rooms of every house with rue and
other strong smelling herbs, to prevent
infection."

509. having . . . death] Perhaps in
an almanac or broad-sheet; a similar
expression is used of different circum-
cstances in Sonnets, cvii. 6: "the sad
augurs mock their own presage."

510. the plague] Mr. Wyndham
writes: "In 1592 . . . the theatres were
closed on account of the Plague from
July to December, and the Michaelmas
term was kept at Hertford (Stow, p.
765 [766 in Howes' edition, 1631], cited
by Fleay, History of the Stage, p. 94).
It is probable, therefore, that Shake-
peare wrote the poem during the en-
forced idleness of the second half of the
year 1592." See Dr. Brindsley Sheri-
dan's quotation from Stow, New Shaks,
Soc. i. 3. The closing of the theatres
was due to riots rather than to the
Plague, which began somewhat later,
and was most severe in 1593, when,
according to Stow, there were 10,675
deaths. See Greg, Henslowe's Diary,
pt. ii. p. 30 seqq.
"Pure lips, sweet seals in my soft lips imprinted,
What bargains may I make, still to be sealing?
To sell myself I can be well contented,
So thou wilt buy, and pay, and use good dealing;
Which purchase if thou make, for fear of slips,
Set thy seal-manual on my wax-red lips.

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

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

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


511. seals] Malone cites Measure for Measure, iv. i. 6: "But my kisses bring again, bring again. Seals of love but seal'd in vain, seal'd in vain." See also Two Gentlemen of Verona, ii. ii. 7; Midsummer-Night's Dream, iii. ii. 144; Taming of the Shrew, iii. ii. 125.

515. slips] There may perhaps be a reference, as Steevens thought, to the sense "counterfeit money." He cites Romeo and Juliet, ii. iv. 51: "What counterfeit did I give you? — The slip, sir, the slip." See also Lyly, Mother Bombie, ii. i.: "I shall go for silver though, when you shall be nailed up for slips"; Grosart's Clio, a. 260: "he went and got him a certaine slips, which are counterfeit pieces of mony being brasse & covered over with silver, which the common people call slips"; and ibid. p. 262: "a slip, a counterfeit coin."

520. told] counted; cf. i. 277. 521. double] "The poet was thinking of a conditional bond's becoming forfeited for non-payment; in which case, the entire penalty (usually the double of the principal sum lent by the obligee) was formerly recoverable at law" (Malone).

524. strangeness] shyness or coldness; cf. i. 310.


531. shrieks] Cf. Macheth, ii. ii. 3: "It was the owl that shriek'd, the fatal bellman, Which gives the stern'st good-night."
"Now let me say 'Good night,' and so say you; 
If you will say so, you shall have a kiss."
"Good night," quoth she; and, ere he says "Adieu,"
The honey fee of parting tender'd is:
Her arms do lend his neck a sweet embrace;
Incorporate then they seem; face grows to face.

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

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

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

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


540. grows to] Steevens compares Henry VIII. i. 1. 10: "how they clung In their embracements, as they grew together"; and Malone, All's Well that Ends Well, II. i. 36: "I grow to you and our parting is a tortured body."
545. press'd] See L. 430.
557. Planting oblivion] causing forgetfulness of all that he ought to remember. For "plant" cf. Love's Labour's Lost, IV. iii. 349: "And plant in tyrants mild humility"; and Henry V. v. ii. 381: "Plant neighbourhood and Christian-like accord In their sweet bosoms"; and for "oblision," Hamlet, IV. iv. 40, where Hamlet questions whether it is "Bestial oblivion or some craven scruple" that prevents his doing what he conceives to be his duty.
558. wrack] destruction, still found in the phrase "wrack and ruin," and the usual Elizabethan form of "wreck."
What wax so frozen but dissolves with temp'ring, 565
And yields at last to every light impression?
Things out of hope are compass'd oft with vent'ring,
Chiefly in love, whose leave exceeds commission:
  Affection faints not like a pale-fac'd coward,
  But then woos best when most his choice is froward. 570

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

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

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

565. temp'ring] Sewell, tempering Cambridge. 567. vent'ring]
Sewell, vent'ring Qq, venturing Cambridge. 574. prickles] Qq i-4, pricks
The rest; 'tis] is] Qq i-4, is / The rest, it is Lintott and Gildon. 582. in-
caged] engaged Lintott, engaged Gildon.

565. temp'ring] It was formerly, says
Malone, the custom to seal with soft
wax which was tempered between the
fingers before the impression was made.
Steevens compares 2 Henry IV. iv.
iii. 140: "I have him already tempering
between my finger and thumb, and
shortly will I seal with him." See also
Lyly (ed. Bond, i. p. 187): "the tender
youth of a childe is lyke the temperinge
of new waxe apt to receive any form";
and ibid. p. 207: "And as the softe
waxe receiveth what soever print be in
the slee, and sheweth no other impression,
so the tender babe being sealed
with his fathers giftes representeth his
Image most lively."

565, 567. temp'ring—vent'ring] Here
modern spelling makes a bad rime
worse. 568. whose . . . commission] which
intemperately exceeds its instructions,
is given an inch and takes an ell.

214: "I am sorry Your choice is not
so rich in worth as in beauty, That you
might well enjoy her."

578. poor fool] This, as Malone notes,
was formerly an expression of tenderness,
and used of Cordelia in Lear, v. iii.
306, on which see Craig's note
in this edition.

584. watch] remain awake; cf.
Taming of the Shrew, iv. i. 208: "She
shall watch all night, And if she chance
to nod I'll rail and bawl."

586. match] agreement or bargain;
cf. Merchant of Venice, iii. i. 46:
"another bad match."
"The boar!" quoth she: whereat a sudden pale,
Like lawn being spread upon the blushing rose,
Usurps her cheek; she trembles at his tale,
And on his neck her yoking arms she throws:
She sinketh down, still hanging by his neck,
He on her belly falls, she on her back.

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

Even so poor birds, deceiv'd with painted grapes,
Do surfeit by the eye and pine the maw,
Even so she languisheth in her mishaps
As those poor birds that helpless berries saw.

591. cheek] cheeke Qq 1-3; cheekes Qq 4, 8, 9, 11; cheeks The rest.
592. manage her] manage he Q 4. 599. Tantalus] Malone, Tantalus Qq. 601. so] Qq 1-7, 10; as Qq 8, 9, 11-13.
603, 604. mishaps As . . . saw.] mishaps; As . . . saw, S. Walker conj.
"At the name of boare
Venus seemed dying;
Deadly-colour'd pale
Roses over cast;"

Cf. Lucrece, l. 1512.
590. Like lawn] Cf. Lucrece, 258, 259 (Steevens). See also Herrick (ed. Grosart, i. p. 57): "Like to a Twilight or that simpring Dawn, That Roses shew, when misted o'er with Lawn."
598. manage] Mr. Wyndham reads manage, but the word was early naturalised: Minshew has "Manadge, Manage," and calls it a grooms' word: "proprie est equisomum qui solent equos refractarios, orisque immortergi, hoc modo domare, franneque obsequentes reddere"; and Cotgrave: "Manege: m. The manage or managing of a horse."
599. Tantalus] Cf. Romes and Juleit (Hazlitt's Shaks. Lib. p. 90): "The lot of Tantalus is Romeus lyke thine; For want of foode amid his foode, the myser [i.e. wretched man] still doth pine" [i.e. hunger].
600. clip] clasp, still used in the fitting shop.
601. painted grapes] See Holland's Pliny, vol. ii. p. 335: "Zeuxis for prove of his cunning, brought upon the scaffold a table [i.e. picture], wherein were clustres of grapes so lively painted, that the very birds of the air flew flocking thither for to bee pecking at the grapes"; cf. Epistle to The Trianon of Love (Grosart’s Greene, iii. 48): "it is like Zeusis counterfaits, which seemed at a blush to be grapes"; and Dorastus and Fawnia (ibid. iv. 289): "Zeusis grapes were like Grapes yet shadowes."
602. pine] starve, in the active sense, as in Richard II. v. i. 77: "towards the north Where shivering cold and sickness pineth the clime"; and William Morris, Poems by the Way, p. 126: "And what wealth then shall be left us when none shall gather gold To buy his friend in the market, and pinch and pine the sold?"
The warm effects which she in him finds missing
She seeks to kindle with continual kissing.

But all in vain; good queen, it will not be:
She hath assay'd as much as may be prov'd;
Her pleading hath descend'd a greater see;
She's Love, she loves, and yet she is not lov'd.

"Fie, fie," he says, "you crush me; let me go;
You have no reason to withhold me so."

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

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


from Comedy of Errors, ii. i. 39. See also Richard III. i. ii. 13: "I pour the helpless balm of my poor eyes."

605. warm effects] Stevens conj. "affects," comparing "young affects," Othello, i. iii. 264; Malone (ed. 1821) comments: "Effects means consequences produced by action. There is clearly no need of change." Yet the words were sometimes confused; see Menaphon (Grosart's Greene, vi. p. 58): "This was spoken with such deep effects [emotion], that Samela could scarce keep her [i.e. herself] from smiling, yet she covered her concept with a sorrowful countenance."


615. be advis'd] take care; cf. 2 Henry VI. ii. iv. 36: "And when I start the envious people laugh And bid me be advised how I tread."

617. tushes] tushes; cf. Golding's Ovid, viii. 384: "Among the greatest Oliphants in all the land of Æde A greater tush than had this Boare, ye shall not lightly finde"; and ibid. l. 563: "Immediately the ugly head

with both the tushes brave, And eke the skin with bristles star right griesly, he hir gave"; but he also uses the form "tushes," l. 494.

618. mortal] slaughter, deadly; cf. Richard II. iii. ii. 21: "a lurking adder Whose double tongue may with a mortal touch Throw death upon thy sovereign's enemies." See also l. 953. Minshew has: "Mortall ... mortalis, a morte. Lethalis, a letho ... Vi. Deadly."

619. battle] army, or division of army, battalion; cf. 1 Henry IV. iv. i. 129; and Julius Cesar, v. iii. 108. Malone compares Golding's description of the boat of Thessaly (mentioned in Antony and Cleopatra, iv. xiii. 2), Ov. Met. viii. 379, 380: "And like a front of armed Pikes set close in battle ray, The sturdy bristles on his back stoode staring up alway"; and l. 376: "His eyes did glistre blood and fire."

623. mov'd] used absolutely, as often, in the sense of irritated or enraged; see Taming of the Shrew, v. ii. 142: "A woman moved is as a fountain troubled, Muddy, ill seeming, thick."
"His brawny sides, with hairy bristles armed,
Are better proof than thy spear's point can enter;
His short thick neck cannot be easily harmed;
Being irreful, on the lion he will venter:
The thorny brambles and embracing bushes,
As fearful of him, part; through whom he rushes.

"Alas, he nought esteems that face of thine,
To which Love's eyes pay tributary gazes;
Nor thy soft hands, sweet lips and crystal eyne,
Whose full perfection all the world amazes;
But having thee at vantage—wondrous dread!—
Would root these beauties as he roots the mead.

"O, let him keep his loathsome cabin still;
Beauty hath nought to do with such foul fiends:
Come not within his danger by thy will;
They that thrive well take counsel of their friends.
When thou didst name the boar, not to dissemble,
I fear'd thy fortune, and my joints did tremble.

"Dost thou not mark my face? was it not white?
Saw'st thou not signs of fear lurk in mine eye?
Grew I not faint? and fell I not downright?
Within my bosom, whereon thou dost lie,
My boding heart pants, beats, and takes no rest,
But, like an earthquake, shakes thee on my breast.

"For where Love reigns, disturbing Jealousy
Doth call himself Affection's sentinel;

"I strike quickly being moved."

"Love come he will enter And soon find out his way."

"If it [your heart] be made of penetrable stuff, if damned custom have not brass'd it so That it be proof and bulwark against sense."

"I have restored the reading of the Quartos: modern spelling and pronunciation obscure the rime, as in Fagruave's Golden Treasury, p. 84: "Where the midge dares not venture Lest herself fast she lay; If love come he will enter And soon find out his way."

"Fear'd] feared; cf. Titus Andronicus, ii. iii. 305: "Fear not thy sons; they shall do well enough."
Gives false alarms, suggesteth mutiny,  
And in a peaceful hour doth cry 'Kill, kill!'  
Distemp'ring gentle Love in his desire,  
As air and water do abate the fire.

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

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

"What should I do, seeing thee so indeed,  
That tremble at th' imagination?  
The thought of it doth make my faint heart bleed,
Venus and Adonis

And fear doth teach it divination:
    I prophesy thy death, my living sorrow,
If thou encounter with the boar to-morrow.

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

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

673. *with* will Gildon. 680. Mark] Make Q 4; *overshoot* Dyce (Steevens conj.), *overshut* Q 1-3; *overshut* The rest. 684. *amaze* maze Capell MS.

673. *be* . . . *me* follow my advice; so in *The Merry Wives of Windsor*, 1. 1. 72, and often.

674. *Uncouple* the technical term; see Topsell, *Four-footed Beasts* (ed. 1658, p. 212): “when the dog is sent forth, and after much winding and casting about, falleth into the footstep of the Hare, then let him loose another, and seeing them run in one course uncouple all the hounds.”

676. *dare* the older form of “dares.”

677. *fearful* timid; cf. Topsell, p. 210: “It falleth out by divine Providence, that Hares and other fearfull Beasts which are good for meat, shall multiply to greater numbers in short space.”

678. *well-breath’d* sound in wind, able to undergo great exertion without panting or losing breath. In *Morte Darthur* (ed. Sommer, p. 313) it is said of Tristram that “he was called byggar than sir launcelot but sir Launcelot was better brethed,” and *ibid*. p. 194, Turquyne says to Tristram: “thou arte the biggest man that ever I mette with al and the best brethed.”

679. *purblind* See Topsell, p. 208: “The hare’s eyelids coming from the brows, are too short to cover their eyes, and therefore this sense is weak in them; and besides their over-much sleep, their fear of Dogs and swiftness, causeth them to see the less.”

680. *overshoot* pass beyond, and so escape; cf. Turberville, *Book of Hunt-

ing* (ed. 1908, p. 11): “they [the hounds] are hot, and doe quickly overshoot the track or path of the chase which they undertake.” Malone explains the Quarto reading to mean “to conclude,” on the analogy of “to shut up.”

682. *cranke* makes sudden turns; cf. “cranking” in 1 *Henry IV*. III. 1. 98; and the frequentative form “cranking” in Drayton’s *Polyolbion*, xii. 572: “cranking Many-fold . . . of whose meandered ways, And labyrinth-like turns (as in the moors she strays) She first received her name.”

683. *musits* Steevens referred to Colgrave: “Troué: f. A gap, or muset in a hedge.” Nares has “Muse, Muset, Musit, s. The opening in a fence or thicket through which a hare, or other beast of sport, is accustomed to pass.” He quotes Markham, *Gentl. Academie* (1595, p. 32): “We term the place where she [the hare] sitteth, her forme, the places through which she goes to releefe, her muset.” See additional examples in *New Eng. Dict.* The words were, however, occasionally used of the hare’s form and, figuratively, of any lurking place, as well as of the hole or short tunnel through which she passes. So too Topsell uses “muse,” p. 208: “they [hares] are so cunning in the ways, and muses of the field”; and p. 212: “a quick smelling Hound, which raiseth the Hare out of her muse.”

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

"For there his smell with others being mingled,
The hot scent-snuffling are driven to doubt,
Ceasing their clamorous cry till they have singled
With much ado the cold fault cleanly out;

685. a] Qq 1-3, the Rest; flock] flocks Q 10. 687. sometime] sometimes

Drayton on 1. 682, and Topsell, p. 211:
"in her course she taketh not one way,
but maketh heads like labyrinths, to
circumvent and trouble the Dogs."
685-688. Sometimes . . . yell] See
Turberville, Booke of Hunting (Clar.
Press. p. 165): "And I have seen hares
oftentimes runne into a flock of sheepe
in the field when they were hunted, and
woulde never leave the flocke, untill I
was forced to couple up my houndes,
and folde up the sheepe or sometimes
drive them to the Cote: and then the
hare would forsake them . . . I have
seen that would take the grounde like a
Coney . . . when they have been hunted."

687. keep] have their burrows. The
sense "dwell" was common once and
is not extinct. See Drayton, Polyolbion,
ix. 82: "the lamb . . . to save itself
may creep Into that darksome cave
where once his foe keep." 689. sorteth] Elsewhere Shakespeare
uses "consort" in this sense, except in
Love's Labour's Lost, i. i. 261, where
both are found: "sorted and con-
sorted . . . with a child of our grand-
mother Eve, a female."

690. shifts] devices, expedients; cf.
King John, iv. iii. 7: "If I get down
and do not break my limbs, I'll find a
thousand shifts to get away."

692. Cessing . . . cry] a sign of
good hounds; see Master of Game (Re-
print, 1909, p. 110): "Other kind of
hounds there be which open and jangle
when they are uncoupled, as well when
they be not in her fues (on their line),
and when they be in her fues they
queste too much in seeking their chase
whatever it be, and if they learn the
habit when they are young and are not
chastised thereof, they will evermore
be noisy and wild, and namely
[especially] when they seek their chase,
for when the chase is found, the hounds
cannot questey too much so that they be
in the fues." Again, p. 107: "Hounds
there are which are bold and brave . . .
for when the hart comes in danger they
will chase him, but they will not open
nor quest while he is among the change
[i.e. like Shakespeare's hare, "his
smell with others being mingled."],
for dread to envoyse and do amiss, but
when they have disserven him, then
will they open and hunt him."

693. singled] To single is to dis-
tinguish the scent of the chase, i.e.
the hunted animal, from that of another
which has crossed its path, etc. The
term used in The Master of Game is
"dissever. The opposite is to "hunt
change." See Turberville's Booke of
Hunting (Reprint, 1908, p. 35): "there
is difference betwene the sent of a
Harte and a Hynde, as you may see by
experience that houndes do oftentimes
single that one from that other."

694. cold fault] a condensed expre-
sion of which no other instance is cited
in New Eng. Dict. "Fault" is defect
sc. of scent, and strictly speaking, it is
the scent not the fault which is cold,
whether from being mixed with that
of other beasts than "the chase," or
from the nature of the ground, or from
lapse of time. Hounds were said to
"fail" or to be "at default" when they
lost the scent. So Greene, Euphues
his Censure (Grosart, vi. 277): "Shall
wee bee such cowardes as to measure
our thoughtes by the favours of fortune,
or resemble those bad hounds that at
the first fault [i.e. failure of scent] give
over the chase?"
Then do they spend their mouths: Echo replies, 695
As if another chase were in the skies.

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

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

"Lie quietly, and hear a little more;
Nay, do not struggle, for thou shalt not rise:
To make thee hate the hunting of the boar,

695. mouths] mouth's Qq 1-3. 700. their] with Qq 3, 4. 704. indenting
intending Q 4. 705. doth] do Qq 1-3.

695. spend their mouths] Cf. Henry V. ii. iv. 70; Troilus and Cressida, v. i. 98; quoted in Mr. Justice Madden's Diary of Master William Silence, p. 35.

696. As . . . skies] Contrast Titus Andronicus, ii. iii. 16-20:
"Under their sweet shade, Aaron,
let us sit
And whilst the babbling echo
mocks the hounds
Replying shrilly to the well-
tuned horns,
As if a double hunt was heard
at once,
Let us sit down and mark their
yelping noise."
It is hard to believe that this Yelping noise is Shakespeare's. See Introduction.

698. Stands . . . ] So Toppesl, Four-footed Beasts, p. 211: "when she [the hare] hath left both Hunters and Dogs a great way behind her, she getteth to some hill or rising of the earth, there she raiseth herself upon her hinder legs, like a Watch-man in his Tower, observing how far or near the enemy approacheth."

702. passing-bell] Cf. Toppesl(ed. 1658, p. 210), speaking of a hare pursued by a fox: "when she can go no more, needs must her weakness betray her
to her foe, and so was her flight and want of rest like a sickness begun before her death, and the Foxes presence like the voyce of a passing bell."

704. indenting] To indent is "to sever the two halves of a document, drawn up in duplicate, by a toothed, zigzag or wavy line, so that the two parts exactly tally with each other" (New. Eng. Dict.). Hence it means to make a jagged outline or follow a zigzag course; see Drayton, Polyolbion, i. i. 158: "those arms of sea, that thrust into the tinny strand, By their meand'rd creeks indenting of that land." A closer parallel is Toppesl, p. 212: "The Dogs . . . run along with a gallant cry, turning over the doubtful footsteps; now one way, now another, like the cuts of Indentures, through rough and plain, crooked and straight, direct and compass, . . . until they finde the Hares form." According to Ray (Proverbs, 3rd ed. 1737, p. 69), "He makes indentures with his legs," is a "Proverbial Peri-
phrasis of one drunk."

705. envious] malicious, as often.
705. scratch] So Toppesl (p. 210) says that the hare "rather trusteth the scratching brambles . . . then a dis-
sembling peace with her adversaries."
Unlike myself thou hear'st me moralize,
Applying this to that, and so to so;
For love can comment upon every woe.

"Where did I leave?" "No matter where," quoth he; 715
"Leave me, and then the story aptly ends:
The night is spent." "Why, what of that?" quoth she.
"I am," quoth he, "expected of my friends;
And now 'tis dark, and going I shall fall."
"In night," quoth she, "desire sees best of all. 720

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

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

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

712. myself] thy selfe Qq 3-5, 7, 10. 724. true men thieves] true-men theeuers Qq 1, 2; rich-men theeu Q 3; rich men theeuers The rest. 725. Dian] Diana Gildon. 728. shine] shrine Sewell. 738. mad] Qq 1-4, sad The rest.

715. leave] break off, cease: it is opposed to begin in 3 Henry VI. ii. ii. 168; see also Arden of Feversham, iii. vi. 72: "Do you remember where my tale did leave?—Ay, where the gentleman did check his wife."
722. footing] almost "feet"; cf. "set footing," in 2 Henry VI. iii. ii. 87; but the word is used also of foot-print here, 1. 148; of footfall, Merchant of Venice, v. i. 24; and even of the thing walked on 1 Henry IV. i. iii. 193.
724. true] honest; opposed to thief in Measure for Measure, iv. ii. 46; Love's Labour's Lost, iv. iii. 187; and 1 Henry IV. ii. ii. 98. 725. cloudy) sullen; cf. Tempest, ii. i. 142: "It is foul weather in us all, good sir, When you are cloudy"; 2 Henry IV. iii. ii. 83: "such aspect As cloudy men use to their adversaries"; and Macbeth, iii. vi. 41: "with an absolute 'Sir, not I,' The cloudy messenger turns me his back."
736. defeature] disfigurement. "Fair" meaning beauty is opposed to defeatures in Comedy of Errors, ii. i. 98: "then is he the ground Of my defeatures. My decayed fair A sunny look of his would soon repair."
"As burning fevers, agues pale and faint,
Life-poisoning pestilence and frenzies wood,
The marrow-eating sickness, whose attain'd
Disorder breeds by heating of the blood:
Surfeits, imposthumes, grief and damn'd despair,
Swear Nature's death for framing thee so fair.

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

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

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

"So in thyself thyself art made away;
A mischief worse than civil home-bred strife,
Or theirs whose desperate hands themselves do slay,
Butcher-sire that reaves his son of life.


751. imposthumes] swellings or abscesses, used figuratively in Hamlet, iv. ii. 27. With this stanza may be compared Paradise Lost, xi. 480–490.
Foul cank'ring rust the hidden treasure frets,
But gold that's put to use more gold begets."

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

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

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

"What have you urg'd that I cannot reprove?
The path is smooth that leadeth on to danger:
I hate not love, but your device in love

775. have] hath Qq 10, 12, 13.
778. on to] Qq 1-3, unto The rest.
780. This
782. closure] enclosure; cf. Richard
784. to be barr'd] i.e. by being deprived.
785. reprove] refute; cf. Much Ado,
789. device] Schmidt explains,
790. "full of
VENUS AND ADONIS 43

That lends embraces unto every stranger.

You do it for increase: O strange excuse,

When reason is the bawd to lust's abuse!

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

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

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

With this, he breaketh from the sweet embrace
Of those fair arms which bound him to her breast,
And homeward through the dark lawnd runs apacc;

noble device,' which New. Eng. Dict. treats as an instance of the meaning—
action or faculty of devising, invention, ingenuity. It might be better to explain "behaviour when in love, plan or mode of conducting your love affairs." The next line is probably explanatory of "device," but the construction might possibly be "the device of you who lend," etc.

806. green] The same contrast between green, meaning "inexperienced," and old occurs in King John, iii. iv. 145: "How green you are and fresh in this old world."

807. in sadness] seriously, truly; see Romeo and Juliet, i. i. 205–210, where Romeo pretends to misunderstand it: "Tell me in sadness, who is that you love.—What, shall I groan and tell you?" etc.

808. teen] sorrow; cf. Tempest, i. ii. 64; and Richard III. iv. i. 97, where it is opposed to joy: "Eighty odd year of sorrow have I seen, And each hour's joy wrest'd with a week of teen."

813. lawnd] an earlier form of "lawn," an open space in woods; cf. Drayton, Polyolbion, xiii. 89: "And near to these our thickets [i.e. thickets] the wild and frightful herds . . . Feed finely on the lawnds." Lyly omits the "d"; see Maydes Metamorphosis, i. i.: "within a Lawne hard by Obscure with bushes." It seems to have a somewhat wider sense in The Woman in the Moone, iv. i. 243: "Out of my ground, Learchus, from my land, And from hence forward come not neare my lawnes."
Leaves Love upon her back deeply distress'd.

Look, how a bright star shooteth from the sky,

So glides he in the night from Venus' eye:

Which after him she darts, as one on shore
Gazing upon a late-embarked friend,

Till the wild waves will have him seen no more,
Whose ridges with the meeting clouds contend:

So did the merciless and pitchy night
Fold in the object that did feed her sight.

Whereat amaz'd, as one that unaware
Hath dropp'd a precious jewel in the flood,
Or 'stonish'd as night-wanderers often are,
Their light blown out in some mistrustful wood;

Even so confounded in the dark she lay,
Having lost the fair discovery of her way.

And now she beats her heart, whereat it groans,
That all the neighbour caves, as seeming troubled,

Make verbal repetition of her moans;
Passion on passion deeply is redoubled:

"Ay me!" she cries, and twenty times, "Woe, woe!"
And twenty echoes twenty times cry so.

She, marking them, begins a wailing note,
And sings extemporally a woeful ditty;

828. discovery] discoverer Steevens conj.
832. deeply] doubly.
S. Walker conj.

816. So glides he] Steevens compares Troilus and Cressida, ii. ii. 46: "And fly like chidden Mercury from Jove Or like a star disob'd," but there the point of the comparison lies only in the speed, not as here in the beauty and the succeeding gloom.

825. 'stonish'd] equivalent to "confounded," l. 827. The meaning is much the same as "thunder-struck" in later prose. See Henry V. v. i. 40, where Pistol is said to have been astonished by Fluellen.

826. mistrustful] causing mistrust or suspicion; no other example of this meaning in New Eng. Dict.
828. discovery] Steevens proposed "discoverer," i.e. Adonis, but Malone compares "information" for informer in Coriolanus, iv. vi. 53. See also "divorce" for divorcer, l. 932, and "condnet" in the sense of body-guard, Twelfth Night, iii. iv. 265.

832. Passion] lamentation; cf. Merchant of Venice, ii. vii. 12; and King John, iii. iv. 39.
833. Ay me!] This phrase, common in writers of the time, appears in Hamlet, iii. iv. 51, and in Antony and Cleopatra, iii. vi. 76. Change is needless.

836. a woeful ditty] J. Sylvestor in The Wood-Man's (i.e. Hunter's) Bear (Wks., 1621 ed., p. 1202), sings deliberately a similar one:

"Thus he [Love] tortures, void of pitie,
Rich and poore, and fond and wise,
Through the streets of all the Cite;
Causing by his cruelties,
How love makes young men thrall, and old men dote;
How love is wise in folly, foolish-witty:
   Her heavy anthem still concludes in woe,
   And still the choir of echoes answer so. 840

Her song was tedious, and outwore the night,
For lovers' hours are long, though seeming short:
   If pleas'd themselves, others, they think, delight
In such-like circumstance, with such-like sport:
   Their copious stories, oftentimes begun,
   End without audience, and are never done. 845

For who hath she to spend the night withal,
But idle sounds resembling parasites;
   Like shrill-tongued tapsters answering every call,
Soothing the humour of fantastic wits? 850

   She says "'Tis so": they answer all "'Tis so";
   And would say after her, if she said "No."

Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high,
   And wakes the morning, from whose silver breast
The sun ariseth in his majesty; 855
   Who doth the world so gloriously behold,
That cedar-tops and hills seem burnish'd gold.

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

843. if] It Lintott; others] other Q 10. 848. idle sounds resembling] idle,

Sighing - singing, freezing-
Laughing - weeping, living-
weeping, freezing-
487. withal] with, as often, when a noun or pronoun does not follow.
488. sounds resembling] Staunton's hyphen spoils the sense: the sounds are echoes to her own voice. 849. tapsters] Steevens compares the scene of "Anon, anon, Sir" in 1 Henry IV. ii. iv. 40-80. 854. cabinet] dwelling; cf. Lucrece, 442. It is used of a cottage by Lyly, Woman in the Moone, iv. i. 162: "For he hath thrust me from his cabinet."
857. Who . . .] Malone compares Sonnet xxxiii.: "Full many a glorious morning have I seen," etc.
This said, she hasteth to a myrtle grove,
Musing the morning is so much o'erworn,
And yet she hears no tidings of her love:
She hearkens for his hounds and for his horn:
    Anon she hears them chant it lustily,
    And all in haste she coasteth to the cry.

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

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

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

866. morning . . . o'erworn] morne . . . overworne Q 10. 870. coasteth]
    posteth Q 10. 872. her . . . kiss] her neck, and some doe kisse Q 10.
873. twine] twined Q 1; twind Q 3; twinnde Q 4. 879. folds] fold Q 10.

870. coasteth] Coast originally meant to go by the side of or skirt (ultimately from Lat. costa). It is a favourite word of Turbervile's, often in the sense of running parallel with an animal in order to get ahead of it. Here it seems to mean merely "advances, haste"; cf. Greene's Never Too Late (Grosart, viii. 27): "After I left Lions, I passed by the Alpes and coasted into Germany"; and Skelton, Boyle of Courte (Dyce, i. 46): "And to me warde as he gan for to coast . . . I sawe a knyfe hyd in his one slyve."

877. at a bay] This phrase is used both of "the chase" and of the hounds, when the former turns and overthrows his pursuers or dies fighting. See Turbervile, Booke of Hunting (Reprint, p. 158): "a great Bore . . . will take courage, and keep them styll at Bayes, running upon anything that he seeth before him . . . [but a boar accustomed 'to flee endways'] wil sildome kepe houndes at a Baye, unlesse he be forced; and if he do stand at Baye, the huntsmen must ryde in unto him." See also note on Passionate Pilgrim, xi. 13.

887. curst] vicious; cf. Much Ado, ii. i. 25; "God sends a curst cow short horns"; and Midsummer - Night's Dream, iii. ii. 300: "I was never curst; I have no gift at all in shrewishness."

888.strain courtesy] I have sometimes been in doubt where this expression occurs as to whether the image (if any) in the writer's mind was a sieve, or a
This dismal cry rings sadly in her ear, 890
Through which it enters to surprise her heart; 895
Who, overcome by doubt and bloodless fear, 
With cold-pale weakness numbs each feeling part:

Like soldiers, when their captain once doth yield, They basely fly, and dare not stay the field.

Thus stands she in a trembling ecstasy; 900
Till, cheering up her senses all dismay’d,
She tells them ’tis a causeless fantasy,
And childish error, that they are afraid;

Bids them leave quaking, bids them fear no more:
And with that word she spied the hunted boar; 905

Whose frothy mouth, bepainted all with red, Like milk and blood being mingled both together, A second fear through all her sinews spread,

896. all] Qq 1, 2; sore The rest. 899. bids] Qq 1-5, 7, 10; will’s Qq 6, 8, 9, 11-13.

cord, and the meaning “strain out, exhibit grudgingly” (as some editors explain Merchant of Venice, iv. i. 184: “The quality of mercy is not strain’d”), or “stretch to breaking-point.” For instance, when Romeo strains courtesy by failing to keep an appointment (Romeo and Juliet, ii. iv. 55), the meaning can hardly be that he was courteous over-much; cf. Gascoigne (Cambridge ed. i. 406): “I find my selfe somewhat sicklye disposed, and therefore doe strayne curtesye (as you see) to goe the sooner to my bedde this night.” But in Chapman, Alphonsus, v. ii., “Here’s straining curtesy at a bitter feast,” the meaning seems different, viz. overstraining it, being courteous beyond reason, for the Empress and her nephew insist each on dying that the other may live; cf. Lyly, Euphues (ed. Bond, ii. 220): “at the last though long time straining curtesie who should goe over the stile, when we had both hast, I... began first to unfold the extremities of my passions.” If “over-strain” is the meaning here, the hounds are needlessly polite in offering each other a chance of distinction. I am indebted to Prof. Case for the following examples and comment: “Both meanings undoubtedly exist; see Mother Bombie, iii. iii. (Fairholt’s Lilly, ii. 109): ‘but Stellio, I must straine cur’sie with you. I have businesse, I cannot stay’; and Two Lamentable Tragedies, by Rob. Yarington, 1601 [i. i]; Bullen’s Old Plays (vol. iv. p. 11): “See where he is, go in, Ile follow you; [Strive curtesies.

Nay straine no curtesie, you shall goe before.”

We still say indifferently, I’ll strain, or stretch a point. In the two uses the strain is thought of differently; in the Romeo and Juliet case, courtesy, as between two persons, is considered as having to abide a stress; in the other, as being extended or stretched to an exaggerated or unnecessary degree.”

883. cope] used in the original sense “come to blows with” (Lat. colaphus). New Eng. Dict. gives among other examples Caxton, Paris &c. V. (1668): “And cope togyder so fyersy they breke theyr spers.”

891. Who] which; her heart overwhelmed with fear withdraws the blood from the limbs, and they in turn refuse their office.

893. captain] Cf. Coriolanus, i. i. 120: “The counsellor heart.”

895. ecstasy] ungovernable excitement, usually of madness; see Hamlet, iii. i. 168: “That unmatch’d form and feature of blown youth Blasted with ecstasy”; and ibid. iii. iv. 139: “Ecstasy! My pulse as yours doth temperately keep time.”
SHAKESPEARE'S POEMS

Which madly hurries her she knows not whither:
This way she runs, and now she will no further, 905
But back retires to rate the boar for murther.

A thousand spleens bear her a thousand ways;
She treads the path that she untreads again;
Her more than haste is mated with delays,
Like the proceedings of a drunken brain,

Full of respects, yet nought at all respecting:
In hand with all things, nought at all effecting.

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

When he hath ceas'd his ill-resounding noise,
Another flap-mouth'd mourner, black and grim,
Against the welkin volleys out his voice;
Another and another answer him,

Clapping their proud tails to the ground below,
Shaking their scratch'd ears, bleeding as they go.


907. spleens] fears; cf. Phineas Fletcher, Purple Island, iii. 17: "The splenion o're against the Hepar laid, Built long, and square: some say that laughter here Keeps residence; but laughter fits not there, Where darkness ever dwell's and melancholy fear."

909. mated] made helpless, as when the king is mated at chess; cf. Macbeth, v. i. 86: "My mind she has mated, and amazed my sight."

911. Full . . . respecting] full of consideration, and yet really considering nothing. New Eng. Dict. cites Latimer, Ploughers (Arber, 37): "He was not moved by these worldlie respectes, with these prudente considerations; and for the verb, W. Wilkinson, Confut. Fam. Love, 16 b: "The cunning Archer respecteth more to hitte the marke, than the curious watching of the cloven aire"; and E. B. Blount, Hora subs. 112: "wise men will not view such persons but with scorn; nor respect them but with disesteem."

912. In hand with] busied or occupied with. New Eng. Dict. cites James i., Counterblaste (ed. Arber, 111): "And is it not a great vanitie that a man cannot heartily welcome his friend now, but straight they must be in hand with Tobaco?"

920. flap-mouth'd] In The Master of Game (ed. 1609), "great lips and well hanging down" are mentioned among the points of "a running hound." See note in little Quarto ed. of Venus and Adonis, where Craig cites The Return from Parnassus, iv. 2: "begin thou, Furor, and open like a philap-mouthed hound."
VENUS AND ADONIS

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

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

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

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

940. random] random Qq 1–4. 943. he had] had he Q 10. 946. pluck’st]
pluckst Q 1–4, 10; plucksti The rest.

928. Infusing] instilling; used specially, says the New Eng. Dict., of the work of God in the imparting of grace, and of nature in the implanting of innate knowledge. “Infusing” is to be construed with “apparitions,” etc.; the meaning may be that these fill men’s minds with forebodings rather than that they cause men to foretell disasters. Line 927 (“Whereon . . . gazed”) seems to be parenthetical, though it is implied that the continuance of the portents increases the fear.

930. exclaims upon] upbraids, reproaches; cf. 1 Henry VI. iii. iii. 60; and Merchant of Venice, iii. ii. 176.
933. worm] serpent, as in Antony and Cleopatra, v. ii. passim; Cymbeline, iii. iv. 37: “slander . . . whose tongue Outvenoms all the worms of Nile.”
948. ebon] perhaps “black,” as in

2 Henry IV. v. v. 39; cf. Kyd, Soliman and Perseda, i. i. Induction, 28, where Death says: “Till I have moraliz’d this Tragedie Whose chesest actor was my table dart.” But the meaning may be “made of ebony”; cf. Spenser, Faerie Queene, i. Prol.: “Lay now thy deadly Heben bowe apart”; and “Heben sad” is among the trees “direful deadly black, both leaf and bloom” in the garden of Proserpina (Faerie Queene, ii. vii. 52). Malone recalls “the well-known fiction of Love and Death sojourning together in an Inn, and on going away in the morning, changing their arrows by mistake. See Whitney’s Emblems, p. 132.” Boswell quotes Massinger, Virgin Martyr, iv. iii. 13: “Strange affection! Cupid once more hath changed his darts with Death, And kills instead of giving life.”
"Dost thou drink tears, that thou provok'st such weeping?
What may a heavy groan advantage thee?
Why hast thou cast into eternal sleeping
Those eyes that taught all other eyes to see?
Now Nature cares not for thy mortal vigour,
Since her best work is ruin'd with thy rigour."

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

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

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

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

Whereat her tears began to turn their tide,
Being prison'd in her eye like pearls in glass:

956. vail'd] vail'd Lintott and Gildon: who] which Gildon. 962. Her eye
Qq 1-3; Her eie Q 4; Her eies Q 8; Her eyes The rest. the tears] her tears
Qq 5-13. 967. throng] through Q 10. 968. who] Qq 1-4, which The
rest. 969. passion labours] passions labour Q 4. 971. all together] altogether
Q 4, altogether Q 10. 973. holloa] hallow Qq 1-3, hollow The rest.
975. dire] Qq 3, 6, 8, 9, 11-13; dyre Qq 1, 2; dry Qq 5, 7; drie Qq 4, 10.

952. Those ... see] Cf. Romeo and Juliet, i. v. 46: "O, she doth teach
the torches to burn bright" (Malone). 956. vail'd] lowered; cf. Lust's
953. mortal] destructive; cf. l. 618; 954. Adonis] the Blacksmith
and Greene, Perymedes the Blacksmith
(Grosart, vii. 25): "Thus everie way
hir favours are mortal, and the more
glistring, the more prejudicall."
956. vail'd] lowered; cf. Lust's
953. mortal] destructive; cf. l. 618;
Yet sometimes falls an orient drop beside,
Which her cheek melts, as scorning it should pass
To wash the foul face of the sluttish ground,
Who is but drunken when she seemeth drown'd.

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

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

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

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

981. sometimes] Qq i-4, sometime The rest. 988. makes] Qq i-4, make The rest. 989. thoughts] thought Q 10. 990. In likely] Qq 1, 2; The likely Qq 3, 4; With likely The rest. 991. hath] Qq i-4, had The rest. 994. honours] Q 1, honors Qq 2-4, honour The rest. 996. Imperious] Qq i-4; Imperial Qq 5; Imperial] The rest. 1002. my] thy Qq 3, 4.

981. orient] bright. Eastern pearls were the best; but see Harrison, Description of England, iii. xii.: "They [pearls] are called orient, because of the cleerenesse, which resemblith the colour of the cleare aire before the rising of the sun."

993. all to nought] utterly worthless. The phrase became vulgar; see Swift, Mrs. Harris' Petition: "So she roar'd like a Bedlam, as tho' I had called her all to nought."

995. clepes] calls; cf. Harvey, Pierces Supererogation (Grosart, ii. 275): "his eloquence passeth my intelligence, that cleapeth himselfe a Callimanco for pleading his Companions cause."

996. Imperious] imperial, as in Troilus and Cressida, iv. v. 172: "I thank thee most imperious Agamemnon."

996. supreme] So accented by Shakespeare, except perhaps in Coriolanus, iii. i. 110.
Thus hoping that Adonis is alive,
Her rash suspect she doth extenuate;
And that his beauty may the better thrive,
With Death she humbly doth insinuate;
Tells him of trophies, statues, tombs, and stories
His victories, his triumphs and his glories.

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

"Fie, fie, fond love, thou art as full of fear
As one with treasure laden, hemm'd with thieves;
Trifles unwitnessed with eye or ear
Thy coward heart with false bethinking griefs."

Even at this word she hears a merry horn,
Whereat she leaps that was but late forlorn.

As falcons to the lure, away she flies;
The grass stoops not, she treads on it so light;
And in her haste unfortunately spies

1013. [statues] statues Qq 3, 4; tombs] domes Theobald conj.
1014. stories His] Malone (Theobald conj.); stories, His Qq. 1027. falcons] Faulcon Qq 1-4; Falcon Qq 10, 12, 13; Faulcon The rest.

1010. [suspect] suspicion; cf. Amends for Ladies (Hazlitt's Dodsley, xi. 108):
"And makes me kill my fond suspect of her By assurance that she is loyal";
and Orlando Furioso (Grosart's Greene, xiii. 196): "Intending by suspect to breed debate."

1012. insinuate] flatter (Malone); see Richard II, iv. i. 165; and As You Like It, Epilogue 9.

1019. For . . . slain] Malone compares Romeo and Juliet, i. i. 222: "O, she is rich in beauty; only poor, That when she dies, with beauty dies her store."

1026. [leaps] sc. for joy; cf. "laugh and leap" in Love's Labour's Lost, iv. iii. 148; and Merchant of Venice, i. i. 49; and "dance and leap," Richard II. ii. iv. 12.

1027. [lure] Here, no doubt, of the falconer's call or whistle; cf. Lyly (ed. Bond, ii. 187): "Francis was not sorrie, who began a little to listen to the lure of love"; but usually of the bundle of feathers to which pieces of flesh were attached, representing a bird, and

used in manning (i.e. taming) falcons.

See Greene, Manillas (Grosart, ii. 38):
"what entiseth the fish but the baite? what calleth the byrde but the scrapp? what reclaimeth the hawke but the lure?"; ibid. p. 21: "hoping that . . . he would so reclaim her with his fained eloquence, as she should seize upon his lure, and so cunningly cloake her with his counterfeit cal as she should come to his fist"; and Gascoigne (i. 87, Cambridge edition): "Too late I found that gorshed haukes do not esteme the lure."

1028. The . . . light] Here Steevens quotes from memory Virgil, Æn. vii. 808, 809: "Illa vel intacte segetis per summam volaret Gramina, nec teneras cursu leesisset aristas." This is itself from Homer, I. xx. 222 seqq.; cf. Scott, Lady of the Lake, i. xviii.: "E'en the slight harebell raised its head Elastic from her airy tread"; and Tennyson, Talking Oak: "The flower she touch'd on dipt and rose And turn'd to look at her."
The foul boar's conquest on her fair delight; Which seen, her eyes, as murder'd with the view, Like stars asham'd of day, themselves withdrew;

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

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

Whereat each tributary subject quakes; As when the wind, imprison'd in the ground, Struggling for passage, earth's foundation shakes, Which with cold terror doth men's minds confound. This mutiny each part doth so surprise, That from their dark beds once more leap her eyes;

And being open'd threw unwilling light Upon the wide wound that the boar had trench'd In his soft flank; whose wonted lily white With purple tears, that his wound wept, was drench'd:

1031. as] Qq 3-9, 11-13; are Qq 1, 2, 10. 1033. the] a Q 10. 1037. his] this Hudson 1881 (S. Walker conj.). 1039. resign'd] resign'd Lintott and Gildon. 1040. her] their Q 10. 1044. suggestion] suggestions Qq 9, 11-13. 1048. terrors] Lintott; minds] mind Lintott. 1051. light] Qq 1, 2; night Qq 3, 4; sight The rest. 1054. was] had Qq 1-4, 10.

1033. as the snail] Cl. Love's Labour's Lost, IV. iii. 338: "Love's feeling is more soft and delicate Than are the tender horns of cockled snails." Malone cites Coriolanus, IV. vi. 45: "Thrusts forth his horns again into the world Which were in shell'd when Marcus stood for Rome."

1041. consort . . . night] See Romeo and Juliet, ii. i. 32: "Come, he hath hid himself among these trees To be consorted with the humourous night." (Malone). See also Midsummer Night's Dream, iii. ii. 387: "They willfully exile themselves from light, And must for aye consort with black-brow'd night."

1046, 1047. As. . . shakes] See 1 Henry IV. IV. i. 28–33, and Paradise Lost, i. 240, for wind as a source of earthquakes. On the next line Malone notes that Shakespeare may have spoken from experience, as there was an earthquake in England in 1580, when he was sixteen.

1052. trench'd] cut (Malone); see Two Gentlemen of Verona, III. ii. 7: "as a figure Trenched in ice, which with an hour's heat Dissolves"; and Macbeth, III. iv. 27: "With twenty trenched gashes on his head."
No flower was nigh, no grass, herb, leaf or weed, 1055
But stole his blood and seem’d with him to bleed.

This solemn sympathy poor Venus noteth;
Over one shoulder doth she hang her head;
Dumbly she passions, frantically she doteth;
She thinks he could not die, he is not dead: 1060

Her voice is stopp’d, her joints forget to bow;
Her eyes are mad that they have wept till now.

Upon his hurt she looks so steadfastly
That her sight dazzling makes the wound seem three;
And then she reprehends her mangling eye, 1065
That makes more gashes where no breach should be:

His face seems twain, each several limb is doubled;
For oft the eye mistakes, the brain being troubled.

“My tongue cannot express my grief for one,
And yet,” quoth she, “behold two Adons dead! 1070
My sighs are blown away, my salt tears gone,
Mine eyes are turn’d to fire, my heart to lead:

Heavy heart’s lead, melt at mine eyes’ red fire!
So shall I die by drops of hot desire.

“Alas, poor world, what treasure hast thou lost! 1075
What face remains alive that’s worth the viewing?
Whose tongue is music now? what canst thou boast
Of things long since, or any thing ensuing?

The flowers are sweet, their colours fresh and trim;
But true-sweet beauty liv’d and died with him. 1080

“Bonnet nor veil henceforth no creature wear!
Nor sun nor wind will ever strive to kiss you:
Having no fair to lose, you need not fear;
The sun doth scorn you, and the wind doth hiss you:

1066. more] no Q 10. 1073. eyes’ red fire &] eyes red fire, Qq 1, 2; eyes red as fire Q 3; eyes as red as fire, Q 4; eyes, as fire, Q 10; eyes, as fire: The rest. 1078. thing] things Q 10. 1079. Thy Malone conj. 1080. true-sweet] hyphened by Malone. with him] Qq 1, 2; in him The rest. 1081. nor] Qq 1–4, or The rest. 1083. you] yes Q 10.

1078. ensuing] following, and so, perhaps, future; cf. Richard III. ii. iii. 43: “By a divine instinct men’s minds mistrust Ensuing dangers.”
1083. fair] beauty; cf. Greene, Metamorphosis (Grosart, ix. 25): “Paris for faire gave her the golden ball”;
Menaphon (vi. 123): “No frost their faire, no wind doth waste their power, But by her breath her beauties do renew”;
Never Too Late (viii. 200): “Flora in tawnie hid up all her flowers, And would not diaper her meads with faire.”
VENUS AND ADONIS

But when Adonis liv'd, sun and sharp air
Lurk'd like two thieves, to rob him of his fair.

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

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

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

"But this foul, grim, and urchin-snouted boar,
Whose downward eye still looketh for a grave,
Ne'er saw the beauteous livery that he wore;
Witness the entertainment that he gave:
If he did see his face, why then I know
He thought to kiss him, and hath kill'd him so.

"'Tis true, 'tis true; thus was Adonis slain:
He ran upon the boar with his sharp spear,
Who did not whet his teeth at him again,
But by a kiss thought to persuade him there;

1093. walk'd] walks Lintott and Gildon. 1099. his] the Q 4. the] a Qq 6, 8, 9, 11-13. 1100. The] There Qq 9, 11; Their Q 13. 1111. 'Tis true, 'tis true] Tis true, true, true Qq 9, 11-13. 1113. did] Q, would The rest.

1094. fear] frighten. Malone cites 3 Henry VI. v. ii. 2: "For Warwick was a bug that fear'd us all."

1105. urchin] hedgehog; see Topsell,
Four-footed Beasts, p. 217: "in English a Hedge-hog or an Urchine."

1108. entertainment] reception; cf. Tempest, i. ii. 465: "I will resist such entertainment till Mine enemy has more power."

1110. He . . . so] Steevens compares Theocritus, Id. xxx. 26-31, which Calverly translated: "I [the boar] meant no mischief to the man Who seemed to thee so fair. As on a carven statue Men gaze, I gazed on him; I seemed on fire with mad desire to kiss that preferred limb."
And nuzzling in his flank, the loving swine
Sheath'd unaware the tusk in his soft groin.

"Had I been tooth'd like him, I must confess,
With kissing him I should have kill'd him first;
But he is dead, and never did he bless
My youth with his; the more am I accurst."

With this, she falleth in the place she stood,
And stains her face with his congealed blood.

She looks upon his lips, and they are pale;
She takes him by the hand, and that is cold;
She whispers in his ears a heavy tale,
As if they heard the woeful words she told;
She lifts the coffer-lids that close his eyes,
Where, lo, two lamps, burnt out, in darkness lies;

Two glasses, where herself herself beheld
A thousand times, and now no more reflect;
Their virtue lost, wherein they late excell'd,
And every beauty robb'd of his effect:
"Wonder of time," quoth she, "this is my spite,
That, thou being dead, the day should yet be light.

"Since thou art dead, lo, here I prophesy,
Sorrow on love hereafter shall attend:
It shall be waited on with jealousy,
Find sweet beginning but unsavoury end;
Ne'er settled equally, but high or low,
That all love's pleasure shall not match his woe.

"It shall be fickle, false and full of fraud;
Bud, and be blasted, in a breathing-while;

1115. nuzzling] Malone nussling, Qq. 1116. the] Q 1; his The rest.
1120. youth] mouth Q 13; am I] Q 1, 2; I am The rest. 1122. congealed] congealen Gildon. 1125. ears] eares Q 1-3, eare The rest. 1126. they] Qq 1-4, he The rest. 1130. times, and now] times and more, Theobald conj. 1134. thou] Qq 1-3, you The rest. 1136. on] in Q 4.
1139. but high] Qq 1-3, but his Q 4, too high The rest, to high Gildon. 1140. pleasure] pleasures Lintott and Gildon. 1142. Bud, and be] Qq 1-3, And shall be The rest; breathing-while] hyphened by Malone.

1128. lies] For this form Steevens cites Richard II. iii. ii. 168; and Cymbeline, ii. iii. 24. Prof. Case reminds me that it was a very common Elizabethan idiom, though some modern editors have converted rime to blank verse or prose by correcting it. Malone goes so far as to lament that "in a very few places either the metre or the rhymes render it incurable." It is usually explained as a northern plural; but see my note in Merchant of Venice, i. iii. 161, in this series.

1136-1140. Sorrow . . . woe] Cf. Midsummer-Night's Dream, i. 1. 134-140: "The course of true love never did run smooth . . . O cross! too high to be enthralled to low" (Steevens).
The bottom poison, and the top o'erstraw'd
With sweets that shall the truest sight beguile:

The strongest body shall it make most weak,
Strike the wise dumb, and teach the fool to speak.

"It shall be sparing and too full of riot,
Teaching decrepit age to tread the measures;
The staring ruffian shall it keep in quiet,
Pluck down the rich, enrich the poor with treasures; It shall be raging-mad, and silly-mild,
Make the young old, the old become a child.

"It shall suspect where is no cause of fear;
It shall not fear where it should most mistrust;
It shall be merciful and too severe,
And most deceiving when it seems most just;

Perverse it shall be where it shows most toward,
Put fear to valour, courage to the coward.

"It shall be cause of war and dire events,
And set dissension 'twixt the son and sire;
Subject and servile to all discontents,
As dry combustious matter is to fire:
Sith in his prime death doth my love destroy,
They that love best their loves shall not enjoy."

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

1144. truest] Qq 1-3, sharpest The rest. 1151. raging-mad] hyphenated by Malone; silly-mild] hyphenated by Malone. 1157. where] when Lintott and Gildon; shows] shows Qq 1, 2; showses Q 3; shows Q 4; seems Qq 5, 7, 9, 11; seems Q 6, 8, 10, 12, 13. 1164. loves] Qq 1-3, love The rest. 1168. purple] purplid Q 3, purplid Q 4; chequer'd] chequered Qq.

1146. teach . . . speak] Steevens suggested that there was here an allusion to the story of Cymon and Iphigenia in Boccaccio, Decameron, v. i.

1148. tread the measures] dance, Malone, who on Much Ado, ii. i. 74, cites Richard II. iii. iv. 7. See also for the special character of the measure Much Ado, ii. i. 77: "Wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical, the wedding mannerly modest as a measure full of state and ancienity," etc.

1149. staring] truculent. Among the enormities with which Evans charged Falstaff were "drinkings and swearings and starings" (Merry Wives, v. v. 168).

1157. toward] willing, tractable. It is opposed to "froward" in Taming of the Shrew, v. ii. 182: "'Tis a good hearing when children are toward.—But a harsh hearing when women are froward."
She bows her head, the new-sprung flower to smell,
Comparing it to her Adonis' breath;
And says, within her bosom it shall dwell,
Since he himself is reft from her by death:
  She crops the stalk, and in the breach appears
  Green-dropping sap, which she compares to tears.

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

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

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

1183. here in] Qq 1, 2; here is The rest.  1185. Lo, in] Low in Q 4.
1187. in] Qq 1–4, of The rest.
LUCRECE
To the

RIGHT HONOURABLE, HENRY WRIOTESLEY,
Earle of Southhampton, and Baron of Titchfield.

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

Your Lordships in all duety,

WILLIAM SHAKESPEARE.
THE ARGUMENT

Lucius Tarquinius, for his excessive pride surnamed Superbus, after he had caused his own father-in-law Servius Tullius to be cruelly murdered, and, contrary to the Roman laws and customs, not requiring or staying for the people's suffrages, had possessed himself of the kingdom, went, accompanied with his sons and other noblemen of Rome, to besiege Ardea. During which siege the principal men of the army meeting one evening at the tent of Sextus Tarquinius, the king's son, in their discourses after supper every one commended the virtues of his own wife; among whom Collatinus extolled the incomparable chastity of his wife Lucretia. In that pleasant humour they all posted to Rome; and intending, by their secret and sudden arrival, to make trial of that which every one had before avouched, only Collatinus finds his wife, though it were late in the night, spinning amongst her maids: the other ladies were all found dancing and revelling, or in several disports. Whereupon the noblemen yielded Collatinus the victory, and his wife the fame. At that time Sextus Tarquinius being inflamed with Lucrece' beauty, yet smothering his passions for the present, departed with the rest back to the camp; from whence he shortly after privily withdrew himself, and was, according to his estate, royally entertained and lodged by Lucrece at Collatium. The same night he treacherously stealeth into her chamber, violently ravished her, and early in the morning speedeth away. Lucrece, in this lamentable plight, hastily dispatcheth messengers, one
to Rome for her father, another to the camp for Collatine. They came, the one accompanied with Junius Brutus, the other with Publius Valerius; and finding Lucrece attired in mourning habit, demanded the cause of her sorrow. She, first taking an oath of them for her revenge, revealed the actor and whole manner of his dealing, and withal suddenly stabbed herself. Which done, with one consent they all vowed to root out the whole hated family of the Tarquins; and bearing the dead body to Rome, Brutus acquainted the people with the doer and manner of the vile deed, with a bitter invective against the tyranny of the king: wherewith the people were so moved, that with one consent and a general acclamation the Tarquins were all exiled, and the state government changed from kings to consuls.
LUCRECE

FROM the besieged Ardea all in post,
Borne by the trustless wings of false desire,
Lust-breathed Tarquin leaves the Roman host,
And to Collatium bears the lightless fire,
Which, in pale embers hid, lurks to aspire,
And girdle with embracing flames the waist
Of Collatine's fair love, Lucrece the chaste.

Haply that name of "chaste" unhappily set
This bateless edge on his keen appetite;
When Collatine unwisely did not let
To praise the clear unmatched red and white
Which triumph'd in that sky of his delight,
Where mortal stars, as bright as heaven's beauties,
With pure aspects did him peculiar duties.

For he the night before, in Tarquin's tent,
Unlock'd the treasure of his happy state;
What priceless wealth the heavens had him lent
In the possession of his beauteous mate;
Reckoning his fortune at such high proud rate,
That kings might be espoused to more fame,
But king nor peer to such a peerless dame.

5. aspire] arise, ascend; cf. Merry Wives, v. v. 101: "whose flames aspire As thoughts do blow them higher and higher"; used literally in Pericles, i. iv. 5: "For who digs hills because they do aspire Thows down one mountain to cast up a higher." See also Venus and Adonis, 150.
9. bateless] not to be blunted; New Eng. Dict. quotes Markham, Sir R. Grinule, cv.:
"Sets a bateless edge, grownd by his word
Vpon their blunt harts."

Unbated is used of a foil without a button in Hamlet, iv. vii. 139.
10. let] forbear. The meaning and construction is the same as in Wyclif, Works (1880), 313: "Here we may see openliche hou crist lettede not for lone of petre to reprewe hym sharpliche," cited in New Eng. Dict.
13. mortal stars] Malone compared Midsummer-Night's Dream, III. ii. 188, and Romeo and Juliet, i. ii. 25. A closer parallel is Taming of the Shrew, iv. v. 31: "What stars do spangle heaven with such beauty As those two eyes become that heavenly face?"
O happiness enjoy'd but of a few!
And, if possess'd, as soon decay'd and done
As is the morning's silver melting dew
Against the golden splendour of the sun!
An expir'd date, cancell'd ere well begun:
Honour and beauty, in the owner's arms,
Are weakly fortress'd from a world of harms.

Beauty itself doth of itself persuade
The eyes of men without an orator;
What needeth then apologies be made,
To set forth that which is so singular?
Or why is Collatine the publisher
Of that rich jewel he should keep unknown
From thievish ears, because it is his own?

Perchance his boast of Lucrece' sovereignty
Suggested this proud issue of a king;
For by our ears our hearts oft tainted be:
Perchance that envy of so rich a thing,
Braving compare, disdainfully did sting
His high-pitch'd thoughts, that meaner men should vaunt
That golden hap which their superiors want.


23. done] consumed, as in Venus and Adonis, 749: "wasted, thaw'd, and done, As mountain snow melts with the mid-day sun" (Malone).
26. date] Malone compares Daniel, Complaint of Rosamond (1592), 245-249:
"Thou must not thinke thy flowre can always flourish,
Or that thy beauty will be still admir'd,
But that those rayes which all these flames do nourish,
Cancell'd with time, will have their date expir'd."
29, 30. Beauty . . . orator] See Daniel, Complaint of Rosamond (1594), 127-131:
"Ah, Beauty! syren, fair enchanting good,
Sweet silent rhetorick of persuad'ing eyes;
Dumb eloquence, whose power doth move the blood,
More than the words or wisdom of the wise" (Malone).
31. apologies] According to Schmidt, apology is here "evidently used in the sense of encomium, high praise," but the old meaning "defence" seems adequate: such beauty as Lucretia's needed no vindication.
33. publisher] proclaimer, as in Two Gentlemen of Verona, iii. 1. 47:
"For love of you, not hate unto my friend, Hath made me publisher of this pretence."
37. Suggested] tempted; cf. Two Gentlemen of Verona, iii. 1. 34:
"Knowing that tender youth is soon suggested, I nightly lodge her in an upper tower." So, suggestion is temptation in Macbeth, i. iii. 134.
Lucrece

But some untimely thought did instigate
His all-too-timeless speed, if none of those:
His honour, his affairs, his friends, his state,
Neglected all, with swift intent he goes
To quench the coal which in his liver glows.
O rash-false heat, wrapp'd in repentant cold,
Thy hasty spring still blasts, and ne'er grows old!

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

44. all-too-timeless[ ] hyphened by Malone. 47. liver[ ] the seat of desire. See Tempest, iv. i. 56; Merry Wives, ii. i. 121; Much Ado, iv. i. 233.
49. spring[ ] Malone compares Richard III. iii. i. 94: "Short summers lightly have a forward spring." Staunton explains: "Thy premature shoots are ever blighted." See i. 950, and Venus and Adonis, l. 656.
56. stain that o'er[ ] spread her own colour over beauty's red, that referring ungrammatically to blushes. If we read o're or, i.e. the golden blush of beauty, stain will probably mean surpass. See note on Venus and Adonis, l. 9.
55. o'er[ ] Gildon, o're Qq 1–3, o're Q4, o're Q5 8–9.

52–70. The general sense is obvious. Seeing Lucrece, one would hesitate to say whether her face expressed more completely the perfection of beauty or the perfection of virtue. But the course of the thought is half hidden by a bewildering play of fancy. There is no open vision, nothing but a tumbling kaleidoscope of hints and suggestions. Nature's own red and white are identified or confounded with a blush and its fading. The transition to gold and silver may be natural and was certainly common, and these in turn suggest the or and argent of heraldry, so that for a moment we have a glimpse of Lucrece's face as a blazoned shield for which beauty and virtue are rival claimants. The imagery suffers from the intrusion of the idea of a shield used for defence, and finally changes (in l. 71) to the lilies and roses, lilia mixta rosis, of convention.
53–56. Is this a mere description of Lucrece's complexion, or is it suggested that she changed colour, welcoming Tarquin with a blush of pleasure or surprise?
SHAKESPEARE'S POEMS

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

This heraldry in Lucrece' face was seen,  
Argued by beauty's red and virtue's white:

or, or rather, make or by blending with it) by Mr. Wyndham, who quotes passages from Guillim's *Display of Heraldrie* (1610), p. 9: "This colour [white] is most commonly taken in Blazon for the metal silver, and is named Argent," and adds from the 2nd ed. (1636): "it betokeneth innocence, cleanliness of life and chastity," and ed. 1610, p. 10, on yellow: "This colour is bright yellow, which is compounded of much white and a little red, as if you should take two parts of white and but one of red. This colour in Armes is blazed by the name of Or, which is as much as to say aurum, which is gold." Mr. Wyndham concludes: "When he says: 'Virtue would stain that or with silver white,' he means that Virtue, by an admixture of 'silver white':—the blazon of chastity (sagbra) with 'that' = Beauty's blushes—Beauty's red of I. 59.—obtained in accordance with Heraldry, the 'mixed colour,' gold, which is 'blazed by the name of Or.' Virtue's white, mixed with Beauty's red, has now produced heraldic or." It may seem captious to suggest that the resulting heraldic composition, according to Guillim, a bright yellow, is not elsewhere in Shakespeare an evidence of either beauty or virtue. In one passage, 2 Henry IV, i. ii. 204, a yellow cheek is associated with "moist eye, and in another, *Midsummer-Night's Dream*, v. i. 339, with a cherry nose; but it certainly does not follow that because Shakespeare uses "gild" and "golden" figuratively of such things as blood which is not yellow, that he would have used it literally of cheeks which may become so through the ravages of disease or dissipation. A more serious objection is that after the staining takes place, the result is not yellow but white, as we may gather from the expressions "in that white intituled" (I. 57) and "that fair field" (I. 58), while so far are the red and white from blending "that oft they interchange each other's seat" (I. 70). This is quite in accordance with a parallel cited by Stevens, *Much Ado*, iv. i. 160-164: "I have mark'd A thousand blushing apparitions To start into her face, a thousand innocent stones In angel whiteness bear away those blushes." In support of the reading or, it may be mentioned that guiles rather than or seems the proper blazon. See Sidney, *Astrophel and Stella*, xiii.:

"Cupid then smiles, for on his crest there lies  
Stella's fair hair, her face he  
makes his shield,  
Where roses gueus are borne in  
silver field."

57. intituled] Mr. Wyndham, deleting the comma after intituled and placing it after doves, explains: "But Beauty, also intituled = formally blazoned in white (which is virtue's colour) by derivation from Venus' doves, doth challenge that fair field = disputes Virtue's exclusive right to a field, again the proper heraldic term, of white." It is doubtful if intituled can mean blazoned, and the sense "entitled to" or "possessed of" seems sufficient; cf. *Planetomachia* (Grosart's Greene, v. 5): "noble mindes intituled with dignities should retch as he the Skies." A similar meaning may be extracted from the original pointing — Beauty rightfully possessed of a field of white claims it as the livery of Venus doves.

58. challenge] claim, as in *Othello*, ii. i. 213.

65. Argued] proved; cf. 3 Henry VI, iii. ii. 84: "Her looks do argue her replete with modesty."
Of either's colour was the other queen,  
Proving from world's minority their right:  
Yet their ambition makes them still to fight;  
The sovereignty of either being so great,  
That oft they interchange each other's seat.

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

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

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

84. still-gazing] hyphened by Malone.  
87. unstain'd thoughts] thoughts unstain'd Qq 5-8.  
90. reverend] reverent Dyce, ed. 2.

67. from world's minority] from the days when the world was young, "the golden age" of i. 60. Their right is as old as the doves of Venus and the first blush.

71. silent war] Cf. Taming of the Shrew, iv. v. 30: "Such war of red and white within her cheeks" (Steevens); and Venus and Adonis, II. 345, 346: "To note the fighting conflict of her hue, How white and red each other did destroy" (Malone).

82. Therefore . . . owe] Malone notes: "Praise here signifies the object of praise, i.e. Lucretia. To owe in old language means to possess." But Collatine may be said to owe praise in the modern sense because he did not praise Lucrece to the full, and in the next line answers may mean pays, as in Measure for Measure, v. i. 415: "Haste still pays haste and leisure answers leisure";

Comedy of Errors, iv. i. 82: "you shall buy this sport as dear As all the metal in your shop will answer"; and 1 Henry IV. i. iii. 185: "who studies day and night To answer all the debt he owes to you."

88. lim'd] caught by bird-lime; cf. Macbeth, iv. ii. 34: "Poor bird! thou 'ldst never fear the net nor lime, The pitfall nor the gin." Steevens compares 3 Henry VI. v. vi. 13: "The bird that hath been limed in a bush With trembling wings misdoubteth every bush."

89. securely] without anxiety; cf. Richard II. ii. i. 266: "And yet we strike not but securely perish"; and Ben Jonson, in Chester's Love's Martyr, New Shaks. Soc. p. 186: "Man may securely sinne, but safely never."

90. reverend] Dyce ed. 2 reads
For that he colour'd with his high estate,  
Hiding base sin in plaits of majesty;  
That nothing in him seem'd inordinate,  
Save sometime too much wonder of his eye,  
Which, having all, all could not satisfy;  
But, poorly rich, so wanteth in his store,  
That, cloy'd with much, he pineth still for more.

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

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

105. open'd] open Q 3.

"reverent," which is of course the meaning.  
93. plaits] folds, as of a state robe.  
Steevens compares Lear, iv. vi. 169:  
"Robes and fur'd gowns hide all," and  
Boswell cites from the same play, 1. i. 283:  
"Time shall unfold what plaited [plighted F 1] cunning hides."

99. cop'd] encountered, had dealings with, usually in a hostile sense, as in  
Venus and Adonis, l. 888, but as here in  
Hamlet, iii. ii. 60:  "Horatio, thou art e'en as just a man As e'er my conversation coped withal."

100. parling] speaking; cf. Tibullus,  
t. ii. 21: "nutus conferre loquaces."  
It implies a desire to come to terms; see  
Love's Labour's Lost, v. ii. 122; Taming  
of the Shrew, i. i. 117; King John,  
t. i. 205.

102. margents] margin, a metaphor  
from the summaries or explanatory  
comments in shoulder and side notes.  
Malone compares Romeo and Juliet,  
iii. 86, and Hamlet, v. ii. 162.

104. moralize] interpret, explain; cf.  
Taming of the Shrew, iv. iv. 75-81:  
"You saw my master wink and laugh upon you?—Biondello, what of that?—  
Faith, nothing; but has left me here  
behind, to expound the meaning or  
moral of his signs and tokens.—I pray thee,  
moralise them." Lucrece could  
see that Tarquin was looking, but not  
what his looks meant.

110. bruised arms] dinted armour.  
Malone cites Richard III. 1. i. 5, 6:  
"Now are our brows bound with  
victorious wreaths; Our bruised arms  
hung up for monuments." See also  
Henry V. v. Proil. 18; "His bruised  
helmet and his bended sword"; and  
Antony and Cleopatra, iv. xiii. 42:  
"bruised pieces," said of Antony's  
amour.

111. heav'd-up] uplifted; cf. Romeo  
and Juliet, Hazlitt's Shaks. Lib. p. 99:  
"And then with joyed hands heav'd up  
into the skies He thanks the Gods";  
ibid. p. 126: "At length doth Juliet  
heave fainly up her eyes"; and  
Herrick, Noble Numbers (Wks. ed.  
Grosart, iii. p. 158): "Here a little  
child I stand Heaving up my either  
hand; Cold as Paddocks though they  
be, Here I lift them up to Thee."
Far from the purpose of his coming thither, 
He makes excuses for his being there:
No cloudy show of stormy blustering weather 115
Doth yet in his fair welkin once appear;
Till sable Night, mother of dread and fear, 
Upon the world dim darkness doth display, 
And in her vaulty prison stows the day.

For then is Tarquin brought unto his bed, 
Intending weariness with heavy spright; 
For after supper long he questioned 
With modest Lucrece, and wore out the night: 
Now leaden slumber with life's strength doth fight; 
And every one to rest themselves betake, 125 
Save thieves and cares and troubled minds that wake.

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

Those that much covet are with gain so fond 
That what they have not, that which they possess, 135

116. welkin[4] sky; cf. Grosart's Greene, viii. 68: "The Welkin had no racke that seemed to glide, No duskie vapour did bright Phebus shroude"; and ix. 202: "Her face was like to Welkins shine"; and Forbonius and Priscera (Shaks. Soc.), p. 100: "Now like the sunny in welkin shines her face"; where there is no trace of the old meaning "cloud."

117. Till . . . fear] Cf. Daniel, Complaint of Rosamond, ed. Chalmers, p. 563 b: "Com'd was the Night (mother of Sleep and Fear) Who with her sable mantle friendly covers The sweet stoll'n sport of joyful meeting lovers" (Malone).

119. stows] sets or places. No change is needed. It is used of the mariners in Tempest, 1. ii. 230, and of Desdemona in Othello, 1. ii. 62.

120. Intending] pretending, as in Taming of the Shrew, iv. i. 206: "amid this hurly I intend That all is done in reverent care of her."

122. questioned] conversed: see Merchant of Venice, iv. i. 70; and As You Like It, iii. iv. 39 (Malone).

123. adjunct] Steevens compares King John, iii. iii. 57: "Though that my death were adjunct of my act, By heaven, I would do it."

124. fond] infatuated, or perhaps "eager for," as the New Eng. Dict. explains it, citing Hulvet "Fonde or desierous."

134. fonde] infatuated, or perhaps "eager for," as the New Eng. Dict. explains it, citing Hulvet "Fonde or desierous."

135. That . . . possess] Obscure and probably corrupt. Q 5's emendation is as good as any, and is explained by l. 136, viz. they have not [the enjoyment
They scatter and unloose it from their bond,
And so, by hoping more, they have but less;
Or, gaining more, the profit of excess
Is but to surfeit, and such griefs sustain,
That they prove bankrupt in this poor-rich gain.

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

So that in vent'ring ill we leave to be
The things we are for that which we expect;

136. 
140. bankrupt
147. all together
148. vent'ring

of] their money, for they are always risking it. If Hudson's reading "For what," etc., sounds abrupt; that must be supplied before For; viz. so fond that they unloose what they possess for the sake of what they have not, a bird in the hand for two in the bush. Nicholson's conjecture "That while they have not that which they possess" fails to dispose of the paradox, and besides "while" in the sense of whereas is probably post-Shakspearian.

By placing a comma after have instead of after not, the rhythm is perhaps improved and a more natural order of thought secured—"That what they have (not that which they possess) they scatter," etc. The money is theirs, but they cannot strictly be called its possessors, for it is not in their possession, being scattered and unloosed. With the reading in the text "have" must be regarded as a stronger expression than "possess," and this is Malone's view. He says, "Poetically speaking, they may be said to scatter what they have not, i.e. what they cannot be truly said to have; what they do not enjoy though possessed of it. . . . A similar phraseology is found in Daniel's Rosamond (1592): 'As wedded widows, wanting what we have.' Again, in Cleopatra, a tragedy by the same author, 1594:

'their state thou ill definest,
And liv' st to come, in present pinest;

For what thou hast thou still
dost lacke:
O mindes tormentor, bodies wracke:
Vaine promiser of that sweet reste,
Which never any yet possesst.'

'Tam avaro deest quod habet, quam quod non habet,' is one of the sentences of Publius Syrus.

138. the profit of excess] the only advantage of having more than enough; cf. Two Gentlemen of Verona, iii. 1. 220: "I have fed upon this woe already, and now excess of it will make me surfeit"; but the meaning of excess may be "gain" or "interest" as in Merchant of Venice, i. iii. 63: "I neither lend nor borrow by taking nor by giving of excess."

144. gage] almost "risk," an extension of the meaning "pledge."

147. all . . . lost] i.e. the loss of all.

148. in vent'ring ill] by making a bad bargain, such as an unlucky investment or unsuccessful voyage; cf. 2 Henry IV. Epilogue, 12: "If like an ill venture it come unluckily home, I break." Malone explained: "from an evil spirit of adventure, which prompts us to covet what we are not possessed of."

148. leave] leave off, cease; cf. 1. 1089, and Venus and Adonis, 422, 715.
And this ambitious soul infirmity,
In having much, torments us with defect
Of that we have: so then we do neglect
The thing we have, and, all for want of wit,
Make something nothing by augmenting it.

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

Now stole upon the time the dead of night,
When heavy sleep had clos'd up mortal eyes:
No comfortable star did lend his light,
No noise but owls' and wolves' death-boding cries;
Now serves the season that they may surprise
The silly lambs: pure thoughts are dead and still,
While lust and murder wakes to stain and kill.

And now this lustful lord leap'd from his bed,
Throwing his mantle rudely o'er his arm;
Is madly toss'd between desire and dread;
Th' one sweetly flatters, th' other feareth harm;
But honest fear, bewitch'd with lust's soul charm,
Doth too too oft betake him to retire,
Beaten away by brain-sick rude desire.

"Now o'er the one half-world
Nature seems dead, and wicked
Dreams abuse
The curtain'd sleep: witchcraft celebrates
Pale Hecate's offerings; and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost."

154. Make . . . it] Cf. Macbeth, ii. i. 27: "So I lose none In seeking to augment it." (Steevens).  
164. comfortable] comforting, strengthening, or supporting; cf. Richard II, ii. ii. 76: "for God's sake speak comfortable words"; and Lear, ii. ii. 172: "Approach, thou beacon to this under globe, That by thy comfortable beams I may Peruse this letter."

162-168.] Malone appositely cites Macbeth, ii. i. 49-56:
"Now o'er the one half-world
Nature seems dead, and wicked
Dreams abuse
The curtain'd sleep: witchcraft celebrates
Pale Hecate's offerings; and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost."

174. retire] retreat, a substantive, as in Love's Labour's Lost, ii. i. 234: "All his behaviours did make their retire To the court of his eye"; King John, ii. ii. 326: "Behold, From first to last the onset and retire Of both your armies"; 1 Henry IV, II. iii.
His falchion on a flint he softly smiteth,
That from the cold stone sparks of fire do fly;
Whereat a waxen torch forthwith he lighteth,
Which must be lode-star to his lustful eye;
And to the flame thus speaks advisedly:
"As from this cold flint I enforc'd this fire,
So Lucrece must I force to my desire."

Here pale with fear he doth premeditate
The dangers of his loathsome enterprise,
And in his inward mind he doth debate
What following sorrow may on this arise:
Then looking scornfully he doth despise
His naked armour of still-slaughter'd lust,
And justly thus controls his thoughts unjust:

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

"O shame to knighthood and to shining arms!
O foul dishonour to my household's grave!
O impious act, including all foul harms!
A martial man to be soft fancy's slave!

True valour still a true respect should have;

54: "Thou hast talked Of sallies and
retires, of trenches, tents"; Coriolanus,
1. vi. 3: "neither foolish in their
stands nor cowardly in retire"; and
even in Keats, Endimion, i. 536:
"frown A lion into growing, loth
retire."

179. lode-star] guiding star, usually
but not always used of the pole star. New
Eng. Dict. quotes Maundevile, xvii.
180: "The sterre of the See, that is
unmeasurable and that is toward the
Northre that we clepen [call] the Lode
Sterre." Steevens compares Midsummer-
Night's Dream, i. i. 183: "Your eyes
are lode-stars."

180. advisedly] deliberately; cf.
Merchant of Venice, v. i. 253.
188. naked . . . lust] Steevens ex-
plains "still-slaughtered" as "still-
slaughtering; unless the poet means to
describe it as a passion that is always
a killing but never dies." But though
we have in Pericles, i. i. 138:
"Murder's as near to lust as flame to
smoke" (cf. Sonnets, cxxix. 3), Steevens'
explanation does not account for
"naked." The meaning may be that
lust is Tarquin's only defence against
the dangers of his loathsome enter-
prise": he is as an unarmed man in
battle sure of destruction.

196. weed] garment (Malone).
200. martial man] soldier. See note
on 1 Henry VI. i. iv. 74, in this series.
200. fancy] love, especially light love.
See examples in note on Merchant of
Venice, iii. ii. 63, in this series.
Then my digression is so vile, so base,
That it will live engraven in my face.

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

"What win I, if I gain the thing I seek?
A dream, a breath, a froth of fleeting joy.
Who buys a minute's mirth to wait a week?
Or sells eternity to get a toy?
For one sweet grape who will the vine destroy?

Or what fond beggar, but to touch the crown,
Would with the sceptre straight be stricken down?

"If Collatinus dream of my intent,
Will he not wake, and in a desperate rage
Post hither, this vile purpose to prevent?

This siege that hath engirt his marriage,
This blur to youth, this sorrow to the sage,

This dying virtue, this surviving shame,
Whose crime will bear an ever-during blame.

Q 1, stroken Qq 2-5, struchè Qq 6-8.

202. digression] transgression, offence; cf. digressing, i.e. offending, in Richard II. v. iii. 66: "And thy abundant goodness shall excuse This deadly blot in thy digressing son."

206. loathsome dash] Malone vaguely says that "In the books of heraldry a particular mark of disgrace is mentioned, by which the escutcheons of those persons were anciently distinguished who 'discourteously used a widow, maid or wife against her will.'" Prof. Case writes: "The heralds devised nine 'Abatements of Honour,' which, however, do not appear to have come into use. For the offence in question, the abatement was 'an escutcheon reversed, sanguine, occupying the middle point of the Escutcheon of arms.' See A Complete Body of Heraldry (1760, vol. i. 169), by J. Edmondson, who adds that 'the several figures, when used as Abatements of Honour, are not in any wise to be of metal, but must invariably be tinged or coloured, either tennè or sanguine.' See also Guillim, A Display of Heraldry (6th ed., 1724, ch. x. p. 457), where the language describing the offence resembles Malone's."

207. cipher] describe, express; cf. i. 1396, and Greene, Friar Bacon (Wks. ed. Grosart, xiii. 51): "My face held pittie and content at once, And more I could not sipher out by signes But that I lov'd Lord Lacie with my heart."

208. note] mark of disgrace, as in Love's Labour's Lost, iv. iii. 125, v. ii. 75; Richard II. i. i. 43.

210. bin] In Daniel's Complaint of Rosamond, I. 761, we find this word riming to sin and kin, while in I. 783 the form "beene" rimes to unseen.

212. dream] Cf. Sonnets, cxxix. 12: "Before, a joy proposed; behind, a dream."

"O what excuse can my invention make,
When thou shalt charge me with so black a deed?
Will not my tongue charge me, my frail joints shake,
Mine eyes forgo their light, my false heart bleed?
The guilt being great, the fear doth still exceed;
And extreme fear can neither fight nor fly,
But coward-like with trembling terror die.

"Had Collatinus kill'd my son or sire,
Or lain in ambush to betray my life,
Or were he not my dear friend, this desire
Might have excuse to work upon his wife,
As in revenge or quittal of such strife:
But as he is my kinsman, my dear friend,
The shame and fault finds no excuse nor end.

"Shameful it is; ay, if the fact be known:
Hateful it is; there is no hate in loving:
I'll beg her love; but she is not her own:
The worst is but denial and reproving:
My will is strong, past reason's weak removing.
Who fears a sentence or an old man's saw
Shall by a painted cloth be kept in awe."

Thus graceless holds he disputation
'Tween frozen conscience and hot-burning will,
And with good thoughts makes dispensation,
Urging the worser sense for vantage still;


225. exceed] is excessive; used absolutely also in Much Ado, III. iv. 17.
236. quittal] Requital is the form used elsewhere in Shakespeare.
239-241.] The clauses "Shameful it is," "Hateful it is," and "but she is not her own" are italicised by Malone and "supposed to be spoken by some airy monitor." The monitor is "frozen conscience," 1. 247. See the travesty of such disputes in Merchant of Venice, II. ii.
242. denial] refusal; cf. 3 Henry VI. III. iii. 130: "Your grant or your denial shall be mine."
244. sentence] maxim. See Much Ado, II. iii. 249; Merchant of Venice, I. ii. 11.
245. saw] saying, proverb. See As You Like It, II. vii. 156; Twelfth Night, III. iv. 413; Lear, II. ii. 167; Never Too Late, Grosart's Greene, viii. p. 52: "Last she breathed out this saw, Oh that love hath no law!"; and ibid. p. 128: "he sight [sighed] out this old sayd sawe, Miserrimum est fuisse beatum."
247. painted cloth] "In the old tapestries or painted cloths many moral sentences were wrought. So, in If This Be not a Good Play the Devil is in't, by Decker, 1612: 'What says the prodigal child in the painted cloth?' (Malone). See also As You Like It, III. ii. 290; and Troilus and Cressida, v. x. 46.
248. makes dispensation] sets aside or dispenses with good thoughts, gives himself a licence to neglect them.
249. for vantage] in his own interests, as if by gaining a commanding position. See 1 Henry VI. iv. v. 28: "You fled for vantage, every one will swear; But if I bow, they'll say it was for fear."
Which in a moment doth confound and kill
All pure effects, and doth so far proceed
That what is vile shows like a virtuous deed.

Quoth he, "She took me kindly by the hand,
And gaz'd for tidings in my eager eyes,
Fearing some hard news from the warlike band,
Where her beloved Collatinus lies.
O, how her fear did make her colour rise!
First red as roses that on lawn we lay,
Then white as lawn, the roses took away.

"And how her hand, in my hand being lock'd,
Forc'd it to tremble with her loyal fear!
Which struck her sad, and then it faster rock'd,
Until her husband's welfare she did hear;
Whereat she smiled with so sweet a cheer
That had Narcissus seen her as she stood
Self-love had never drown'd him in the flood.

"Why hunt I then for colour or excuses?
All orators are dumb when beauty pleadeth;
Poor wretches have remorse in poor abuses;
Love thrives not in the heart that shadows dreadeth:
Affection is my captain, and he leadeth;
And when his gaudy banner is display'd,
The coward fights, and will not be dismay'd.

"Then, childish fear avaunt! debating die!
Respect and reason wait on wrinkled age!

251. effects] Affects is conjectured by
Steevens, who compares Othello, i. iii. 264: "the young affects In me defunct." Malone, in defence of the text, quotes Hamlet, iii. iv. 129: "Do not look upon me, Lest with this piteous action you convert My stern effects," where he notes "effects, for actions, deeds effected." But see Venus and Adonis, l. 505, and note there.
255. hard] had Q 6, bad Qq 7, 8.
272. his] Qq 1-3, this Qq 4-8.

Thou tremblest: and the whiteness
In thy cheek Is apter than thy tongue
to tell thy errand."
My heart shall never countermand mine eye:
Sad pause and deep regard beseems the sage;
My part is youth, and beats these from the stage:
Desire my pilot is, beauty my prize;
Then who fears sinking where such treasure lies?”

As corn o'ergrown by weeds, so heedful fear
Is almost chok'd by unresisted lust.
Away he steals with open listening ear,
Full of soul hope and full of fond mistrust;
Both which, as servitors to the unjust,
So cross him with their opposite persuasion,
That now he vows a league, and now invasion.

Within his thought her heavenly image sits,
And in the self-same seat sits Collatine:
That eye which looks on her confounds his wits;
That eye which him beholds, as more divine,
Unto a view so false will not incline;

276. mine] my Q.3.

III. iv. iii. 51: “I have heard that fearful commenting Is leaden servitor to dull delay: . . . Then fiery expedition be my wing.” “Respect” means cautious prudence that coolly weighs all consequences. So in Troilus and Cressida, ii. ii. 49: “reason and respect Make livers pale and lusthood deject” (Malone).

278. My part is youth] A particular play may be referred to, but Lusty Juventus, suggested by Steevens, contains no such scene. In the Interlude of Youth, Youth drives Charity from the stage, but with threats, not blows. Malone supposes Shakespeare was thinking of the conflicts between the Devil and the Vice in the old Moralties, where the Vice was always victorious and drove the Devil roaring off the stage. But sad [i.e. solemn] pause and deep regard would not roar. Neither is Youth the same character as the Vice. In confusion of Malone’s statements regarding the Vice and the Devil, Prof. Case quotes the following passage from Gayley’s Introduction to Representative English Comedies (1907), p. li.: “About his [the Vice’s] function and habits, also, various misconceptions have gathered. I have, for instance, referred to Malone’s statement that he was a constant attendant upon the Devil. Nothing could be more misleading. The Devil appears in at least two morals unattended by a Vice of any kind, and the Vice appears in twenty-five or thirty without a Devil. They appear together in about eight that I know of, and in only four can the Vice be said to ‘attend.’ That he eggs the demons on to twit or torment the Devil, I cannot discover in more than two plays—Like will to Like and All for Money. Since the days of Harsnet and Ben Jonson it has been reported that the Vice of the fifteenth and sixteenth centuries made a practice of riding to hell on the Devil’s back. But I have already pointed out that he does this in only one play before 1580. The same Like will to Like is the only play in which he specifically ‘belabours the fiend.’ I know of no other in which that merriment was even likely to occur. In fact, most of these attributions belong, not to the Vice of the morals and interludes, but to one of the later substitutes for him, the Vice-clown, such as Miles in Friar Bacon, or Iniquity in The Devil is an Ass.”

But with a pure appeal seeks to the heart,  
Which once corrupted takes the worse part;

And therein heartens up his servile powers,  
Who, flatter'd by their leader's jocund show,  
Stuff up his lust, as minutes fill up hours;  
And as their captain, so their pride doth grow,  
Payung more slavish tribute than they owe.  
By reprobate desire thus madly led,  
The Roman lord marcheth to Lucrece' bed.

The locks between her chamber and his will,  
Each one by him enforc'd, retires his ward;  
But, as they open, they all rate his ill,  
Which drives the creeping thief to some regard:  
The threshold grates the door to have him heard;  
Night-wandering weasels shriek to see him there;  
They fright him, yet he still pursues his fear.

As each unwilling portal yields him way,  
Through little vents and crannies of the place  
The wind wars with his torch to make him stay,  
And blows the smoke of it into his face,  
Extinguishing his conduct in this case;  
But his hot heart, which fond desire doth scorch,  
Puffs forth another wind that fires the torch:

294. flat'ter'd] Gildon, flat'tred Qq 1, 2, 4; flat'tred. The rest.  
300. marcheth] Qq 1-4, doth march Qq 5-8.  
301. marcheth] Qq 1-4, doth march Qq 5-8.

295. servile powers] The mortal instruments of Julius Caesar, ii. i. 66,  
where see note in this series.  
300. retire] draws back; cf. Richard II, ii. ii. 46: "That he, our hope,  
might have retir'd his power" (Malone).

306. The . . . heard] To cause Tarquin to be heard, to give warning  
of his coming, the threshold rasps,  
makes a jarring sound, against the door.  
Somewhat similar uses of "grate" are found in Pilgrimage to Paradise, 1592  
(N. Breton's Works, ed. Grosart), 12, a: "They grate on crusts when  
other men have din'd"; and Milton,  
Par. Lost, ii. 881: "op'n fie With im-  
peruous recoile and jarring sound The  
infernal dores, and on thir hinges grate  
quotes The Black Booke, Middleton, ed.  
Bullen, viii. 8: "And how they grate  
with their hard naily soles The stones  
in Fleet Street."

307. Night-wandering] The weasel's  
wanderings in houses are noted by the  
elder Pliny, xxix. 4: "in domibus nostris  
oberrat, et catulos suos . . . quotidie  
transfert, mutatque sedem." The para-  
site in the Stichus of Plautus never  
saw anything less stationary (iii. ii.):  
"Nam incertiorem nullam novi bestiam,  
Quene et ipsa decies in die mutat  
locum."

313. conduct] guide, conductor. So  
in Romeo and Juliet, v. i. 116: "Come,  
bitter conduct, come, unsavoury guide,"  
(Malone). Cf. Daniel, Complaint of  
Rosamond, i. 583: "The Labyrinth  
she entretd by that thred That serv'd a  
conduct to my absent Lord"; and  
Grosart's Greene, vi. 120: "Love that  
for my labors thought to guide me to  
fancies pavillion, was my conduct to a  
castle."
And being lighted, by the light he spies
Lucretia's glove, wherein her needle sticks:
He takes it from the rushes where it lies,
And gripping it, the needle his finger pricks;
As who should say "This glove to wanton tricks
Is not inur'd; return again in haste;
Thou see'st our mistress' ornaments are chaste."

But all these poor forbiddings could not stay him;
He in the worst sense consters their denial:
The doors, the wind, the glove, that did delay him,
He takes for accidental things of trial;
Or as those bars which stop the hourly dial,
Who with a lingering stay his course doth let,
Till every minute pays the hour his debt.

"So, so," quoth he, "these lets attend the time,
Like little frosts that sometime threat the spring,
To add a more rejoicing to the prime,
And give the snaped birds more cause to sing.
Pain pays the income of each precious thing;
Huge rocks, high winds, strong pirates, shelves and sands,
The merchant fears, ere rich at home he lands."

331. somatime] sometimes Q. 3. 318. rushes] These or sweet-smelling
herbs were used as carpets in old English houses; cf. Cymbeline, ii. ii. 13: "Our Tarquin thus Did softly press the rushes." See also Taming of the Shrew, iv. i. 48; and Romeo and Juliet, i. iv. 36.
319. needle] Malone here reads needled, and needles in Midsummer-Night's Dream, III. ii. 204, comparing Pericles, V. Gower, I. 5: "and with her needl composeth Nature's own shape, of bud, bird, branch, or berry."

Needle is found in Fairfax's Tasso,
Jerusalem Delivered, xx. xcvi. 8: "see (he cry'd) . . . for thee fit weapons were Thy needl and spindle, not a sword and spear." In Gaiomer Gurton's Needle, the word is generally needl.
328. Who] which, referring to "bars."
328. let] hinder; cf. Hamlet, i. iv. 85: "I'll make a ghost of him that lets me"; Grosart's Greene, iii. 147: "What shall I hide from my friend saith Homer? Or what letthet that I may not thinke my selfe alone when I am with him?"; and ibid. xiii. 222: "But if the Lambe should let the Lyon's way, By my advise the Lambe should lose her life." Below, I. 330, lets are impediments; cf. Henry V. V. ii. 65: "my speech entreats That I may know the let, why gentle Peace Should not expel these inconveniences."
333. snaped] probably "pinched with cold." See Love's Labour's Lost, I. i. 100: "an envious snaping frost That bites the first-born infants of the spring." Also in Winter's Tale, I. ii. 13: "snaping winds." Malone says snaped is checked. He cites B Henry IV. II. i. 153: "My lord, I will not undergo this snap without reply."
335. shelves] sandbanks or ledges of rock. See Daniel, Rosamond, 98, 99: "Ah me (pore wench) on this unhappy shelf I grounded me, And cast away my selfe."
Now is he come unto the chamber door,  
That shuts him from the heaven of his thought,  
Which with a yielding latch, and with no more,  
Hath barr’d him from the blessed thing he sought.  
So from himself impiety hath wrought,  
That for his prey to pray he doth begin,  
As if the heavens should countenance his sin.

But in the midst of his unfruitful prayer,  
Having solicited the eternal power  
That his soul thoughts might compass his fair fair,  
And they would stand auspicious to the hour,  
Even there he starts: quoth he, ‘I must desflower:  
The powers to whom I pray abhor this fact;  
How can they then assist me in the act?

“There’s Love and Fortune be my gods, my guide!  
My will is back’d with resolution:  
Thoughts are but dreams till their effects be tried;  
The blackest sin is clear’d with absolution;  
Against love’s fire fear’s frost hath dissolution.  
The eye of heaven is out, and misty night  
Covers the shame that follows sweet delight.”

This said, his guilty hand pluck’d up the latch,  
And with his knee the door he opens wide.  
The dove sleeps fast that this night-owl will catch:  
Thus treason works ere traitors be espied.  
Who sees the lurking serpent steps aside;  
But she, sound sleeping, fearing no such thing,  
Lies at the mercy of his mortal sting.

Into the chamber wickedly he stalks  
And gazeth on her yet unstained bed.

347. they] he Steevens conj. 351. my guide] and guide Q. 7. 352. with] with dauntless Capell MS.
341. So . . wounded] His sin has made him so unlike himself. 342. prey . . pray] Steevens remarks that “A jingle not less disgusting occurs in Ovid’s narration of the same event, Fasti, ii. 787: ‘Hostis, ut hospes, init penetralia Collatina.”
347. they] Steevens conjectures he, which, he says, we must read or “acknowledge the want of grammar.” The alternative is preferable, and Malone parallels the inaccuracy from Richard III. i. iii. 217, 219: “If heaven have any grievous plague in store . . . O let them keep it till thy sins be ripe”; and iv. iv. 72: “Richard yet lives, hell’s black intelligencer, Only reserved their factor.”
356. out] Cf. Macbeth, ii. i. 5: “There’s husbandry in heaven; Their candles are all out.” The sun is called “the eye of heaven” in Richard II. i. iii. 275, iii. ii. 37; and Titus Andronicus, iv. ii. 59.
The curtains being close, about he walks,
Rolling his greedy eyeballs in his head:
By their high treason is his heart misled;
Which gives the watch-word to his hand full soon 370
To draw the cloud that hides the silver moon.

Look, as the fair and fiery-pointed sun,
Rushing from forth a cloud, bereaves our sight;
Even so, the curtain drawn, his eyes begun
To wink, being blinded with a greater light:
Whether it is that she reflects so bright,
That dazzleth them, or else some shame supposed;
But blind they are, and keep themselves enclosed.

O, had they in that darksome prison died!
Then had they seen the period of their ill;
Then Collatine again, by Lucrece' side,
In his clear bed might have reposed still:
But they must ope, this blessed league to kill;
And holy-thoughted Lucrece to their sight
Must sell her joy, her life, her world's delight.

Her lily hand her rosy cheek lies under,
Cozening the pillow of a lawful kiss;
Who, therefore angry, seems to part in sunder,
Swelling on either side to want his bliss;
Between whose hills her head entombed is:
Where, like a virtuous monument, she lies,
To be admired of lewd unhallow'd eyes.

Without the bed her other fair hand was,
On the green coverlet, whose perfect white
Show'd like an April daisy on the grass,
With pearly sweat, resembling dew of night.
Her eyes, like marigolds, had sheath'd their light,

371. the silver] this silver S. Walker conj.

371. draw] draw aside, as in Troilus and Cressida, iii. ii. 49: "Come, draw this curtain, and let's see your picture."
375. wink] close, as is clear from ii. 378 and 383. See l. 458, and Venus and Adonis, ii. 90 and 121.
And canopied in darkness sweetly lay,  
Till they might open to adorn the day.

Her hair, like golden threads, play'd with her breath; 
Of modest wantons! wanton modesty! 
Showing life's triumph in the map of death,  
And death's dim look in life's mortality: 
Each in her sleep themselves so beautify  
As if between them twain there were no strife,  
But that life liv'd in death and death in life.

Her breasts, like ivory globes circled with blue,  
A pair of maiden worlds unconquered,  
Save of their lord no bearing yoke they knew,  
And him by oath they truly honoured.

These worlds in Tarquin new ambition bred;  
Who, like a foul usurper, went about  
From this fair throne to heave the owner out.

What could he see but mightily he noted?  
What did he note but strongly he desired?  
What he beheld, on that he firmly doted,  
And in his will his wilful eye he tired. 
With more than admiration he admired  
Her azure veins, her alabaster skin,  
Her coral lips, her snow-white dimpled chin.

As the grim lion fawnh't o'er his prey,  
Sharp hunger by the conquest satisfied,  
So o'er this sleeping soul doth Tarquin stay,  
His rage of lust by gazing qualified; 

408, 409. A . . . knew] Malone compares Ovid, Fasti, ii. 803, 804:  
"Effugiat? positis urgentur pectora palms, Nunc primum externa pectora tacta manu."  
Steevens ascribed to "Amner" a criticism of "maiden," which has been repeated in substance by some modern commentators. 

413. heave] thrust or drive; cf. First Part of the Contention, V. i. 22:  
"And heave proud Somerset from out the Court"; and L. 39:  
"To heave the Duke of Somerset from thence." 

424. qualified] tempered, moderated;  
cf. Two Gentlemen of Verona, II. vii. 22:  
"I do not seek to quench your love's hot fire But qualify the fire's extreme rage."
Slack'd, not suppress'd; for standing by her side,
His eye, which late this mutiny restrains,
Unto a greater uproar tempts his veins:

And they, like straggling slaves for pillage fighting,
Obdurate vassals fell exploits effecting,
In bloody death and ravishment delighting,
Nor children's tears nor mothers' groans respecting,
Swell in their pride, the onset still expecting:
Anon his beating heart, alarum striking,
Gives the hot charge, and bids them do their liking.

His drumming heart cheers up his burning eye,
His eye commends the leading to his hand;
His hand, as proud of such a dignity,
Smoking with pride, march'd on to make his stand
On her bare breast, the heart of all her land;
Whose ranks of blue veins, as his hand did scale,
Left their round turrets destitute and pale.

They, mustering to the quiet cabinet
Where their dear governess and lady lies,
Do tell her she is dreadfully beset,
And fright her with confusion of their cries:
She, much amaz'd, breaks ope her lock'd-up eyes,
Who, peeping forth this tumult to behold,
Are by his flaming torch dimm'd and controll'd.

Imagine her as one in dead of night
From forth dull sleep by dreadful fancy waking,
That thinks she hath beheld some ghastly sprite,
Whose grim aspect sets every joint a-shaking;
What terror 'tis! but she, in worser taking,
From sleep disturbed, heedfully doth view
The sight which makes supposed terror true.

439. breasts Qq 5–8.

428. straggling] Usually said contemptuously, e.g. of camp followers or banditti. See Richard III. v. iii. 327 (stragglers); Timon of Athens, v. i. 7; and Greene's Orlando Furioso, l. 177: "what is Orlando, but a stragling mate?"

429. effecting] Steevens's conjecture, "affecting," is needless, as Malone showed by the context. Tarquin's veins are awaiting the onset, l. 432, but "the slaves here mentioned do not affect or meditate fell exploits, they are supposed to be actually engaged in carnage."

430. commends] Steevens's conjecture, as Malone showed by the context. This seal'd-up counsel"

436. commends] entreats, commits; cf. Love's Labour's Lost, iii. i. 169: "And to her white hand see thou do commend This seal'd-up counsel";

Henry VIII. v. i. 17: "I love you; And durst commend a secret to your ear."

442. cabinet] See note on Venus and Adonis, l. 854.
Wrapp'd and confounded in a thousand fears,
Like to a new-kill'd bird she trembling lies;
She dares not look; yet, winking, there appears
Quick-shifting antics, ugly in her eyes:
Such shadows are the weak brain's forgeries;
Who, angry, that the eyes fly from their lights,
In darkness daunts them with more dreadful sights.

His hand, that yet remains upon her breast,—
Rude ram, to batter such an ivory wall!—
May feel her heart, poor citizen! distress'd,
Wounding itself to death, rise up and fall,
Beating her bulk, that his hand shakes withal.

This moves in him more rage and lesser pity,
To make the breach and enter this sweet city.

First, like a trumpet, doth his tongue begin
To sound a parley to his heartless foe;
Who o'er the white sheet peers her whiter chin,
The reason of this rash alarm to know,
Which he by dumb demeanour seeks to show;

But she with vehement prayers urgeth still
Under what colour he commits this ill.

Thus he replies: "The colour in thy face,
That even for anger makes the lily pale
And the red rose blush at her own disgrace,


459. antics] grotesque figures; perhaps a metaphor from the stage: Greene's James IV. opens with a dance of "Antiques." That they were ugly is sufficiently clear from a passage in Téchophilus (Arber, p. 67): "To go on a man his tiptoes, stretching out th' one of his armes forward, the other backwarde, which if he biered out his tunge also, might be thought to dance Antick ye vere properlie."

460. shadows] forms, pictures. See note on Merchant of Venice, II. ix. 65, in this series.

467. bulk] frame, body. See Richard III. I. iv. 49: "But smother'd it within my panting bulk Which almost burst." Malone compares Hamlet, II. i. 95: "He rais'd a sigh so piteous and profound That it did seem to shatter all his bulk, And end his being." See also Golding's Cvid, viii. 998: "Her skinne was starded and so sheere a man might well espye The very bowels in her bulk how every one did lye."

471. heartless] disheartened, timid; cf. Romeo and Juliet, I. i. 73: "What, art thou drawn among these heartless hinds?"

475. prayers] a dissyllable, as it usually is in Elizabethan English; cf. Daniel, Delta, xi. ll. 2, 11: "Tears, vows, and prayers winne the hardest hart," etc.

476, 477. colour] Steevens notes the same play on the same words in 2 Henry IV. v. v. 91: "This that you heard was but a color.—A colour that I fear you will die in, Sir John." See also note on I. 267, ante.
Shall plead for me and tell my loving tale:
Under that colour am I come to scale
Thy never-conquer’d fort: the fault is thine,
For those thine eyes betray thee unto mine.

"Thus I forestall thee, if thou mean to chide:
Thy beauty hath ensnar’d thee to this night,
Where thou with patience must my will abide;
My will that marks thee for my earth’s delight,
Which I to conquer sought with all my might;
But as reproof and reason beat it dead,
By thy bright beauty was it newly bred.

"I see what crosses my attempt will bring;
I know what thorns the growing rose defends;
I think the honey guarded with a sting;
All this beforehand counsel comprehends:
But will is deaf and hears no heedful friends;
Only he hath an eye to gaze on beauty,
And dotes on what he looks, ’gainst law or duty.

"I have debated, even in my soul,
What wrong, what shame, what sorrow I shall breed;
But nothing can affection’s course control,
Or stop the headlong fury of his speed.
I know repentant tears ensue the deed,
Reproach, disdain and deadly enmity;
Yet strive I to embrace mine infamy."

This said, he shakes aloft his Roman blade,
Which, like a falcon towering in the skies,
Coucheth the fowl below with his wings’ shade,
Whose crooked beak threatens if he mount he dies:
So under his insulting falchion lies
Harmless Lucretia, marking what he tells
With trembling fear, as fowl hear falcon’s bells.

482. never-conquer’d] hyphened in Qq 3, 4. 490. was it] it was Qq 3-8.
491. attempt] attempts Qq 5-8. 507. his] her Anon. conj.
493. I ... sting] I am aware that the honey is guarded with a sting (Malone).
500. affection’s] desire’s or passion’s.
See Much Ado, ii. iii. 106: “She loves him with an enraged affection: it is past the infinite of thought”;
King John, v. ii. 41: “And great affections wrestling in thy bosom Doth make an earthquake of nobility.”
507. Coucheth] causes to crouch; cf. Timon of Athens, ii. ii. 181: “one cloud of winter showers, These flies are couched.” The intransitive use is more common, e.g. All’s Well, iv. i. 24: “But cough, ho! Here he comes.”
511. as ... bells] Steevens cites 3 Henry VI. i. i. 47: “nor he that loves him best ... Dares stir a wing if Warwick shake his bells.”
"Lucrece," quoth he, "this night I must enjoy thee:
If thou deny, then force must work my way,
For in thy bed I purpose to destroy thee:
That done, some worthless slave of thine I'll slay,
To kill thine honour with thy life's decay;
And in thy dead arms do I mean to place him.
Swearing I slew him, seeing thee embrace him.

"So thy surviving husband shall remain
The scornful mark of every open eye;
Thy kinsmen hang their heads at this disdain,
Thy issue blur'd with nameless bastardy:
And thou, the author of their obloquy,
Shalt have thy trespass cited up in rhymes
And sung by children in succeeding times.

"But if thou yield, I rest thy secret friend:
The fault unknown is as a thought unacted;
A little harm done to a great good end
For lawful policy remains enacted.
The poisonous simple sometime is compacted
In a pure compound; being so applied,
His venom in effect is purified.

"Then, for thy husband and thy children's sake,
Tender my suit: bequeath not to their lot
The shame that from them no device can take,
The blemish that will never be forgot;
Worse than a slavish wipe or birth-hour's blot:
For marks descried in men's nativity
Are nature's faults, not their own infamy."

Here with a cockatrice' dead-killing eye
He rouseth up himself, and makes a pause;
522. nameless] as nullius filius. See Two Gentlemen of Verona. III. i. 319-323 (Malone).
530. compacted] compounded. In Venus and Adonis, l. 149, occurs the older and correct form compact.
534. Tender] Deal kindly with, i.e. do not reject; cf. Carde of Fancie, Grosset's Greene, iv. 165; "The young Storkes so tender the old ones in their age, as they will not suffer them so much as to flie to get their owne living"; and A Maiden's Dreame, ibid.
531. a pure compound] purest compoundes Qq 5-8. xiv. 304; "And like a father that affection beares So tendred he the poore with inward teares."
537. wip] More disgraceful than the brand with which slaves were marked (Malone).
540. cockatrice] otherwise called basilisk. It is fully described in Topsell's History of Serpents, pp. 677-681, where the power of its eye is specially noted: "Among all living creatures there is none that perisheth sooner than doth a man by the poyson of a Cockatrice,
While she, the picture of true piety,  
Like a white hind under the gripe's sharp claws,  
Pleads, in a wilderness where are no laws,  
To the rough beast that knows no gentle right,  
Nor aught obeys but his foul appetite.

But when a black-faced cloud the world doth threat,  
In his dim mist the aspiring mountains hiding,  
From earth's dark womb some gentle gust doth get,  
Which blows these pitchy vapours from their biding,  
Hindering their present fall by this dividing;  
So his unhallow'd haste her words delays,  
And moody Pluto winks while Orpheus plays.

Yet, foul night-waking cat, he doth but dally,  
While in his hold-fast foot the weak mouse panteth:


for with his sight he killeth him, because the beams of the Cockatrice's eyes do corrupt the visible spirit of a man, which visible spirit corrupted, all the other spirits coming from the brain and life of the heart, are thereby corrupted, and so the man dyeth: even as ... a Wolf suddenly meeting a Man, taketh from him his voyce, or at the least-wise maketh him hoarse.” See also Selimus, 1673-1686 (Grosart's Greene, xiv. 290): “From out their eggs [those of the Ibises] riseth the basiliske, Whose only sight killeth millions of men ... But as from Isis springs the Basiliske Whose only touch burneth up stones and trees; So Selimus hath prov'd a Cocatrice.” For Shakespeare's references, see Twelfth Night, III. iv. 215; Richard III. IV. i. 55; Romeo and Juliet, III. ii. 47.

543. gripe] “The gryphon was meant,” says Malone, “which in our author's time was usually written grype or gripe.” Cotgrave has “Griffon m., a Gripe or Griffon.” Steevens, though he refers to Cotgrave, quotes Reed's Dodsley, i. 124, “where gripe seems to be used for vulture”: “Ixion's wheel Or cruel gripe to gnaw my growing harte”; and Jonson, Alcmenid, ii. i.: “let the water in glass E be filter'd And put into the gripe's egg,” and suggests that “perhaps anciently those birds which are remarkable for gripping their prey in their talons were occasionally called gripes.” That vultures were called gripes is clear from the complaint of Turner (1544), De Historia Avium, Cambridge ed., p. 178, that the vulture is wrongly called gryps, “quum gryps sit 'a griffin,' animal ut creditor volupte & quadrapus”; but vultures do not prey on living animals, and Shakespeare may here refer to the eagle. The bird of Prometheus was an eagle and is often called “gripe,” as by Sydney, Astrophel and Stella, xiv.: “Upon whose breast a fiercer Gripe deth tire Than did on him who first stale down the fire”; and by Greene, Mourning Garment (ed. Grosart, ix. 183): “Fie upon such Gripes as cease not to prey upon poore Prometheus until they have devoured up his very entrailles.” See, however, “vulture folly,” 1. 556.

547. But] Malone read Look on the grounds that there is no opposition whatsoever between this and the preceding passage and that “Look” often introduces a simile, as in II. 372, 604, and Venus and Adonis, 67, 289, 815; but Boswell explains, rightly, “He knows no gentle right, but still her words delay him, as a gentle gust blows away a black-faced cloud.”

Her sad behaviour feeds his vulture folly,
A swallowing gulf that even in plenty wanteth;
His ear her prayers admits, but his heart granteth
No penetrable entrance to her plaining:
Tears harden lust, though marble wear with raining. 560

Her pity-pleading eyes are sadly fixed
In the remorseless wrinkles of his face;
Her modest eloquence with sighs is mixed,
Which to her oratory adds more grace.
She puts the period often from his place,
And midst the sentence so her accent breaks
That twice she doth begin ere once she speaks.

She conjures him by high almighty Jove,
By knighthood, gentry, and sweet friendship’s oath,
By her untimely tears, her husband’s love,
By holy human law and common troth,
By heaven and earth, and all the power of both,
That to his borrow’d bed he make retire,
And stoop to honour, not to foul desire.

Quoth she: “Reward not hospitality
With such black payment as thou hast pretended;

572. power] powers Qq 7, 8.

557. wanteth] is in want; cf. Euphues his Censure to Philautus, Grosart’s Greene, vi. 260: “it is possible to want others, having this wisdom; but to possess none, if this be absent.”
559. penetrable] perhaps connoting pity or tenderness; cf. Hamlet, iii. iv. 36: “And let me wring your heart; for so I shall, If it be made of penetrable stuff.” Contrast “impenetrable” used of Shylock, Merchant of Venice, iii. iii. 18.
562. remorseless wrinkles] pitiless frown. For “remorseless” see 2 Henry VI. iii. i. 213: “And as the butcher takes away the calf . . . Even so remorseless have they borne him hence” ; and for “wrinkle,” King John, ii. i. 505: “the frowning wrinkle of her brow,” and Richard II. ii. i. 170: “sour my patient cheek Or bend one wrinkle on my sovereign’s face.”
565-567. She . . . speaks:] Steevens compares Midsummer-Night’s Dream, v. i. 96-98: “make periods in the midst of sentences, Throttle their practised accent in their fears, And in conclusion dumbly have broke off.”
569. gentry] good birth, but perhaps implying nobility of character or manners, as in Hamlet, ii. ii. 22: “gentry and good will”; and Greene, Menaphon (ed. Grosart, vi. 79): “his looks in shepheard’s weede are Lordlie, his voice pleasing, his wit full of gentry”; and Quippe for an Upstart Courtier (x. 267): “he holdeth not the worth of his Gentry to be & consist in velvet breeches.”
576. pretended] proposed, intended; cf. Princely Mirror of Poorels Modestie, Grosart’s Greene, ii. 14: “each of them carefullie conjecturing by what meanes hee might bring to pass his pretended journey”; ibid. p. 75: “neither shall these painted speeches prevail against our pretended purpose”; and Second Part of Conny Catching (x. 83): “under that colour of carelesnes doe shadow their pretended knavery.”
Mud not the fountain that gave drink to thee;  
Mar not the thing that cannot be amended;  
End thy ill aim before thy shoot be ended;  
He is no woodman that doth bend his bow  
To strike a poor unseasonable doe.  

"My husband is thy friend; for his sake spare me:  
Thyself art mighty; for thine own sake leave me:  
Myself a weakling; do not then ensnare me:  
Thou look'st not like deceit; do not deceive me.  
My sighs, like whirlwinds, labour hence to heave thee:  
If ever man were mov'd with woman's moans,  
Be moved with my tears, my sighs, my groans:  
"All which together, like a troubled ocean,  
Beat at thy rocky and wreck-threatening heart,  
To soften it with their continual motion;  
For stones dissolv'd to water do convert.  
O, if no harder than a stone thou art,  
Melt at my tears, and be compassionate!  
Soft pity enters at an iron gate.  

"In Tarquin's likeness I did entertain thee:  
Hast thou put on his shape to do him shame?  
To all the host of heaven I complain me,  
Thou wrong'st his honour, wound'st his princely name.  
Thou art not what thou seem'st; and if the same,  
Thou seem'st not what thou art, a god, a king;  
For kings, like gods, should govern every thing.  

"How will thy shame be seeded in thine age,  
When thus thy vices bud before thy spring!  
If in thy hope thou dar'st do such outrage,  
What dar'st thou not when once thou art a king?  

590. wreck-threatening] wracke-threatening Qq 1, 2.
O, be remember'd, no outrageous thing
   From vassal actors can be wip'd away;
Then kings' misdeeds cannot be hid in clay.

"This deed will make thee only lov'd for fear;
But happy monarchs still are fear'd for love:
With foul offenders thou perforce must bear,
When they in thee the like offences prove:
If but for fear of this, thy will remove;
   For princes are the glass, the school, the book,
Where subjects' eyes do learn, do read, do look.

"And wilt thou be the school where Lust shall learn?
Must he in thee read lectures of such shame?
Wilt thou be glass wherein it shall discern
Authority for sin, warrant for blame,
To privilege dishonour in thy name?
   Thou back'st reproach against long-living laud,
And mak'st fair reputation but a bawd.

"Hast thou command? by him that gave it thee,
From a pure heart command thy rebel will:
Draw not thy sword to guard iniquity,
For it was lent thee all that brood to kill.
   Thy princely office how canst thou fulfil,
   When, pattern'd by thy fault, foul sin may say
He learn'd to sin and thou didst teach the way?

'Think but how vile a spectacle it were,
To view thy present trespass in another.
Men's faults do seldom to themselves appear;
Their own transgressions partially they smother:

610. will] shall Qq.
616. subjects'] subject Q 3.

607. be remember'd] remember, do not forget. See As You Like It, iii. v. 131: "And, now I am remember'd, scorn'd at me"; and Taming of the Shrew, iv. iii. 96: "Marry, and did; but if you be remember'd, I did not bid you mar it to the time."
608. vassal actors] subjects who do it.
615. glass] Malone compares ? Henry IV, ii. iii. 31: "He was the mark and glass, copy and book, That fashion'd others."
629. pattern'd] using it as a precedent; cf. Measure for Measure, ii. i. 30: "When I that censure him do so offend, Let mine own judgment pattern out my death, And nothing come in partial." See also Winter's Tale, iii. ii. 37: "which is more Than history can pattern."
634. partially] showing favour, using partiality, as in Othello, ii. iii. 218: "If partially affined or leagued in office, Thou dost deliver more or less than truth, Thou art no soldier."
This guilt would seem death-worthy in thy brother.

O, how are they wrapp'd in with infamies
That from their own misdeeds askance their eyes!

"To thee, to thee, my heav'd-up hands appeal,
Not to seducing lust, thy rash relier:
I sue for exil'd majesty's repeal;
Let him return, and flattering thoughts retire:
His true respect will prison false desire,
And wipe the dim mist from thy doting eyne,
That thou shalt see thy state and pity mine."

"Have done," quoth he: "my uncontrolled tide
Turns not, but swells the higher by this let.
Small lights are soon blown out, huge fires abide,
And with the wind in greater fury fret:
The petty streams that pay a daily debt
To their salt sovereign, with their fresh falls' haste
Add to his flow, but alter not his taste."

"Thou art," quoth she, "a sea, a sovereign king;
And, lo, there falls into thy boundless flood
Black lust, dishonour, shame, misgoverning,
Who seek to stain the ocean of thy blood.
If all these petty ills shall change thy good,
Thy sea within a puddle's womb is hearsed,
And not the puddle in thy sea dispersed.

"So shall these slaves be king, and thou their slave;
Thou nobly base, they basely dignified;
Thou their fair life, and they thy fouler grave:
The lesser thing should not the greater hide;
The cedar stoops not to the base shrub's foot,
But low shrubs wither at the cedar's root.

635. to his] Qq 1, 2; to the Q 3; to this Qq 4–8. not his] not the Qq 7, 8.
639. thy rash relier] "which confides too rashly in thy present disposition and does not foresee its necessary change" (Schmidt).
640. repeal] recall from banishment. See Coriolanus, iv. vii. 32: "Their people Will be as rash in the repeal, as hasty To expel him thence."
645. let] See note on 1. 328.
651. heard] confined as in a coffin; cf. Merchant of Venice, iii. i. 93; Hamlet, i. iv. 47. For a history of the word, see Skeat, Etymological Dict.
657. So . . . slave] Malone compares Lear, iv. iii. 16: "It seem'd she was a queen Over her passion; who, most rebel-like, Sought to be king o'er her."
“So let thy thoughts, low vassals to thy state”—
“No more,” quoth he; “by heaven, I will not hear thee:
Yield to my love; if not, enforced hate,
Instead of love’s coy touch, shall rudely tear thee:
That done, despeifully I mean to bear thee
Unto the base bed of some rascal groom,
To be thy partner in this shameful doom.”

This said, he sets his foot upon the light,
For light and lust are deadly enemies:
Shame folded up in blind concealing night,
When most unseen, then most doth tyrannize.
The wolf hath seiz’d his prey, the poor lamb cries;
Till with her own white fleece her voice controll’d
Entombs her outcry in her lips’ sweet fold:

For with the nightly linen that she wears
He pens her pitious clamours in her head,
Cooling his hot face in the chastest tears
That ever modest eyes with sorrow shed.
O, that prone lust should stain so pure a bed!
The spots whereof could weeping purify,
Her tears should drop on them perpetually.

But she hath lost a dearer thing than life,
And he hath won what he would lose again:
This forced league doth force a further strife;
This momentary joy breeds months of pain;
This hot desire converts to cold disdain:
Pure Chastity is rifled of her store,
And Lust, the thief, far poorer than before.

Look, as the full-fed hound or gorged hawk,
Unapt for tender smell or speedy flight,
Make slow pursuit, or altogether balk
The prey wherein by nature they delight,
So surfeit-taking Tarquin fares this night:
His taste delicious, in digestion souring,
Devours his will, that liv’d by foul devouring.
O, deeper sin than bottomless conceit
Can comprehend in still imagination!
Drunken Desire must vomit his receipt,
Ere he can see his own abomination.
While Lust is in his pride, no exclamation
    Can curb his heat or rein his rash desire,
Till, like a jade, Self-will himself doth tire.

And then with lank and lean discolour'd cheek,
With heavy eye, knit brow, and strengthless pace,
Feeble Desire, all recreant, poor and meek,
Like to a bankrupt beggar wails his case:
The flesh being proud, Desire doth fight with Grace,
For there it revels, and when that decays,
The guilty rebel for remission prays.

So fares it with this faultful lord of Rome,
Who this accomplishment so hotly chased;
For now against himself he sounds this doom,
That through the length of times he stands disgraced:
Besides, his soul's fair temple is defaced,
    To whose weak ruins muster troops of cares,
    To ask the spotted princess how she fares.

She says her subjects with foul insurrection
Have batter'd down her consecrated wall,
And by their mortal fault brought in subjection
Her immortality, and made her thrall
To living death and pain perpetual:
    Which in her prescience she controlled still,
    But her foresight could not forestall their will.

709. knit brow] hyphen in Qq 1, 2. 711. bankrupt] Gildon, banchrout
Qq 1-4, banckerout Qq 5-8.
701. bottomless conceit] boundless imagination.
703. receipt] As in Coriolanus, i. i.
116: "it tauntingly replied To the discontented members, the mutinous parts
That envied his receipt."
705. exclamation] Perhaps here, as often, reproach rather than "outrcy."
In Much Ado, ii. v. 28, Dogberry, who has just comprehended two auspicious persons, says:
"I hear as good exclamation on your worship as of any man in the city." See also King John,
ii. i. 558: "Yet in some measure satisfy her so That we shall stop her exclamation."
707. like a jade] Cf. Henry VIII. i.
710. and threequarters

7141. *exclaiming on*] denouncing, crying out against. See note on *Venus and Adonis*, l. 930.

743. *convertite*] penitent. See *As You Like It*, v. iv. 190: “The duke hath put on a religious life. ... To him will I: out of these convertites There is much matter to be heard and learn’d”;

and *King John*, v. i. 19: “It was my breath that blew this tempest up Upon your stubborn usage of the pope; But since you are a gentle convertite, My tongue shall hush again the storm of war.”

747. *scapes*] misdeeds; cf. Greene’s *Metamorphosis*, ed. Grosart, ix. 47: “blaming the gods that would suffer such a jiglett to remaine in heaven, repeating her lawlesse loves with Adonis, and her scapes with Mavors.”
Some purer chest to close so pure a mind.
Frantic with grief thus breathes she forth her spite
Against the unseen secrecy of night:

"O comfort-killing Night, image of hell!
Dim register and notary of shame!
Black stage for tragedies and murders fell!
Vast sin-concealing chaos! nurse of blame!
Blind muffled bawd! dark harbour for defame!
Grim cave of death! whisp'ring conspirator
With close-tongued treason and the ravisher!

"O hateful, vaporous and foggy Night!
Since thou art guilty of my careless crime,
Muster thy mists to meet the eastern light,
Make war against proportion'd course of time;
Or if thou wilt permit the sun to climb
His wonted height, yet ere he go to bed,
Knit poisonous clouds about his golden head.

"With rotten damps ravish the morning air;
Let their exhal'd unwholesome breaths make sick
The life of purity, the supreme fair,
Ere he arrive his weary noon-tide prick;
And let thy musty vapours march so thick

766. murders] Gildon, murthers Qq. 768. for] of Qq 6-8. 778. rotten
damps] rottin' damps Q 3. 78a. musty] mustie Qq 1, 2; mystie Qq 3, 4; mysty
Qq 5, 6; misty Qq 7, 8. vapours] vapour Q 3.
cites Paston Letters, No. 5, i. 19: "I
send you copies . . . closed with this
bille"; and Bacon, Sylva, § 343:
"Fruit closed in Wax, keepeth fresh."
766. Black . . . tragedies] "In our
author's time, I believe, the stage was
hung with black when tragedies were
performed" (Malone). Steevens, on 1
Henry VI, i. i. 1 cites Sidney, Arcadia,
bk. ii.: "There arose even with the
sun, a vail of dark clouds before his
face, which shortly, like ink poured
into water, had blacked over all the
face of heaven, preparing as it were a
mournful stage for a tragedy to be
played on." For other illustrations,
see Hart's 1 Henry VI, in this series.
768. defame] disgrace; cf. ll. 817, 1033.

774. proportion'd] regular or regulated
interchange of day and night. Proportion
seems to mean order or regularity in
Troilus and Cressida, i. iii. 87: "The
heavens themselves, the planets, and
this centre Observe degree, priority,
and place, Insitusture, course, proportion,
season, form, Office, and custom, in all
line of order."

779, 780. Let . . . fair] So in Lear,
ii. iv. 168: "Infect her beauty, You
fen - suck’d fogs" (Steevens). For
"supreme" see the list of words
variously accented, in Schmidt, Shaks.
Lex. p. 1415, a.
781. arrive] arrive at, reach; as in
Julius Caesar, i. ii. 110; and Milton,
Paradise Lost, ii. 409: "ere he arrive
The happy isle."
781. weary noon-tide prick] Seemingly
so called from the hour-marks on the
dial. See Romeo and Juliet, ii. iv. 119.
Steevens compares 3 Henry VI, i. iv.
34: "Now Phaethon hath tumbled
from his car, And made an evening at
the noon-tide prick."

782. musty] musty may be right; it
is quite in keeping with the context,
"rotten damps," etc.
LUCRECE

That in their smoky ranks his smother'd light
May set at noon and make perpetual night.

"Were Tarquin Night, as he is but Night's child,
The silver-shining queen he would distain;
Her twinkling handmaids too, by him defil'd,
Through Night's black bosom should not peep again:
So should I have co-partners in my pain;
And fellowship in woe doth woe assuage,
As palmers' chat makes short their pilgrimage.

"Where now I have no one to blush with me,
To cross their arms and hang their heads with mine,
To mask their brows and hide their infamy;
But I alone alone must sit and pine,
Seasoning the earth with showers of silver brine,
Mingling my talk with tears, my grief with groans,
Poor wasting monuments of lasting moans.

"O Night, thou furnace of foul-reeking smoke,
Let not the jealous Day behold that face
Which underneath thy black all-hiding cloak
Immodestly lies martyr'd with disgrace!
Keep still possession of thy gloomy place,
That all the faults which in thy reign are made
May likewise be sepulchred in thy shade!

"Make me not object to the tell-tale Day!
The light will show, character'd in my brow,
accented Latin shall Malone.

distain] he . . . disdain Q 5, 6; 8; he . . . disdain Q 7; him . . . disdain
Sewell. 791. palmers' chat makes] Palmers that make Q 3, 8; Palmers that
makers Q 5, 6; Palmers that makes Q 7. their the Q 3. 799. foul-reeking
hyphened by Ewing. 807. will] shal Q 4-6, 8; shall Q 7. my thy Q 4.
III. ii. 322.

786. distain] defile; as in Richard
III. v. iii. 92 (Malone).

790. And . . . assuage] Cf. Romeo and Juliet, iii. ii. 116: "If sour woe
delight in fellowship"; Lear, iii. vi. 114: "But then the mind much suffer-
ance doth o'erskip, When grief hath mates, and bearing fellowship";
Chaucer, Troilus and Criseyde, i. cii.: "Men seyn 'to wrecche is consolacioun
To have an-other felawe in his peyne'" (Malone).

805. sepulchred] For the accent, see
Two Gentlemen of Verona, iv. ii. 118.
Malone cites an instance from Milton's verses on Shakespeare: "And so sepul-
cher'd in such pomp does lie, That kings for such a tomb would wish to
die." The noun was usually accented as now. An exception is Richard II.
1. iii. 196.

807. character'd] So accented in
Hamlet, i. iii. 59; and the noun, in
Richard III. III. i. 81. Both were
usually accented on the first syllable.
The story of sweet chastity's decay,
The impious breach of holy wedlock vow:
Yea, the illiterate, that know not how
To cipher what is writ in learned books,
Will quote my loathsome trespass in my looks.

"The nurse, to still her child, will tell my story,
And fright her crying babe with Tarquin's name;
The orator, to deck his oratory,
Will couple my reproach to Tarquin's shame;
Feast-finding minstrels, tuning my defame,
Will tie the hearers to attend each line,
How Tarquin wronged me, I Collatine.

"Let my good name, that senseless reputation,
For Collatine's dear love be kept unspotted:
If that be made a theme for disputation,
The branches of another root are rotted,
And undeserv'd reproach to him allotted
That is as clear from this attaint of mine
As I, ere this, was pure to Collatine.

"O unseen shame! invisible disgrace!
O unfelt wound! crest-wounding, private scar!
Reproach is stamp'd in Collatinus' face,
And Tarquin's eye may read the mot afar,
How he in peace is wounded, not in war.
Alas, how many bear such shameful blows,
Which not themselves, but he that gives them knows!

808. story] stories Q. 809. breath] breath Q. 3; wedlock] wedlocks Q. 3;
wedlocks Q. 4, 8; wedlocks Q. 5-7. 830. mot] motto Q. 7, 8.
811. cipher] decipier, read. No
other instance in New Eng. Dict.
812. quote] mark or observe. So
in Hamlet, ii. i. 112: "I am sorry
that with better heed and judgment I
had not quoted him" (Malone). See
also Romeo and Juliet, i. iv. 31:
"what care I What curious eye may
quote deformities?" Titus Andronicus,
iv. i. 50: "note how she quotes the
leaves," said of Lavinia, who is dumb;
Love's Labour's Lost, v. ii. 796: "Our
letters, madam, show'd much more
than jest . . . We did not quote them
so," where the meaning is "interpret."
825. attain'd] wound to honour, dis-
credit. In Comedy of Errors, iii. ii.
16: "What simple thief brags of his
own attain'd?" the meaning is rather
conviction than disgrace. The sense
"wound" is found in James IV.,
Grosart's Greene, xiii. 321: "Spoyle
thou his subjects, thou despoilest me;
Touch but his breast, thou dost attain
this heart." Lucretia's attain'd wounds
at least Collatine, see i. 831; but the
word had probably lost definiteness by
being confused with "taunt."
830. mot] motto; cf. Gascoigne,
Cambridge ed. i. 17: "if I had sub-
scribed the same with mine owne usual
mot or devise" [i.e. device]. New Eng.
Dict. cites Halliwell's Marston, i. 55,
Antonio and Mellida, Act v.: "I
did send for you to drawe me a devise,
an Impreza, by Sinedoche a Mott."
"If, Collatine, thine honour lay in me,
From me by strong assault it is bereft.
My honey lost, and I, a drone-like bee,
Have no perfection of my summer left,
But robb'd and ransack'd by injurious theft:
In thy weak hive a wandering wasp hath crept,
And suck'd the honey which thy chaste bee kept.

"Yet am I guilty of thy honour's wrack;
Yet for thy honour did I entertain him;
Coming from thee, I could not put him back,
For it had been dishonour to disdain him:
Besides, of weariness he did complain him,
And talk'd of virtue: O unlook'd-for evil,
When virtue is profan'd in such a devil!

"Why should the worm intrude the maiden bud?
Or hateful cuckoos hatch in sparrows' nests?
Or toads infect fair founts with venom mud?
Or tyrant folly lurk in gentle breasts?
Or kings be breakers of their own behests?
But no perfection is so absolute
That some impurity doth not pollute.

"The aged man that coffers up his gold
Is plagued with cramps and gouts and painful fits,
And scarce hath eyes his treasure to behold,
But like still-pining Tantalus he sits
And useless barns the harvest of his wits,
Having no other pleasure of his gain
But torment that it cannot cure his pain.

"So then he hath it when he cannot use it,
And leaves it to be master'd by his young;

846. talk'd] talke Qq 3, 5, 6, 8; unlook'd-for] hyphenated by Bell. 854. im-
barns] bannes Qq 5-7, bans Q 8.

836. drone-like] Of drones it is said in the Theater of Insects, I. vii. (Top-
sell's History of Fourfooted Beasts, p. 919): "Others will have them to be the issue of Bees by a certain degenera-
tion, when they have lost their stings, for then they become Drones, nor are observed to gather any honey."
841, 842. Yet . . . him] Malone conjectured that either "guilty" was a misprint, or the first line should be read, with Sewell, as a question, and "Yet" in the next line changed to "No." But Lucretia is debating her guilt in her own mind; she is a chaste bee robbed, yet the cause of Collatine's dishonour; yet again it was for his honour that she welcomed his friend. See a similar debate, II. 239-242.
Who in their pride do presently abuse it:
Their father was too weak, and they too strong,
To hold their cursed-blessed fortune long.
The sweets we wish for turn to loathed sours
Even in the moment that we call them ours.

"Unruly blasts wait on the tender spring;
Unwholesome weeds take root with precious flowers;
The adder hisses where the sweet birds sing;
What virtue breeds iniquity devours:
We have no good that we can say is ours
But ill-annexed Opportunity
Or kills his life or else his quality.

"O Opportunity, thy guilt is great!
'Tis thou that execut'st the traitor's treason;
Thou sets the wolf where he the lamb may get;
Whoever plots the sin, thou point'st the season;
And in thy shady cell, where none may spy him,
Sits Sin, to seize the souls that wander by him.

"Thou makest the vestal violate her oath;
Thou blowest the fire when temperance is thaw'd;
Thou smother'st honesty, thou murder'st troth;
Thou foul abettor! thou notorious bawd!
Thou plantest scandal and displaceth laud:
Thou ravisher, thou traitor, thou false thief,
Thy honey turns to gall, thy joy to grief!

"Thy secret pleasure turns to open shame,
Thy private feasting to a public fast,
Thy smoothing titles to a ragged name,
Thy sugar'd tongue to bitter wormwood taste:
Thy violent vanities can never last.
How comes it then, vile Opportunity, 895
Being so bad, such numbers seek for thee?

"When wilt thou be the humble suppliant's friend,
And bring him where his suit may be obtained?
When wilt thou sort an hour great strife to end?
Or free that soul which wretchedness hath chained?
Give physic to the sick, ease to the pained?

The poor, lame, blind, halt, creep, cry out for thee;
But they ne'er meet with Opportunity.

"The patient dies while the physician sleeps;
The orphan pines while the oppressor feeds;
Justice is feasting while the widow weeps;
Advice is sporting while infection breeds:
Thou grant'st no time for charitable deeds:
Wrath, envy, treason, rape, and murder's rages,
Thy heinous hours wait on them as their pages.

"When Truth and Virtue have to do with thee,
A thousand crosses keep them from thy aid:
They buy thy help, but Sin ne'er gives a fee;
He gratis comes, and thou art well appaid
As well to hear as grant what he hath said.

My Collatine would else have come to me
When Tarquin did, but he was stay'd by thee.

"Guilty thou art of murder and of theft,
Guilty of perjury and subornation,
Guilty of treason, forgery and shift,
Guilty of incest, that abomination;
An accessory by thine inclination
To all sins past and all that are to come,
From the creation to the general doom.
“Mis-shapen Time, copesmate of ugly Night,
Swift subtle post, carrier of grisly care,
Eater of youth, false slave to false delight,
Base watch of woes, sin’s pack-horse, virtue’s snare;
Thou nursest all and murder’st all that are:
O, hear me then, injurious, shifting Time!
Be guilty of my death, since of my crime.

“Why hath thy servant Opportunity
Betray’d the hours thou gav’st me to repose,
Cancell’d my fortunes and enchaunted me
To endless date of never-ending woes?
Time’s office is to fine the hate of foes,
To eat up errors by opinion bred,
Not spend the dowry of a lawful bed.

“Time’s glory is to calm contending kings,
To unmask falsehood and bring truth to light,
To stamp the seal of time in aged things,
To wake the morn and sentinel the night,
To wrong the wronger till he render right,
To ruinate proud buildings with thy hours
And smear with dust their glittering golden towers.

“To fill with worm-holes stately monuments,
To feed oblivion with decay of things,
To blot old books and alter their contents,
To pluck the quills from ancient ravens’ wings,

929. murder’st] murthrest Qq 1-4, murthrest Qq 5-8. 936. fine] finde
Q 8. 937. errors] error Q 3, error Qq Q 7, 8.

925. copesmate] companion, accomplice; a favourite word of Greene’s. See Mourning Garment, ed. Grosart, ix. 176: “He . . . sent for such copesmates as they pleased, who with their false dice, were oft sharers with him of his crownes”; Arden of Feversham, iii. v. 104: “Go, get thee gone, a copesmate for thy hinds.”

936. fine] terminate; cf. Chaucer, Wife of Bath's Prologue, 788: “And when I saw that he wolde never fyne To reden on this cursed book al night,” etc. The noun is common in Shakespeare, e.g. All’s Well, iv. iv. 35: “Still the fine’s the crown, Whate’er the course, the end is the renown”; and Hamlet, v. i. 115: “Is this the fine of his fines, and The recovery of his recoveries?” So Caxton, Recuyell of the Historyes of Troy, ed. Sommer, ii. 537: “Certes that shall be your dolorouse Fyn and end.”

943. wrong the wronger] Compare Browning, Dramatic Romances, Before, iv.: “Better sin the whole sin, sure that God observes; Then go live his life out! Life will try his nerves,” said of “the culprit,” st. iii., who is called “the wronger,” st. i. Malone paraphrases “wrong” by “punish by unpunished visitings of conscience,” and notes that this kind of wrong, damnun sine injuria, illustrates and supports Tyrwhitt’s explanation of Julius Caesar, iii. i. 47, as quoted by Ben Jonson: “Know Caesar doth not wrong but with just cause.” He adds that here “Dr. Farmer very elegantly would read wring.”
To dry the old oak's sap and cherish springs,
To spoil antiquities of hammer'd steel
And turn the giddy round of Fortune's wheel;

"To show the beldam daughters of her daughter,
To make the child a man, the man a child,
To slay the tiger that doth live by slaughter,
To tame the unicorn and lion wild,
To mock the subtle in themselves beguil'd,
To cheer the ploughman with increaseful crops,
And waste huge stones with little water-drops.

"Why work'st thou mischief in thy pilgrimage,
Unless thou couldst return to make amends?
One poor retiring minute in an age
Would purchase thee a thousand thousand friends,
Lending him wit that to bad debtors lends:
O, this dread night, wouldst thou one hour come back,
I could prevent this storm and shun thy wrack!

950. cherish springs] According to
Warburton, who asserts that the subject is
"the decays and not the repairs of time," the poet certainly wrote
"tarish," i.e. dry up springs, from the
French tarir. Johnson proposed
"perish," which Farmer found used
actively in The Maid's Tragedy, probably in
1v. I. 222: "let not my sins
Perish your noble youth." Tollet explained
"the shoots or buds of young
trees," quoting Holinshed's Description of
England [i.e. Harrison's (ed. Fur-
nivall, p. 339)]: "We have manie
woods, forests, and parkes which cherish
trees abundantlie . . . beside infinit
numbers of hedgerowes, groves, and
springs, that are maintained," etc.
Malone cites Comedy of Errors, iii. ii.
3: "Even in the spring of love thy
love-springs rot"; and Venus and
Adonis, 1. 656: "This canker that
eats up love's tender spring." The
"springs" may be young oaks. In the
Eng. Dialect Dict. sub voc. the meanings
young whitethorn, undergrowth of wood
from one to four years old, are abund-
antly illustrated; cf. Tertulvile's Book
of Hunting, reprint, p. 42: "The Hart
hath a propertie, that if he goe to feede
in a young springe or Coppes, he goeth
first to seeke the winde."

953. beldam] grandmother, or merely,
as in 1. 1458, old woman.

956. unicorn] But according to Top-
sell, Fourfooted Beasts, p. 557, time has
an unfavourable influence: "It [the
Unicorn] is a beast of an untameable
nature . . . except they be taken before
they be two years old they will never be
tamed . . . when they are old, they
differ nothing at all from the most bar-
barous bloody and ravenous beasts."

959. And . . . drops] Cf. Ovid, A.A.
476: "Quid magis est saxo darum,
quid mollius unda? Dura tamen mollis
saxa cavatun aqua."

962. retiring]. Malone explains
"returning," a sense for which Prof.
Case cites A Warning for Faire
Women, Simpson's School of Shakspeare,
ii. pp. 246, 247:
"This Mistress Drury must be made
the mean,
What e'er it cost, to compass my
desire.
And I hope well she doth so soon
retire.

[Enter Roger and Drurie]."

For the less likely meaning "recalling"
(cf. French retirer) or "restoring," he
quotes Fortune by Land and Sea,
Pearson's Heywood, vi. 369: "Help to
retire his spirits overtravell'd With age."
"Thou ceaseless lackey to eternity,  
With some mischance cross Tarquin in his flight:  
Devise extremes beyond extremity,  
To make him curse this cursed crimeful night:  
Let ghastly shadows his lewd eyes affright,  
And the dire thought of his committed evil  
Shape every bush a hideous shapeless devil.

"Disturb his hours of rest with restless trances,  
Afflict him in his bed with bedrid groans;  
Let there bechance him pitiful mischances,  
To make him moan; but pity not his moans:  
Stone him with harden'd hearts, harder than stones;  
And let mild women to him lose their mildness,  
Wild to him than tigers in their wildness.

"Let him have time to tear his curled hair,  
Let him have time against himself to rave,  
Let him have time of time's help to despair,  
Let him have time to live a loathed slave,  
Let him have time a beggar's ords to crave,  
And time to see one that by alms doth live  
Disdain to him disdained scraps to give.

"Let him have time to see his friends his foes,  
And merry fools to mock at him resort;  
Let him have time to mark how slow time goes  
In time of sorrow, and how swift and short  
His time of folly and his time of sport;  
And ever let his unrecalling crime  
Have time to wail the abusing of his time.

"O Time, thou tutor both to good and bad,  
Teach me to curse him that thou taught'st this ill!

975. bedrid] bedred Qq.
969. beyond extremity] Steevens cites Lear, v. iii. 207: "would make much more And top extremity"; with which Craig compares Cymbeline, iii. ii. 58: "For mine's beyond beyond."
974. 975. Disturb . . . groans] Malone notes that here we have in embryo that scene of Richard III. v. iii. 119-177, in which he is terrified by the ghosts of those whom he had slain.
985. ords] remains of food; cf. Hood, The Last Man, st. 3: "The very sight of his broken ords Made a work in his wrinkled chaps." Elsewhere in Shake- speare it is used figuratively, as in Julius Caesar, iv. i. 37: "one that feeds On abjects, ords and imitations"; Timon of Athens, iv. iii. 400: "It is some poor fragment, some slender ort of his remainder"; Troilus and Cressida, v. ii. 158: "The fractions of her faith, ords of her love, The fragments, ords, the bits and greasy relics Of her o'er-eaten faith."
993. unrecalling] irrevocable; so "unrecuring" is used in the sense of incurable, Titus Andronicus, iii. i. 90.
At his own shadow let the thief run mad,  
Himself himself seek every hour to kill!  
Such wretched hands such wretched blood should spill;  
For who so base would such an office have  
As slanderous deathsman to so base a slave?

"The baser is he, coming from a king,  
To shame his hope with deeds degenerate:  
The mightier man, the mightier is the thing  
That makes him honour'd or begets him hate;  
For greatest scandal waits on greatest state.  
The moon being clouded presently is miss'd,  
But little stars may hide them when they list.

"The crow may bathe his coal-black wings in mire,  
And unperceiv'd fly with the filth away;  
But if the like the snow-white swan desire,  
The stain upon his silver down will stay.  
Poor grooms are sightless night, kings glorious day:  
Gnats are unnoted wheresoe'er they fly,  
But eagles gaz'd upon with every eye.

"Out, idle words, servants to shallow fools!  
Unprofitable sounds, weak arbitrators!  
Busy yourselves in skill-contending schools;  
Debate where leisure serves with dull debaters;  
To trembling clients be you mediators:  
For me, I force not any argument a straw,  
Since that my case is past the help of law.


1001. deathsman] executioner; cf. Tullies Love, Grosart's Greene, vii. 145: "in love delay is the unhappie deathsman that holding thee up neither saves nor kills"; Metamorphosis, ix. 110: "the deaths-man having laid the blocke, and holding the axe in his hand"; and p. 112: "and so turning to the deathsman, laying his necke on the blocke, his head was smitten off."
1013. grooms] creatures, fellows; cf. 1 Henry VI, i. iii. 14.
1013. sightless] The context seems to require the meaning "invisible," as in Macbeth, i. v. 50, i. vii. 23. Schmidt explains "not seeing, blind, dark"; as in Sonnets, xxvii. 10, xliii. 12.
1021. force] value, care for; cf. Carde of Fancie, Grosart's Greene, iv. 156: "she doubteth no daunger, she forceth of no misfortune, she careth for no calamite, she passeth for no perils, so she may enjoy thy desired company"; and Romes and Juliet, Hazlitt's Shaks. Lib. p. 78: "Had served her, who forced not what pains he did endure"; p. 80: "hydes her from thy sight, Not forsing all thy great expense"; p. 112: "But now what is decreed by fatall desteny I force it not," and p. 133: "He [Cupid] forceth not a lovers Payne, theyr earnest is his sport."
"In vain I rail at Opportunity,
At Time, at Tarquin, and uncheerful Night;
In vain I cavil with mine infamy,
In vain I spurn at my confirm'd despite:
This helpless smoke of words doth me no right.

The remedy indeed to do me good
Is to let forth my foul defiled blood.

"Poor hand, why quiver'st thou at this decree?
Honour thyself to rid me of this shame;
But if I live, thou liv'st in my defame:
Since thou couldst not defend thy loyal dame
And wast afeard to scratch her wicked foe,
Kill both thyself and her for yielding so."

This said, from her be-tumbled couch she starteth,
To find some desperate instrument of death:
But this no slaughterhouse no tool imparteth
To make more vent for passage of her breath;
Which, thronging through her lips, so vanisheth
As smoke from Ætna that in air consumes,
Or that which from discharged cannon fumes.

"In vain," quoth she, "I live, and seek in vain
Some happy mean to end a hapless life.
I fear'd by Tarquin's falchion to be slain,
Yet for the self-same purpose seek a knife:
But when I fear'd I was a loyal wife:
So am I now: O no, that cannot be;
Of that true type hath Tarquin rifled me.

"O, that is gone for which I sought to live,
And therefore now I need not fear to die.
To clear this spot by death, at least I give
A badge of fame to slander's livery,
A dying life to living infamy:
Poor helpless help, the treasure stol'n away,
To burn the guiltless casket where it lay!

"Well, well, dear Collatine, thou shalt not know
The stained taste of violated troth;
I will not wrong thy true affection so,
To flatter thee with an infringed oath;
This bastard graff shall never come to growth:
    He shall not boast who did thy stock pollute
    That thou art doting father of his fruit.

"Nor shall he smile at thee in secret thought,
Nor laugh with his companions at thy state;
But thou shalt know thy interest was not bought
Basely with gold, but stol'n from forth thy gate.
For me, I am the mistress of my fate,
    And with my trespass never will dispense,
Till life to death acquit my forc'd offence.

"I will not poison thee with my attaint,
Nor fold my fault in cleanly-coin'd excuses;
My sable ground of sin I will not paint,
To hide the truth of this false night's abuses:
My tongue shall utter all; mine eyes, like sluices,
    As from a mountain-spring that feeds a dale,
    Shall gush pure streams to purge my impure tale."

By this, lamenting Philomel had ended
The well tun'd warble of her nightly sorrow,
And solemn night with slow sad gait descended
To ugly hell; when, lo, the blushing morrow
Lends light to all fair eyes that light will borrow:
    But cloudy Lucrece shames herself to see,
    And therefore still in night would cloister'd be.

Revealing day through every cranny spies,
And seems to point her out where she sits weeping;
To whom she sobbing speaks: "O eye of eyes,
Why pr'y'st thou through my window? leave thy peeping:
Mock with thy tickling beams eyes that are sleeping:
    Brand not my forehead with thy piercing light,
    For day hath nought to do what's done by night."

Thus cavils she with every thing she sees:
True grief is fond and testy as a child,
Who wayward once, his mood with nought agrees:  
Old woes, not infant sorrows, bear them mild;  
Continuance tames the one; the other wild,  
Like an unpractis'd swimmer plunging still  
With too much labour drowns for want of skill.

So she, deep-drenched in a sea of care,  
Holds disputation with each thing she views,  
And to herself all sorrow doth compare;  
No object but her passion's strength renews,  
And as one shifts, another straight ensues:  
Sometime her grief is dumb and hath no words;  
Sometime 'tis mad and too much talk affords.

The little birds that tune their morning's joy  
Make her moans mad with their sweet melody:  
For mirth doth search the bottom of annoy;  
Sad souls are slain in merry company;  
Grief best is pleas'd with grief's society:  
True sorrow then is feelingly sufficed  
When with like semblance it is sympathized.

'Tis double death to drown in ken of shore;  
He ten times pines that pines beholding food;  
To see the salve doth make the wound ache more;  
Great grief grieves most at that would do it good;  
Deep woes roll forward like a gentle flood,  
Who, being stopp'd, the bounding banks o'erflows;  
Grief dallied with nor law nor limit knows.

"You mocking birds," quoth she, "your tunes entomb  
Within your hollow-swelling feather'd breasts,  
And in my hearing be you mute and dumb:  
My restless discord loves no stops nor rests;  
A woeful hostess brooks not merry guests:  
Relish your nimble notes to pleasing ears;  
Distress likes dumps when time is kept with tears.

"Come, Philomel, that sing'st of ravishment,  
Make thy sad grove in my dishevell'd hair:  
As the dank earth weeps at thy languishment,
So I at each sad strain will strain a tear,  
And with deep groans the diapason bear;  
For burden-wise I'll hum on Tarquin still,  
While thou on Tereus descants better skill.

"And whiles against a thorn thou bear'st thy part,  
To keep thy sharp woes waking, wretched I,  
To imitate thee well, against my heart  
Will fix a sharp knife, to affright mine eye;  
Who, if it wink, shall thereon fall and die.  
These means, as frets upon an instrument,  
Shall tune our heart-strings to true languishment.

"And for, poor bird, thou sing'st not in the day,  
As shaming any eye should thee behold,  
Some dark deep desert, seated from the way,  
That knows not parching heat nor freezing cold,  

1145. not] nor Qq 5–8.

1132. diapason] "An air or bass sounding in exact concord, i.e. in octaves"—New Eng. Dict., which cites Dyer's Ruins of Rome: "While winds and tempests sweep his [Time's] various lyre, How sweet thy diapason, Melancholy." See also Greene's Menaphon (Grosart, vi. 130): "If the fear of thy hardy deeds were like the diapason of thy threatens"; and A Maiden's Dream (xiv. 308): "Her sorrowes and her teares did well accordre, Their Diapason was selfe-same [chord]."

1133. burden] "Burden from confusion with 'bourdon' came to mean 'the base, undersong or accompaniment,' New Eng. Dict. p. 1183 b; see also p. 1183 a: "Apparently the notion was that the base or undersong was heavier than the air. The bourdon usually continued when the singer of the air paused at the end of a stanza, and (when vocal) was usually sung to words forming a refrain, being often taken up in chorus; hence sense to," [refrain or chorus]. Compare Two Gentlemen of Verona, i. ii. 85: "It is too heavy for so light a tune—Heavy! belike it hath some burden then"; and As You Like It, iii. ii. 261: "I would sing my song without a burden: thou bringest me out of tune.

1134. Terens] See Passionate Pilgrim, xxi. 15.

1134. descants] I have restored the reading of the quarto, as sound in poetry seems to me of more importance than grammar. New Eng. Dict. explains "descant" as "To play or sing an air in harmony with a fixed theme."

1134. better skill] i.e. with better skill. Steeves doubtfully conjectures: "I'll hum on Tarquin's ill, While thou on Tarquin descant'st better still"; but "still," i.e. continually, seems needed to explain "burden-wise"; and the old reading harmonises better with the thought that, though Philomel may lament more sweetly, she has no greater cause for lamentation than Lucrece.


1139. Who, if it wink] The construction is, "Which heart, if the eye wink, shall fall," etc. (Malone).

1140. frets] See Fret, sb. 8, New Eng. Dict. "In musical instruments like the guitar, formerly a ring of gut (Stainer), now a bar or ridge of wood, metal, etc., placed on the fingerboard to regulate the fingerings."

1142. thou . . . day] The same error is implied in Merchant of Venice, v. i. 104, cited by Malone.

1144. from] at a distance from; cf. King John, iv. i. 86; and Timon of Athens, iv. iii. 533.
Will we find out; and there we will unfold
To creatures stern sad tunes, to change their kinds:
Since men prove beasts, let beasts bear gentle minds.”

As the poor frightened deer, that stands at gaze,
Wildly determining which way to fly,
Or one encompass'd with a winding maze,
That cannot tread the way out readily;
So with herself is she in mutiny,
To live or die, which of the twain were better,
When life is sham'd and death reproach's debtor.

“To kill myself,” quoth she, “alack, what were it,
But with my body my poor soul's pollution?
They that lose half with greater patience bear it
Than they whose whole is swallow'd in confusion.
That mother tries a merciless conclusion
Who, having two sweet babes, when death takes one,
Will slay the other and be nurse to none.

“My body or my soul, which was the dearer,
When the one pure, the other made divine?
Whose love of either to myself was nearer,
When both were kept for heaven and Collatine?
Ay me! the bark peel'd from the lofty pine,
His leaves will wither and his sap decay;
So must my soul, her bark being peel'd away.

“Her house is sack'd, her quiet interrupted,
Her mansion batter'd by the enemy;
Her sacred temple spotted, spoil'd, corrupted,
Grossly engirt with daring infamy:
Then let it not be call'd impiety,
If in this blemish'd fort I make some hole
Through which I may convey this troubled soul.

1157. with my body] i.e. with my body's sc. pollution. Suicide would add to the ruin of her body, the ruin of her soul. It is not a Roman thought.

1158. This is to make Lucrece the debtor. Perhaps, in spite of the contrast with life, death is personified and represented as being bound to slay Lucrece in satisfaction of the claims of reproach.
"Yet die I will not till my Collatine
Have heard the cause of my untimely death;
That he may vow, in that sad hour of mine,
Revenge on him that made me stop my breath.
My stained blood to Tarquin I'll bequeath,
Which by him tainted shall for him be spent,
And as his due writ in my testament.

"My honour I'll bequeath unto the knife
That wounds my body so dishonoured.
'Tis honour to deprive dishonour'd life;
The one will live, the other being dead:
So of shame's ashes shall my fame be bred;
For in my death I murder shameful scorn:
My shame so dead, mine honour is new-born.

"Dear lord of that dear jewel I have lost,
What legacy shall I bequeath to thee?
My resolution, love, shall be thy boast
By whose example thou reveng'd mayst be.
How Tarquin must be us'd, read it in me:
Myself, thy friend, will kill myself, thy foe,
And, for my sake, serve thou false Tarquin so,

"This brief abridgement of my will I make:
My soul and body to the skies and ground;
My resolution, husband, do thou take;
My honour be the knife's that makes my wound;
My shame be his that did my fame confound;
And all my fame that lives disbursed be
To those that live and think no shame of me.

"Thou, Collatine, shalt oversee this will;


1199. My . . . ground] Cf. Richard II. iv. i. 97-100: "and there at Venice gave His body to that pleasant country's earth, And his pure soul unto his captain Christ, Under whose colours he had fought so long"; and Shakespeare's own will: "I commend my soule into the handes of God my Creator . . . and my bodye to the earth whereof yt is made."

1205. overseer] be the executor of.
"The overseer of a will was, I suppose," says Steevens, "designed as a check upon the executors. Our author appoints John Hall and his wife for his executors, and Thomas Russel and Francis Collins as his overseers." Malone says that "Overseers were frequently added in Wills from the superabundant caution of our ancestors; but our law acknowledges no such persons, nor are they (as contradistinquished from executors), invested with any legal rights whatever. In some old wills the term overseer is used instead of executor." In Shakespeare's will the words "giving of such sufficient securite as the overseers of this my will shall like of," imply that overseers might at least have duties.
How was I overseen that thou shalt see it!
My blood shall wash the slander of mine ill;
My life’s soul deed, my life’s fair end shall free it.
Faint not, faint heart, but stoutly say ‘So be it:’
Yield to my hand; my hand shall conquer thee:
Thou dead, both die and both shall victors be.”

This plot of death when sadly she had laid,
And wip’d the brinish pearl from her bright eyes,
With untun’d tongue she hoarsely calls her maid,
Whose swift obedience to her mistress hies;
For fleet-wing’d duty with thought’s feathers flies.
Poor Lucrece’ cheeks unto her maid seem so
As winter meads when sun doth melt their snow.

Her mistress she doth give demure good-morrow,
With soft slow tongue, true mark of modesty,
And sorts a sad look to her lady’s sorrow,
But durst not ask of her audaciously
Why her two suns were cloud-eclipsed so,
Nor why her fair cheeks over-wash’d with woe.

But as the earth doth weep, the sun being set,
Each flower moisten’d like a melting eye,
Even so the maid with swelling drops ‘gan wet
Her circled eyne, enforc’d by sympathy
Of those fair suns set in her mistress’ sky,
Who in a salt-wav’d ocean quench their light,
Which makes the maid weep like the dewy night.

A pretty while these pretty creatures stand,
Like ivory conduits coral cisterns filling:
One justly weeps; the other takes in hand
No cause, but company, of her drops spilling:

1210. my hand shall] shall Q 6, and it shall Qq 7, 8. 1220. slow tongue]
yphened in Qq 1, 2. 1224. cloud-eclipsed yphened in Qq 3–8. 1231.
salt-waved yphened in Qq 3–8; 2. 1206. overseen] The analogy of
“overlooked” might lead to the belief that here the sense is “bewitched” or
“under the influence of the evil eye,” but it is perhaps better understood as
“deceived, deluded”; see illustrations in New Eng. Dict.
1221. sorts] adapts; as in 2 Henry VI. ii. iv. 68; and Two Gentlemen of
Verona, i. iii. 63 (Schmidt). Malone says: “To sort is to choose out. So
before (l. 899): ‘When wilt thou sort an hour great strifes to end?’”
1234. conduits] Cf. As You Like It, iv. i. 154: “I will weep for nothing,
like Diana in the fountain”; Romeo and Juliet, iii. v. 130: “How now! a
conduit, girl? what, still in tears?” (Malone).
Their gentle sex to weep are often willing,
Grieving themselves to guess at others' smarts,
And then they drown their eyes or break their hearts.

For men have marble, women waxen, minds,
And therefore are they form'd as marble will;
The weak oppress'd, the impression of strange kinds
Is form'd in them by force, by fraud, or skill:
Then call them not the authors of their ill,
No more than wax shall be accounted evil
Wherein is stamp'd the semblance of a devil.

Their smoothness, like a goodly champaign plain,
Lays open all the little worms that creep;
In men, as in a rough-grown grove, remain
Cave-keeping evils that obscurely sleep:
Through crystal walls each little mote will peep:
Though men can cover crimes with bold stern looks,
Poor women's faces are their own faults' books.

No man inveigh against the wither'd flower,
But chide rough winter that the flower hath kill'd:
Not that devour'd, but that which doth devour,
Is worthy blame. O, let it not be hild
Poor women's faults, that they are so fulfill'd
With men's abuses: those proud lords to blame
Make weak-made women tenants to their shame.

The precedent whereof in Lucrece view,
Assail'd by night with circumstances strong
Of present death, and shame that might ensue
By that her death, to do her husband wrong:
Such danger to resistance did belong,
That dying fear through all her body spread;
And who cannot abuse a body dead?

1238. others'] other Q 5-7. 1243. or] and Q 3. 1254. inveigh] inveighs

1245. wax] Cf. Twelfth Night, ii. ii. 31: "How easy is it for the properfalse In women's waxen hearts to set their forms" (Malone).
1258. fulfill'd] completely filled; cf. Troilus and Cressida, Prologue, 18: "massy staples And corresponsive and fulfilling bolts Sperr up the sons of Troy." This meaning has been revived, e.g. Morris, Goldilocks and Goldilocks: "Like man and maid with love ful-
filled"; and Swinburne, Studies in Song, p. 168: "If thou slay me, O death, and outlive me, Yet thy love hath fulfilled me of thee."
1267. abuse] ill-treat; cf. As You Like It, iii. ii. 379: "abuses our young plants with carving 'Rosalind' on their barks."
By this, mild patience bid fair Lucrece speak
To the poor counterfeit of her complaining:
"My girl," quoth she, "on what occasion break
Those tears from thee, that down thy cheeks are raining?
If thou dost weep for grief of my sustaining,
Know, gentle wench, it small avails my mood:
If tears could help, mine own would do me good.

"But tell me, girl, when went"—and there she stay'd
Till after a deep groan—"Tarquin from hence?"
"Madam, ere I was up," replied the maid,
"The more to blame my sluggard negligence:
Yet with the fault I thus far can dispense;
Myself was stirring ere the break of day,
And ere I rose was Tarquin gone away.

"But, lady, if your maid may be so bold,
She would request to know your heaviness."
"O, peace!" quoth Lucrece: "if it should be told,
The repetition cannot make it less,
For more it is than I can well express:
And that deep torture may be call'd a hell
When more is felt than one hath power to tell.

"Go, get me hither paper, ink and pen:
Yet save that labour, for I have them here.
What should I say? One of my husband's men
Bid thou be ready by and by to bear
A letter to my lord, my love, my dear:
Bid him with speed prepare to carry it;
The cause craves haste and it will soon be writ."

Her maid is gone, and she prepares to write,
First hovering o'er the paper with her quill:
Conceit and grief an eager combat fight;
What wit sets down is blotted straight with will;
This is too curious-good, this blunt and ill:
Much like a press of people at a door,
Throng her inventions, which shall go before.


1269. To . . . complaining] "To her maid, whose countenance exhibited
an image of her mistress's grief. A
counterfeit, in ancient language, signed a portrait." Cf. Merchant
of Venice, III. ii. 115: "What find I
here? Fair Portia's counterfeit!" (Malone).
At last she thus begins: "Thou worthy lord
Of that unworthy wife that greeteth thee,
Health to thy person! next vouchsafe t' afford—
If ever, love, thy Lucrece thou wilt see—
Some present speed to come and visit me.
    So, I commend me from our house in grief:
    My woes are tedious, though my words are brief."

Here folds she up the tenour of her woe,
Her certain sorrow writ uncertainly.
By this short schedule Collatine may know
Her grief, but not her grief's true quality:
She dares not thereof make discovery,
    Lest he should hold it her own gross abuse,
Ere she with blood had stain'd her stain'd excuse.

Besides, the life and feeling of her passion
She hoards, to spend when he is by to hear her,
When sighs and groans and tears may grace the fashion
Of her disgrace, the better so to clear her
From that suspicion which the world might bear her.
To shun this blot, she would not blot the letter
    With words, till action might become them better.

To see sad sights moves more than hear them told;
For then the eye interprets to the ear
The heavy motion that it doth behold,
When every part a part of woe doth bear.
'Tis but a part of sorrow that we hear:
Deep sounds make lesser noise than shallow fords,
And sorrow ebbs, being blown with wind of words.

Her letter now is seal'd and on it writ
"At Ardea to my lord with more than haste."

1308. So... grief] "Shakespeare has here closely followed the practice
of his own times. Thus, Anne Bullen concluding her pathetic letter to her
savage murderer: 'From my doleful prison in the Tower, this 6th of May.'
So also Gascoigne the poet ends his address to the Youth of England, pre-
fixed to his works: 'From my poor house at Walthamstowe in the Forest,
the 2nd of February, 1575'" (Malone).

1324, 1325. To... ear] Cf. Horace, 
Ars Poetica, ii. 180, 181: "Segnius
irritant animos demissa per aurem
Quam gue sunt oculis subjecta
fidelibus." (Malone).

1329. sounds] Malone proposed
"floods," quoting l. 1118: "Deep woes
roll forward like a gentle flood." The
point is debated at some length in
the Variorum of 1823, and in Mr.
Wyndham's edition of the Poems.

1332. with more than haste] Just as
in old time English letters requiring
speed were superscribed "with post
post haste" (Steevens). See, for a
similar anachronism, l. 1308.
The post attends, and she delivers it,
Charging the sour-fac'd groom to hie as fast
As lagging fowls before the northern blast:
   Speed more than speed but dull and slow she
deems:
   Extremity still urgeth such extremes.

The homely villain curtsies to her low,
And blushing on her, with a steadfast eye
Receives the scroll without or yea or no,
And forth with bashful innocence doth hie.
But they whose guilt within their bosoms lie
   Imagine every eye beholds their blame;
   For Lucrece thought he blushed'd to see her shame:

When, silly groom! God wot, it was defect
Of spirit, life and bold audacity.
Such harmless creatures have a true respect
To talk in deeds, while others saucily
Promise more speed but do it leisurely:
   Even so this pattern of the worn-out age
   Pawn'd honest looks, but laid no words to gage.

His kindled duty kindled her mistrust,
That two red fires in both their faces blazed;
She thought he blushed'd, as knowing Tarquin's lust,
And blushing with him, wistly on him gazed;
   Her earnest eye did make him more amazed:
   The more she saw the blood his cheeks replenish,
   The more she thought he spied in her some blemish.

1348. others] other Qq 7, 8.

1338. villain] servant; cf. Comedy of Errors, i. ii. 19, where Antipholo calls
   his attendant, Dromio, "a trusty
   villain."
1338. curtsies] bows; formerly used
   of men, as in Twelfth Night, ii. v. 67:
   "Toby approaches: courtesies there to me."
1348. To talk in deeds] Malone com-
   pares Troilus and Cressida, iv. v. 98:
   "Speaking in deeds and deedless in his
tongue."
1350. pattern] Usually "model," as
   in As You Like It, iv. i. 100: "And
   he [Troilus] is one of the patterns of
   love," i.e. a model or typical lover;
   but here rather "similitude" or "repre-
   sentation" of what servants used to be.
With the thought Steevens compares
As You Like It, ii. iii. 57: "O good
old man, how well in thee appears The
constant service of the antique world."
1355. wistly] earnestly; cf. Venus
   and Adonis, 343; Passionate Pilgrim,
   vi. 12; Richard II. v. iv. 7: "And
speaking it, he wistly look'd on me;
As who should say, 'I would thou
wert the man';" and Holland, Pliny,
   x. xxiii: "whiles she [the bird Otis]
   is amused, and looking wistly upon one
   that goeth about her, another commeth
   behind and soon catcheth her."
But long she thinks till he return again,
And yet the duteous vassal scarce is gone.
The weary time she cannot entertain,
For now 'tis stale to sigh, to weep and groan:
So woe hath wearied woe, moan tired moan,
That she her plaints a little while doth stay,
Pausing for means to mourn some newer way.

At last she calls to mind where hangs a piece
Of skilful painting, made for Priam's Troy;
Before which is drawn the power of Greece,
For Helen's rape the city to destroy,
Threatening cloud-kissing Ilion with annoy;
Which the conceited painter drew so proud.

A thousand lamentable objects there,
In scorn of nature, art gave lifeless life:
Many a dry drop seem'd a weeping tear,
Shed for the slaughter'd husband by the wife:
The red blood reek'd to show the painter's strife;
And dying eyes gleam'd forth their ashy lights,
Like dying coals burnt out in tedious nights.

There might you see the labouring pioneer
Begrim'd with sweat and smeared all with dust;
And from the towers of Troy there would appear
The very eyes of men through loop-holes thrust,
Gazing upon the Greeks with little lust:
Such sweet observance in this work was had
That one might see those far-off eyes look sad.

In great commanders grace and majesty
You might behold, triumphing in their faces,

1360. [pioneer] Qq 7, 8, pyoner Qq 1-6, pioneer Lintott and Gildon.
1366. a piece] Evidently not a picture in the modern sense, but hangings or painted cloths.
1368. drawn] drawn up, assembled;
1377. strife] effort to surpass nature.
1384. lust] pleasure; cf. Anatomie of Fortune, Grosart's Greene, iii. p. 193: "if thou wilt needs love, use it as a toy to pass the time, whyche thou mayest take up at thy luste, and laie downe at thy pleasure."
In youth, quick bearing and dexterity;  
And here and there the painter interlaces  
Pale cowards, marching on with trembling paces;  
Which heartless peasants did so well resemble  
That one would swear he saw them quake and tremble.

In Ajax and Ulysses, O, what art  
Of physiognomy might one behold!  
The face of either cipher'd either's heart;  
Their face their manners most expressly told:  
In Ajax' eyes blunt rage and rigour roll'd;  
But the mild glance that sly Ulysses lent  
Show'd deep regard and smiling government.

There pleading might you see grave Nestor stand,  
As 'twere encouraging the Greeks to fight,  
Making such sober action with his hand  
That it beguil'd attention, charm'd the sight:  
In speech, it seem'd, his beard all silver white  
Wagg'd up and down, and from his lips did fly  
Thin winding breath which purl'd up to the sky.

About him were a press of gaping faces,  
Which seem'd to swallow up his sound advice;  
All jointly listening, but with several graces,  
As if some mermaid did their ears entice,  
Some high, some low, the painter was so nice;  
The scalps of many, almost hid behind,  
To jump still higher seem'd, to mock the mind.

Here one man's hand lean'd on another's head,  
His nose being shadow'd by his neighbour's ear;  
Here one being throng'd bears back, all boll'n and red;

1389. quick bearing] hyphenated in Qq.
1392. heartless] cowardly, as in l. 471.
1395. cipher'd] expressed their several characters; see l. 207.
1400. government] Probably "self-control."
1405. wagg'd] moved; formerly used in contexts where it would now sound ridiculous, e.g., of pines in a wind, Merchant of Venice, iv. i. 76; and of the eyelids, Hamlet, v. i. 290.
1407. purl'd] curled. Malone quotes Drayton, 4to, 1596: "Whose stream an easie breath doth seem to blow; Which on the sparkling gravel runs in purles, As though the waves had been of silver curles." See also Wright, Dialect Dict. sub voc. "pirle."
1417. boll'n] boll Qq, scowln Gildon.
1417. Here . . . red] There is a man with his face flushed and swollen in his efforts to force his way backward out of a crowd that is crushing him.
1417. Thronged] "Thronged" means pressed by a crowd; cf. St. Mark v. 24; "as he went the people throng'd him"; and Pericles, i. l. 101: "the earth is throng'd By man's oppression," where the use is figurative. For "boll'n," cf. Gascoigne, Jo- casta (Cambridge ed. p. 304): "Two brothers sprang, whose raging hateful hearts, By force of boiling yre are bolne.
Another smoother'd seems to pelt and swear;  
And in their rage such signs of rage they bear  
As, but for loss of Nestor's golden words,  
It seem'd they would debate with angry swords.

For much imaginary work was there;  
Conceit deceitful, so compact, so kind,  
That for Achilles' image stood his spear  
Grip'd in an armed hand; himself behind  
Was left unseen, save to the eye of mind:  
A hand, a foot, a face, a leg, a head,  
Stood for the whole to be imagined.

And from the walls of strong-besieged Troy  
When their brave hope, bold Hector, march'd to field,  
Stood many Trojan mothers sharing joy  
To see their youthful sons bright weapons wield;  
And to their hope they such odd action yield  
That through their light joy seemed to appear,  
Like bright things stain'd, a kind of heavy fear.

And from the strand of Dardan, where they fought,  
To Simois' reedy banks the red blood ran,  
Whose waves to imitate the battle sought  
With swelling ridges; and their ranks began  
To break upon the galled shore, and than

1429. strong-besieged] hyphenated by Sewell.  
1430. Trojan] Q 8; Troian Qq 1, 6, 7; Troyan Q 2; Troiane Q 3-5.  
1436. strand] Ewing, strand Qq.

so sore As each doth thyrst to sucke the others bloute." Malone cites Golding's  
Ovid, viii. l. 1003; "Her leannesse made her joynts bolne big, and kneepennes for to swell"; and Phier's Æneid,  
bk. x.: "with what bravery bolne in pride King Turnus prosperous rides,"  
where "bolne" translates "tumidus."  
1418. pelt] Here probably "storm or rage"; see the various meanings given in Eng. Dialect Dict.  
1421. debate] fight; cf. Spenser, Faerie Queene, III. ix. 14: "Both were full lot to leave that needful tent,  
And both full loth in darkenesse to debate"; ibid. vi. iv. 30: "Ne any dares with him for it debate"; and  
Caxton, Recuyell of the Historyes of Troye, ed. Sommer, i. 220: "And yf thow wylt debate and fyghte for her,  
assemble thy power and make the redy in thy bataylle."  
1422. imaginar[y] imaginative, work of the imagination. So in Henry V.  
Act I. Prologue, 18, where those present are asked to picture to themselves what cannot be represented on the stage:  
"And let us, ciphers to this great accompt, On your imaginary forces work."

1423. compact] well-composed.  
1423. kind] natural, appropriate, almost "life-like." The sense is akin to that in the New Eng. Dictionary's quotation from Gosson's Ephemerides of Phialo: "It is but kinde [i.e. according to nature] for a Cockes head to breede a Combe."  
1436. Dardan] See Recuyell of the Historyes of Troye, ed. Sommer, i. 37:  
"This cyte was that tyme named dardane after the name of dardanus but afterward hit was callyd Troye."  
1440. than] then. The former is not
Retire again, till meeting greater ranks
They join and shoot their foam at Simois' banks.

To this well-painted piece is Lucrece come,
To find a face where all distress is stell'd.
Many she sees where cares have carved some,
But none where all distress and dolour dwell'd,
Till she despairing Hecuba beheld,

Staring on Priam's wounds with her old eyes,
Which bleaching under Pyrrhus' proud foot lies.

In her the painter had anatomiz'd
Time's ruin, beauty's wreck, and grim care's reign:
Her cheeks with chaps and wrinkles were disguis'd;
Of what she was no semblance did remain:
Her blue blood chang'd to black in every vein.
Wanting the spring that those shrunk pipes had fed,

Show'd life imprison'd in a body dead.

a poetic licence, as Malone thought.
It occurs very frequently in both prose and poetry, and has Anglo-Saxon and Gothic precedent.

Possibly = "fixed" (M.E. "stellen" is to set or establish). Prof. Case refers to Craig's note on Lear, iii. vii. 64, in this series. Malone, reading "stell'd," quotes Sonnet xcv. "Mine eye hath play'd the painter and hath steel'd. Thy beauty's form in table of my heart," He explains "steel'd" as "drawn," and remarks: "This therefore I suppose to have been the word intended here, which the poet altered for the sake of rhyme [a mistake, for the rime is the same]. . . . He might, however, have written: 'where all distress is spell'd,' i.e. written. So, in The Comedy of Errors [v. i. 290]: 'And careful hours with times deformed hand Have written strange defeats in my face.'" Mr. Wyndham reads "steel'd" in the sense of "engraved," quoting for Shakespeare's use of a verb, to "steel," Venus and Adonis, 377: "O give it me, lest thy hard heart do steel it, And being steel'd, soft sighs can never grave it."

The obvious objection that these lines represent steeling and engraving as incompatible he answers thus: "'Soft sighs,' naturally, cannot grave a substance that has been 'steel.' But the Poet's eye, in Sonnet xcviv., could, like a painter, steel or engrave the Friend's 'beauty's form' on 'the table of his heart,' and the sorrows of Hecuba may well be said (Lucrece, 1444) to have steel'd or engraved all distress in her face. That steel'd (=engraved) was intended is confirmed by the next line: 'Many (faces) she sees where cares have carved some.'"

where . . . some] The same idea is characteristically expressed by Hood, The Sea of Death, i. 26: "where care had set His crooked autograph."

anatomised] dissected; hence described minutely, painted with the details of a pre-Raphaelite. Cf. Greene's Mourning Garment (Grossart, xi. 123): "Wherein (Gentlemen) looke to see the vanity of youth, so perfectly anatomised, that you may see every veine, muscle, and arterie of her unbridled follies"; and Defence of Conny-catching (xi. p. 50): "So that you have herein done the part of a good subject, and a good scholler, to anatomize such secret villanies as are practised by cozoning companions."
On this sad shadow Lucrece spends her eyes,
And shapes her sorrow to the beldam's woes,
Who nothing wants to answer her but cries,
And bitter words to ban her cruel foes:
The painter was no god to lend her those;
   And therefore Lucrece swears he did her wrong,
   To give her so much grief and not a tongue.

"Poor instrument," quoth she, "without a sound,
I'll tune thy woes with my lamenting tongue,
And drop sweet balm in Priam's painted wound,
And rail on Pyrrhus that hath done him wrong,
   And with my tears quench Troy that burns so long,
   Of all the Greeks that are thine enemies.

"Show me the strumpet that began this stir,
That with my nails her beauty I may tear.
Thy heat of lust, fond Paris, did incur
This load of wrath that burning Troy doth bear:
   And here in Troy, for trespass of thine eye,
   The sire, the son, the dame and daughter die.

"Why should the private pleasure of some one
Become the public plague of many moe?
Let sin, alone committed, light alone
Upon his head that hath transgressed so;
   Let guiltless souls be freed from guilty woe:
   For one's offence why should so many fall,
   To plague a private sin in general?

"Lo, here weeps Hecuba, here Priam dies,
Here manly Hector faints, here Troilus swoonds,
Here friend by friend in bloody channel lies,
And friend to friend gives unadvised wounds,

1457. shadow] painted form; cf. Farewell to Follie (Grosart's Greene, ix. 248): "Then sir, let me say... that Apelles boies aimed at selfe love for grinding colours for their maisters shadowes"; and note, Merchant of Venice, II. ix. 65, in this series.

1458. more in number; an obsolete form used by Shakespeare more than thirty times.

1459. in general] upon the whole community; cf. Troilus and Cressida, IV. v. 19: "Our general doth salute you with a kiss.—Yet is this kindness but particular; 'Twere better she were kiss'd in general."


1461. unadvised] unintentional; cf. Two Gentlemen of Verona, IV. iv. 127: "Pardon me, madam, I have unadvised Deliver'd you a paper."
And one man's lust these many lives confounds:
   Had doting Priam check'd his son's desire,
   Troy had been bright with fame and not with fire.”

Here feelingly she weeps Troy's painted woes;
For sorrow, like a heavy-hanging bell
Once set on ringing, with his own weight goes;
Then little strength rings out the doleful knell:
So Lucrece, set a-work, sad tales doth tell
   To pencill'd pensiveness and colour'd sorrow;
She lends them words, and she their looks doth borrow.

She throws her eyes about the painting round,
And who she finds forlorn she doth lament.
At last she sees a wretched image bound,
That piteous looks to Phrygian shepherds lent:
   His face, though full of cares, yet show'd content
   Onward to Troy with the blunt swains he goes,
   So mild that Patience seem'd to scorn his woes.

In him the painter labour'd with his skill
To hide deceit and give the harmless show
An humble gait, calm looks, eyes wailing still,
Cheeks neither red nor pale, but mingled so
   That blushing red no guilty instance gave,
   Nor ashy pale the fear that false hearts have.

But, like a constant and confirmed devil,
He entertain'd a show so seeming just,
And therein so ensconc'd his secret evil,

---

1490. been] Q 8, bin Qq 1-7.
1491. on ringing] the older form of a' ringing.
1492. pencill'd] painted. See Timon of Athens, i. i. 159: “Painting is welcome ... these pencill'd figures are Even such as they give out.”
1494. about ... round] i.e. round about the painting; that painted is read by the third and later quartos seems to show that Shakespeare did not revise them.
1495. guilty instance] evidence or proof of guilt; cf. 2 Henry IV. iii. 1.
1502. the] these Qq 5-8.
1504. ii. 1508. wailing] vailing Anon. conj.
That jealousy itself could not mistrust
False creeping craft and perjury should thrust
Into so bright a day such black-fac'd storms,
Or blot with hell-born sin such saint-like forms.

The well-skill'd workman this mild image drew
For perjur'd Sinon, whose enchanting story
The credulous old Priam after slew;
Whose words, like wildfire, burnt the shining glory
Of rich-built Ilion, that the skies were sorry,
And little stars shot from their fixed places,
When their glass fell wherein they view'd their faces.

This picture she advisedly perus'd,
And chid the painter for his wondrous skill,
Saying, some shape in Sinon's was abus'd;
So fair a form lodg'd not a mind so ill:

1516. jealousy] suspicion; as in Twelfth Night, iii. iii. 8: "But jealousy what might befall your travel, Being skilless in these parts"; and Cymbeline, iv. iii. 22: "We'll slip you for a season; but our jealousy Does yet depend."

1521. enchanting] deluding as if by witchcraft. See Titus Andronicus, iv. iv. 89: "I will enchant the old Andronicus With words more sweet, and yet more dangerous Than baits to fish."

1523. wildfire] According to Smyth's Sailor's Word-Book, "a pyrotechnical preparation burning with great fierce- ness, whether under water or not; it is analogous to the ancient Greek fire, and is composed mainly of sulphur, naphtha, and pitch."

1525. and ... faces] Malone compared Midsummer-Night's Dream, ii. i. 153: "And certain stars shot madly from their spheres," where the context is different, and missed the more probable sense by a literal interpretation—"Why Priam's palace, however beautiful or magnificent, should be called the mirror in which the fixed stars behold themselves, I do not see."

But "glass" was used like map, mould, etc., to denote a counterpart or exact representation, see Sonnets, iii. 9: "Thou art thy mother's glass and she in thee Calls back the lovely April of her prime"; and ll. 1758-1764 post. Boswell quotes, without comment, what "Lydgate says of Priam's palace," Troy Book, ii. 965: "That verely when [so] the sonne shone, Upon the golde meynyt [i.e. mingled] amonste the stone, They gave a lyght withouten any were, As doth Apollo in his mid-day sphere." Possibly Shakespeare was thinking of Lydgate's description of Priam's city rather than of "his paleys princypal callyd Ilyoun," see ibid. ii. 661-667: "thei putten in stede of morter, In the Joyntury's copur gilt ful clere, To make hem Joyne by level & by lyné, Among the marble freschely for to shine Again the sonne, whan his schene lyght Smote in the gold, that was borne bryght, To make the werk gletere on every side."

These clamps of copper, gilt and burnished, joining blocks of marble, of which all the houses in Troy were built, might very well have been compared to stars.
And still on him she gaz'd, and gazing still
Such signs of truth in his plain face she spied
That she concludes the picture was belied.

"It cannot be," quoth she, "that so much guile"—
She would have said "can lurk in such a look;"
But Tarquin’s shape came in her mind the while,
And from her tongue "can lurk" from "cannot" took:
"It cannot be" she in that sense forsook,
And turn’d it thus, "It cannot be, I find,
But such a face should bear a wicked mind:

“For even as subtle Sinon here is painted,
So sober-sad, so weary and so mild,
As if with grief or travail he had fainted,
To me came Tarquin armed; so beguil’d
With outward honesty, but yet defil’d

1542. sober-sad] hyphened by Malone (Capell MS.).
1544. armed; so be-
guil’d] Malone, armed so beguil’d Gildon, armed so beguil’d Sewell, armed to
beguil’d Q 1-7, armed to beguil’d Q 8.

1532. plain] honest; as in Julius
Cæsar, iii. ii. 222.

1544. To . . . beguil’d] If a change
is needed, I should be inclined to
read "To me came Tarquin, armed
so, beguil’d With outward honesty;"
etc., meaning he came so armed as
Sinon was, viz. with the weapons
of hypocrisy, sober-sadness, weari-
ness, mildness. That there is no
reference to Lucrece’s bedroom and
Tarquin’s intrusion sword in hand, is
shown by i. 1547. As Sinon arrives
and is welcomed by Priam, so Tarquin
arrives and is welcomed by Lucrece.
Sinon’s treachery and Tarquin’s outrage
are alike later than their arrival.
Malone, to whom we are indebted for
the pointing of the text, explains
"armed" as above, and "beguil’d"
as beguil’d, comparing delighted=
delighting, in Othello, i. iii. 290: "If
virtue no delighted beauty lack," on
which see Hart’s note in this series.
Steevens accepts Malone’s reading, and
renders "beguil’d" by "so cover’d,
so mask’d with fraud," comparing
Merchant of Venice, iii. ii. 97: "Thus
ornament is but the gilded shore To
a most dangerous sea." Mr. Wyndham
reads: "To me came Tarquin, armed
to begilid With outward honesty," but
does not explain, though he rightly
says that "guild" for "gild" is found
elsewhere. His objections to Malone’s
reading are that (1) so great an error
as "armed to beguil’d" for "armed;
so beguil’d," would be without a parallel
in the carefully printed Quarto (1594);
(2) the (j) would be unusual, if not
unparalleled at this point in the stanza;
(3) the (j) would deprive the epithet
"armed" of meaning, reducing it to
padding; (4) the emendation demands
that "beguil’d" = beguil’d, and (5)
makes the grammatical construction of
the whole stanza most awkward.
These objections do not apply to the
pointing I have suggested, with the
exception of (4), beguil’d = beguil’d,
and this actually occurs in the Eliza-
bethan translation of Seneca’s plays,
Tenne Tragedies (Spenser Soc. Part I.
p. 10): “And either his begil’d hookes
doth bayte, Or els beholds and feales
the pray from hye With paised hand,”
though there the form may be due to
the original "deceptos instruit hamos.”
I once thought “beguil’d” might be a
corrupt form of “beguil’d”; an ex-
crecent “t” or “d” is common, e.g.
twinc’d, and twinde for twine (Gas-
101, 142), shoulds for shoa (Hakluyt,
reprint 1904, vol. iv. p. 212), vilde
for vile (revived by Scott, Lay, iii.
xiii.), graft and waft, now current for
graffe and waffe.
With inward vice: as Priam him did cherish,  
So did I Tarquin; so my Troy did perish.

"Look, look, how listening Priam wets his eyes,  
To see those borrow’d tears that Sinon sheds!  
Priam, why art thou old and yet not wise?  
For every tear he falls a Trojan bleeds:  
His eye drops fire, no water thence proceeds;  
Those round clear pearls of his that move thy pity  
Are balls of quenchless fire to burn thy city.

"Such devils steal effects from lightless hell;  
For Sinon in his fire doth quake with cold,  
And in that cold hot-burning fire doth dwell;  
These contraries such unity do hold,  
Only to flatter fools and make them bold:  
So Priam’s trust false Sinon’s tears doth flatter,  
That he finds means to burn his Troy with water."

Here, all enrag’d, such passion her assails,  
That patience is quite beaten from her breast,  
She tears the senseless Sinon with her nails,  
Comparing him to that unhappy guest  
Whose deed hath made herself herself detest:  
At last she smilingly with this gives o’er;  
"Fool, fool!" quoth she, "his wounds will not be sore."

Thus ebb and flows the current of her sorrow,  
And time doth weary time with her complaining.  
She looks for night, and then she longs for morrow,  
And both she thinks too long with her remaining:  
Short time seems long in sorrow’s sharp sustaining:  
Though woe be heavy, yet it seldom sleeps,  
And they that watch see time how slow it creeps.

Which all this time hath overslipp’d her thought,  
That she with painted images hath spent;  
Being from the feeling of her own grief brought  
By deep surmise of others’ detriment,

1552. eye drops] eyes drops Qq 5, 6; eyes drop Qq 7, 8.  
1554. thy] the  
Qq 7, 8.  
1557. hot-burning] hyphened by Gildon.


1551. falls] drops, sheds; as in Richard II. iii. iv. 104.
Losing her woes in shows of discontent.
   It easeth some, though none it ever cured,
   To think their doleful others have endured.

But now the mindful messenger come back
Brings home his lord and other company;
Who finds his Lucrece clad in mourning black:
And round about her tear-distained eye
   Blue circles stream'd, like rainbows in the sky:
   These water-galls in her dim element
   Foretell new storms to those already spent.

Which when her sad-beholding husband saw,
   Amazedly in her sad face he stares:
Her eyes, though sod in tears, look'd red and raw,
Her lively colour kill'd with deadly cares.
He hath no power to ask her how she fares:
   Both stood, like old acquaintance in a trance,
   Met far from home, wondering each other's chance.

At last he takes her by the bloodless hand,
   And thus begins: "What uncouth ill event
Hath thee befall'n, that thou dost trembling stand?
   Sweet love, what spite hath thy fair colour spent?
Why art thou thus attir'd in discontent?
   Unmask, dear dear, this moody heaviness,
   And tell thy grief, that we may give redress."

Three times with sighs she gives her sorrow fire,
Ere once she can discharge one word of woe:
At length address'd to answer his desire,

1582. To . . . endured] Cf. Richard II. v. v. 23: "Thoughts tending to
   content flatter themselves They that are not the first of fortune's slaves . . .
   And in the thought they find a kind of
ease."
1586. distained] Elsewhere in Shakespeare used figuratively, see i. 786;
   and Richard III. v. iii. 322.
   the wind-gall"; "Wind-gall. A
   luminous halo on the edge of a distant cloud, where there is rain, usually seen
   in the wind's eye, and looked upon as
   a sure precursor of stormy weather. Also, an atmospheric effect of prismatic
   colours, said likewise to indicate bad
   weather if seen to leeward." The
   meaning here is probably the broken
   rainbows that sailors call "dogs."
1592. sod] sudden, seethed. For a
   somewhat similar trifling with the literal
   meaning, see Troilus and Cressida, III.
   i. 44: "Sodden business! there's a
   stewed phrase indeed!"
1593. lively] life-like, living; cf.
   Titus Andronicus, III. i. 105: "Had
   I but seen thy picture in this plight It
   would have madded me: what shall I do Now I behold thy lively body so?"
   and Romes and Juliet, Hazlitt's Shaks.
   Lib. p. 99: "They [the fatal sisters
   three] may, in spite of foes, draw forth
   my lively thred," i.e. my thread of
   life.
She modestly prepares to let them know
Her honour is ta'en prisoner by the foe;
While Collatine and his consorted lords
With sad attention long to hear her words.

And now this pale swan in her watery nest
Begins the sad dirge of her certain ending:
"Few words," quoth she, "shall fit the trespass best,
Where no excuse can give the fault amending:
In me moe woes than words are now depending;
And my laments would be drawn out too long,
To tell them all with one poor tired tongue.

"Then be this all the task it hath to say:
Dear husband, in the interest of thy bed
A stranger came, and on that pillow lay
Where thou wast wont to rest thy weary head;
And what wrong else may be imagined
By foul enforcement might be done to me,
From that, alas, thy Lucrece is not free.

"For in the dreadful dead of dark midnight,
With shining falchion in my chamber came
A creeping creature, with a flaming light,
And softly cried 'Awake, thou Roman dame,
And entertain my love; else lasting shame
On thee and thine this night I will inflict,
If thou my love's desire do contradict.

"'For some hard-favour'd groom of thine,' quoth he,
'Unless thou yoke thy liking to my will,
I'll murder straight, and then I'll slaughter thee,
And swear I found you where you did fulfil
The loathsome act of lust, and so did kill
The lechers in their deed: this act will be
My fame, and thy perpetual infamy.'

"With this, I did begin to start and cry;
And then against my heart he set his sword,
Swearing, unless I took all patiently,
I should not live to speak another word;
So should my shame still rest upon record,
And never be forgot in mighty Rome
The adulterate death of Lucrece and her groom.
"Mine enemy was strong, my poor self weak,
And far the weaker with so strong a fear:
My bloody judge forbade my tongue to speak;
No rightful plea might plead for justice there:
His scarlet lust came evidence to swear
That my poor beauty had purloin'd his eyes;
And when the judge is robb'd, the prisoner dies.

"O, teach me how to make mine own excuse!
Or, at the least, this refuge let me find;
Though my gross blood be stain'd with this abuse,
Immaculate and spotless is my mind;
That was not forc'd; that never was inclin'd
To accessory yieldings, but still pure
Doth in her poison'd closet yet endure."

Lo, here, the hopeless merchant of this loss,
With head declin'd, and voice damn'd up with woe,
With sad set eyes and wretched arms across,
From lips new-waxen pale begins to blow
The grief away that stops his answer so:
But, wretched as he is, he strives in vain;
What he breathes out his breath drinks up again.

As through an arch the violent roaring tide
Outruns the eye that doth behold his haste,
Yet in the eddy boundeth in his pride
Back to the strait that forc'd him on so fast,
In rage sent out, recall'd in rage, being past:
Even so his sighs, his sorrow's, make a saw,
To push grief on and back the same grief draw.

1655. accessory yieldings] yielding that would make me an accessory to the crime.
1656. As through an arch ...'] Dr. Furnivall says: "It was no doubt from looking over this Nonesuch or the more Northern gap in the [Old London] Bridge houses" that Shakespeare got this stanza. See Temporary Foretalk to Harrison, Part iii. p. 61.
1657. In ... past] Farmer's conjecture "the rage being past" contra-

1658. sad set] sad-set Malone; wretched] wearied Dyce ed. 2 (S. Walker conj.).
1660. With head declin'd, and voice damn'd up with woe, With sad set eyes and wretched arms across, From lips new-waxen pale begins to blow The grief away that stops his answer so:
But, wretched as he is, he strives in vain; What he breathes out his breath drinks up again.

1665. Even so his sighs, his sorrow's, make a saw,
To push grief on and back the same grief draw.
Which speechless woe of his poor she attendeth
And his untimely frenzy thus awaketh:
"Dear lord, thy sorrow to my sorrow lendeth
Another power; no flood by raining slaketh.
My woe too sensible thy passion maketh
More feeling-painful: let it then suffice
To drown one woe, one pair of weeping eyes.

"And for my sake, when I might charm thee so,
For she that was thy Lucrece, now attend me:
Be suddenly revenged on my foe,
Thine, mine, his own: suppose thou dost defend me
From what is past: the help that thou shalt lend me
Comes all too late, yet let the traitor die;
For sparing justice feeds iniquity.

"But ere I name him, you fair lords," quoth she,
Speaking to those that came with Collatine,
"Shall plight your honourable faiths to me,
With swift pursuit to venge this wrong of mine;
For 'tis a meritorious fair design
To chase injustice with revengeful arms:
Knights, by their oaths, should right poor ladies' harms."

At this request, with noble disposition
Each present lord began to promise aid,
As bound in knighthood to her imposition,
Longing to hear the hateful foe bewray'd.
But she, that yet her sad task hath not said,
The protestation stops. "O, speak," quoth she,
"How may this forced stain be wiped from me?

"What is the quality of my offence,
Being constrain'd with dreadful circumstance?
May my pure mind with the foul act dispense,
My low-declined honour to advance?
May any terms acquit me from this chance?
The poison’d fountain clears itself again;
And why not I from this compelled stain?”

With this, they all at once began to say,
Her body’s stain her mind untainted clears;
While with a joyless smile she turns away
The face, that map which deep impression bears
Of hard misfortune, carv’d in it with tears.

“No, no,” quoth she, “no dame hereafter living
By my excuse shall claim excuse’s giving.”

Here with a sigh, as if her heart would break,
She throws forth Tarquin’s name: “He, he,” she says,
But more than “he” her poor tongue could not speak;
Till after many accents and delays,
Untimely breathings, sick and short assays,
She utters this: “He, he, fair lords, ’tis he,
That guides this hand to give this wound to me.”

Even here she sheathed in her harmless breast
A harmful knife, that thence her soul unsheathed:
That blow did ball it from the deep unrest
Of that polluted prison where it breathed:
Her contrite sighs unto the clouds bequeathed
Life’s lasting date from cancell’d destiny.

Stone-still, astonish’d with this deadly deed,
Stood Collatine and all his lordly crew;
Till Lucrece’ father, that beholds her bleed,
Himself on her self-slaughter’d body threw;


1712. map] Cf. 3 Henry VI. iii. i. 203: “in thy face I see The map of honour, truth and loyalty”; and Titus Andronicus, iii. ii. 12; but here there is a special allusion to the lines in a map, somewhat as in the jesting reference in Twelfth Night, iii. ii. 85.
1714, 1715] no dame ... giving] Malone compares Livy, i. 58, and Painter, Palace of Pleasure (ed. Jacobs, i. 24): “As for my part, though I cleare my selfe of the offence, my body shall feele the punishment: for no unchast or ill woman, shall hereafter impute no dishonest act to Lucrece.”
1730. astonish’d] astounded, thunder-struck; cf. Venus and Adonis, l. 825; and Julius Caesar, i. iii. 56.
And from the purple fountain Brutus drew
The murderous knife, and, as it left the place,
Her blood, in poor revenge, held it in chase;

And bubbling from her breast, it doth divide
In two slow rivers, that the crimson blood
Circles her body in on every side,
Who, like a late-sack'd island, vastly stood
Bare and unpeopled in this fearful flood.
Some of her blood still pure and red remain'd,
And some look'd black, and that false Tarquin stain'd.

About the mourning and congealed face
Of that black blood a watery rigol goes,
Which seems to weep upon the tainted place:
And ever since, as pitying Lucrece' woes,
Corrupted blood some watery token shows;
And blood untainted still doth red abide,
Blushing at that which is so putrified.

"Daughter, dear daughter," old Lucretius cries,
"That life was mine which thou hast here deprived.
If in the child the father's image lies,
Where shall I live now Lucrece is un-lived?
If children pre-decease progenitors,
We are their offspring, and they none of ours.

"Poor broken glass, I often did behold
In thy sweet semblance my old age new born:
But now that fair fresh mirror, dim and old,
Shows me a bare-bon'd death by time outworn:
O, from thy cheeks my image thou hast torn,
And shiver'd all the beauty of my glass,
That I no more can see what once I was.

1735. And 1736. held it in chase] Cf. Julius Caesar, iii. ii. 181-184: "And as he pluck'd his cursed steel away, Mark how the blood of Cesar follow'd it, As rushing out of doors, to be resolved If Brutus so unkindly knock'd, or no."
1740. Who] which; cf. l. 1805.
1740. vastly] i.e. like a waste (Malone).
1745. rigol] a circle (Malone). Steevens cites 2 Henry IV, iv. v. 36: "this is a sleep That from this golden rigol hath divorced So many English kings."
1750. 1752. thy] my Qq 3-8. 1753. image] Malone compares Richard III, ii. ii. 50: "I have wept a worthy husband's death, And lived by looking on his images," i.e. children.
1758. glass] Cf. l. 1526.
1761. death] image or representation of death, often found in the sense of skull or skeleton, e.g. Love's Labour's Lost, v. ii. 616: "A Death's face in a ring"; Merchant of Venice, ii. vii. 63: "A carrion death." Steevens quotes King John, v. ii. 177: "and in his forehead sits A bare-ribb'd death."

"O time, cease thou thy course and last no longer, If they succease to be that should survive. Shall rotten death make conquest of the stronger, And leave the faltering fcecbl souls alive? The old bees die, the young possess their hive: Then live, sweet Lucrece, live again, and see Thy father die, and not thy father thee!"

By this, starts Collatine as from a dream, And bids Lucretius give his sorrow place; And then in key-cold Lucrece' bleeding stream He falls, and bathes the pale fear in his face, And counterfeits to die with her a space; Till manly shame bids him possess his breath, And live to be revenged on her death.

The deep vexation of his inward soul Hath serv'd a dumb arrest upon his tongue; Who, mad that sorrow should his use control Or keep him from heart-easing words so long, Begins to talk; but through his lips do throng Weak words, so thick come in his poor heart's aid That no man could distinguish what he said.

Yet sometime "Tarquin" was pronounced plain, But through his teeth, as if the name he tore. This windy tempest, till it blow up rain, Held back his sorrow's tide, to make it more; At last it rains, and busy winds give o'er: Then son and father weep with equal strife Who should weep most, for daughter or for wife.

The one doth call her his, the other his, Yet neither may possess the claim they lay. The father says "She's mine." "O, mine she is," Replies her husband: "do not take away My sorrow's interest; let no mourner say He weeps for her, for she was only mine, And only must be wail'd by Collatine."

"O," quoth Lucretius, "I did give that life Which she too early and too late hath spill'd."
"Woe, woe," quoth Collatine, "she was my wife; I ow'd her, and 'tis mine that she hath kill'd.
"My daughter" and "my wife" with clamours fill'd
The dispers'd air, who, holding Lucrece' life, 1805
Answer'd their cries, "my daughter" and "my wife."

Brutus, who pluck'd the knife from Lucrece' side,
Seeing such emulation in their woe,
Began to clothe his wit in state and pride.
Burying in Lucrece' wound his folly's show. 1810
He with the Romans was esteemed so
As silly jeering idiots are with kings,
For sportive words and uttering foolish things:

But now he throws that shallow habit by
Wherein deep policy did him disguise,
And arm'd his long-hid wits advisedly
To check the tears in Collatinus' eyes.
"Thou wronged lord of Rome," quoth he, "arise:
Let my unsounded self, supposed a fool,
Now set thy long-experienc'd wit to school. 1820"

"Why, Collatine, is woe the cure for woe?
Do wounds help wounds, or grief help grievous deeds?
Is it revenge to give thyself a blow
For his foul act by whom thy fair wife bleeds?
Such childish humour from weak minds proceeds:
Thy wretched wife mistook the matter so,
To slay herself, that should have slain her foe.

"Courageous Roman, do not steep thy heart
In such relenting dew of lamentations,
But kneel with me and help to bear thy part 1830
To rouse our Roman gods with invocations
That they will suffer these abominations,

Since Rome herself in them doth stand disgraced,
By our strong arms from forth her fair streets chased.

1812. silly jeering] silly-jeering Malone; jeering] laering Qq 7, 8. 1815.
deep] the Qq 5–8, true Sewell. 1829. relenting] lamenting Qq 5–8. 1834.
her fair streets] her streets be Capell MS.

1803. ow'd] owned; cf. Macbeth, i. 81. "Gloucester is a man Unsounded yet
iv. 10. and full of deep deceit."
1819. unsounded] Used literally in 1821. Why] An exclamation of im-
Two Gentlemen of Verona, iii. ii. 81: "unsounded deeps," and figuratively,
two lines from here, in 2 Henry VI. iii. i. 57:
"Now, by the Capitol that we adore,
And by this chaste blood so unjustly stained,
By heaven's fair sun that breeds the fat earth's store,
By all our country rights in Rome maintained
And by chaste Lucrece' soul that late complained
    Her wrongs to us, and by this bloody knife,
    We will revenge the death of this true wife!"

This said, he struck his hand upon his breast,
And kiss'd the fatal knife, to end his vow,
And to his protestation urg'd the rest,
Who, wondering at him, did his words allow:
    Then jointly to the ground their knees they bow;
    And that deep vow, which Brutus made before,
    He doth again repeat, and that they swore.

When they had sworn to this advised doom,
They did conclude to bear dear Lucrece thence,
To show her bleeding body thorough Rome,
And so to publish Tarquin's foul offence:
Which being done with speedy diligence,
    The Romans plausibly did give consent
    To Tarquin's everlasting banishment.

1849. this] his Q 7. 1851. her] the Qq 4-8. thorough] through out Q 5, through-out Qq 7, 8. 1854. plausibly] plausively Capell MS.

1845. allow] approve; cf. Grosart's Greene, vi. 126: "My fellow swaine has told a pretie tale Which moderne Poets may perhaps allow, Yet I condemn the terms."
1854. plausibly] with approval, applaudingly; the meaning is the same as that of plausively (Capell MS.). See Spanish Masquerado, Grosart's Greene, v. 241: "I have found you favourable, at the least smiling at my labours, with a plausible silence"; and Euphues his Censure to Philatus, ibid. vi. 199: "Ulysses having ended his tale with a plausible silence of both parties,"
THE PASSIONATE PILGRIM
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,
I smiling credit her false-speaking tongue,
Outfacing faults in love with love’s ill rest.


I. Cf. Sonnet cxxxviii. (differences in italics):

“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 un-
tutor’d youth,
Unlearned in the world’s false
subtilities.
Thus vainly thinking that she thinks
me young,
Although she knows my days are
past the best,
Simply I credit her false-speaking
tongue:
On both sides thus is simple truth
suppress’d.
But wherefore says she not she is
unjust?
And wherefore say not I that I am
old?
O, love’s best habit is in seeming
trust,
And age in love loves not to have
years told:
Therefore I lie with her and she
with me,
And in our faults by lies we
flatter’d be.”

This is clearer and more consistent
than the form in the text, though 1. 8
sounds harsh.
But wherefore says my love that she is young?
And wherefore say not I that I am old?
O, love's best habit is a soothing tongue,
And age, in love, loves not to have years told.

Therefore I'll lie with love, and love with me,
Since that our faults in love thus smother'd be.

II

Two loves I have, of comfort and despair,
That like two spirits do suggest me still;
My better angel is a man right fair,
My worser spirit a woman colour'd ill.
To win me soon to hell, my female evil
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.

11. soothing] smoothing Gildon. 11. me, both to each friend;] me: both, to each friend, ed. 1599.
9. she is] I am would give a some-
what better sense, viz. she says I am young, for lovers must be flatterers, and I do not contradict her, for an old man in love is vain. But this is to drift from 1. 1, where she protests her faith though she is unfaithful and he knows it. In return he delicately hints that he is young by assuming the credulity of the inexperienced. Possibly I am was the original reading, and she is a partial correction, on its way to become she is unjust, i.e. unfaithful.
11. O . . . tongue] Love is best
clothed in flattery. Cf. Hamlet, i. iii. 70: “Costly thy habit as thy purse can buy . . . For the apparel oft betrays the man,” Gildon’s smoothing for
soothing is unnecessary: both meant “flattering.” See Coriolanus, ii. ii. 77.
12. told] counted, reckoned up; cf. Timon of Athens, iii. v. 107: “While they have told their money”; Love’s Labour’s Lost, i. ii. 41: “How many is one thrice told?”
II. See Sonnet cxliv.
2. suggest] prompt or urge. See
Luc re, 37.
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 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,
Exhale this vapour vow; in thee it is:
If broken then, it is no fault of mine.
If by me broke, what fool is not so wise
To break an oath, to win a paradise?

IV

Sweet Cytherea, sitting by a brook
With young Adonis, lovely, fresh and green,
Did court the lad with many a lovely look,
Such looks as none could look but beauty's queen.
She told him stories to delight his ear,
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,


III. See Love's Labour's Lost, iv. iii. 56-69.
  2. whom] which, i.e. the heavenly rhetoric, or possibly 'thine eye.'
  9. My vow was] In Love's Labour's Lost, "Vows are but."
  12. If broken then,] viz. when exhaled. The original, followed by the Cambridge Edd., has the comma at broken. The pointing in the text, which is that of Love's Labour's Lost, is better: we need an explicit contrast to "If by me broke," l. 13. If a change were needed, I should suggest "If broken there," i.e. in the sun, accounting for them as a transference from l. 10.

14. break] "lose," Love's Labour's Lost, is better.

IV. 2. green] perhaps "innocent," as in King John, iii. iv. 145: "How green you are and fresh in this old world."

5. She . . . ear] Venus tells the story of Atalanta in Ovid, Met. x. 560-704.

9. whether . . . conceit] whether he was too young to understand. To want is to be destitute of, as in Lucrece, 557; and conceit is intelligence or possibly imagination. See VIII. 7, 8 post and 2 Henry IV. ii. iv. 263: "his wit's as thick as Tewkesbury mustard; there's no more conceit in him than is in a mallet."
Or he refus'd to take her figur'd proffer,
   The tender nibbler would not touch the bait,
   But smile and jest at every gentle offer:
            Then fell she on her back, fair queen, and toward:
   He rose and ran away; ah, fool too froward.

V

If love make me forsworn, how shall I swear to love?
O never faith could hold, if not to beauty vowed:
   Though to myself forsworn, to thee I'll constant prove;
   Those thoughts, to me like oaks, to thee like osiers bowed.
   Study his bias leaves, and 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:
   Thine eye Jove's lightning seems, thy voice his dreadful thund'ring,
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.

10. figur'd] sugar'd Collier conj.
5. book] Malone compares Love's Labour's Lost, iv. iii. 350−353; "From women's eyes this doctrine I derive...
   11. 12. thy voice... music] So in Antony and Cleopatra, v. ii. 83−86:
   13. 14. O... tongue] With this reading the poet must be understood to break off and appeal to himself. The version in Love's Labour's Lost is better:
   5. heaven's] “the heaven's,” Malone, who is mistaken in saying that this is the reading in the corresponding line in Love's Labour's Lost.
VI

Scarse 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,
A brook where Adon used to cool his spleen:
Hot was the day; she hotter that did look
For his approach, that often there had been.
Anon he comes, and throws his mantle by,
And stood stark naked on the brook's green brim:
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. lily] little Lintott.

VI. The subject is that of one of the pictures offered to Christopher Sly, Taming of the Shrew, Induction, ii. 50: "Dost thou love pictures? We will show thee straight Adonis painted by the running brook, And Cytherea all in sedges hid."

12. wistly] eagerly, earnestly; cf. Holland's Pliny, ii. xi.: "A wild beast there is in Egypt, called Orix, which the Egyptians say, doth stand full against the Dog starre when it riseth, looking wistly upon it, and testifieth after a sort by sneezing, a kind of worship." See also Venus and Adonis, 343, and Lucrece, 1355.

VII. 3. brittle] Perhaps we should read for the rime's sake brickle, which is still in provincial use. See Eng. Dialect Dict. sub voc. It occurs in Spenser, Ruines of Time: "But th' Altare, on the which this Image said, Was O great pitei built of brickle clay"; and Faerie Queene, iv. x. 39: "Yet glasse was not, if one did rightly deeme; But being faire and brickle, likest glasse did seeme."

5. damask dye] Cf. King John, iii. i. 53: "Of Nature's gifts thou may'st with lilies boast And with the half-blowen rose." "The Damaske Rose," says Parkinson (Paradisus, p. 413), "is of a fine deeppe blush colour, and the great double Damaske Province or Holland Rose of the same or rather somewhat deeper." The New Eng. Dict. cites Lyte, Dodoens, vi. i. 654: "The flowers ... be neither redde nor white but of a mixt colour betwixt red and white, almost carnation colour." In Love's Labour's Lost, v. ii. 289, the damaske rose seems to be identified with the York and Lancaster, from which Parkinson distinguishes it; cf. As You Like It, iii. v. 123.

5. 6. A ... her] The words "None fairer" are with this pointing left suspended. 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
None fairer, nor none falser to deface her.
Her lips to mine how often hath she joined,
Between each kiss her oaths of true love swearing!
How many tales to please me hath she coined,
Dreading my love, the loss thereof still fearing!

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

She burn'd with love, as straw with fire flameth;
She burn'd out love, as soon as straw out-burneth;
She fram'd the love, and yet she foil'd 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.
IX

Fair was the morn when the fair queen of love,

Paler for sorrow than her milk-white dove,
For Adon’s sake, 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 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,
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,
And falls through wind before the fall should be.

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


IX. 3. Paler . . . ] The line preceding this is lost (Malone).
5. steep-up] Malone compares Sonnets, vii. 5: “And having climb’d the steep-up heavenly hill.” In Othello, v. ii. 280, we have “steep-down”; “Wash me in steep-down gulfs of liquid fire.”
8. pass] pass through, as often.
X. 1. vaded] Gildon read “faded,” which it means, though the words are of different origin. See Skeat, Dict. sub voc. Spenser makes them rime in The Ruines of Rome, xx.: “Her power, disperse through all the world did vade; To shew that all in th’end to nought shall fade.” “Vade” occurs four times in The Passionate Pilgrim, but not in Shakespeare’s genuine work.
XI

Venus, with young Adonis sitting by her
Under a myrtle shade, began to woo him:
She told the youngling how god Mars did try her,
And as he fell to her, so fell she to him.
"Even thus," quoth she, "the warlike god embrac'd me,"
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:
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. 4.] Boswell writes: "I have given this line from Fidessa; the want of metre shows it to be corrupt as it appears in Jaggard: 'And as he fell to her, she fell to him.' The emphasis must be laid on 'to him,' as the corresponding rhyme is 'woo him.'"

4. And ... him] She began to treat Adonis as Mars had treated her. 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. See Taming of the Shrew, v. i. 38: "The mathematics and the metaphysics, Fall to them as you find your stomach serves you"; Hamlet, v. ii. 216: "before you fall to play." Prof. Case prefers the less idiomatic sense: "And as Mars fell (or leant) towards her, so she fell towards Adonis."


9–14. In Griffin's Fidessa the last six lines are as follows (Elizabethan Sonnets, ed. Lee, ii. 266): "But he, aewayd hoy, refuse the offer, And ran away, the beauteous Queen neglecting. Showing both folly to abuse her proffer, And all his sex of cowardice detecting. O that I had my Mistress at that bay! To kiss and clip me till I ran away."

12. take] understand. See IV. 10. 13. at this bay] At first sight it may seem natural to explain this, as the New Eng. Dict., "at close quarters ... at one's last extremity"; cf. Spenser, Faerie Queene, vi. i. 12, of a squire bound to a tree: "what hard mishap thee brought Into this bay of peril and disgrace?" But this is to miss the point: the poet does not wish that he was hunting his lady, but that his lady was hunting him. He would like, mutata mutandis, 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: "Aux derniers abbois ... A metaphor from hunting; wherein a Stag is said, Rendres les abbois when wearie of running he turns upon the hounds, and holds them at, or put them to, a bay." Cf. Venus and Adonis, 877: "The hounds are at a bay." A stag caught by a hound may escape if the hound loses its grip by opening its mouth. Adonis was seized by Venus, l. 10, but she fetched breath and he skipped, l. 11. The poet merely says that if he were the stag, Adonis, and his lady the hound, Venus, he would not run.
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 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!
Age, I do defy thee: O, sweet shepherd, hie thee.
For methinks thou stay'st too long.

XIII

Beauty is but a vain and doubtful good;
A shining gloss that vadeth suddenly;
A flower that dies when first it 'gins to bud;
A brittle glass that's broken presently:
A doubtful good, a gloss, a glass, a flower,
Lost, vaded, broken, dead within an hour.
And as goods lost are seld or never found,
As vaded gloss no rubbing will refresh,
As flowers dead lie wither'd on the ground,
As broken glass no cement can redress,
So beauty blemish'd once for ever's lost,
In spite of physic, painting, pain and cost.

XIV, XV

Good night, good rest. Ah, neither be my share:
She bade good night that kept my rest away;
And daff'd me to a cabin hang'd with care,
To descant on the doubts of my decay.

"Farewell," quoth she, "and come again to-
morrow:"
Fare well I could not, for I supp'd with sorrow.

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:
"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

10. Edd. Globe ed., once, is ever Anon. MS. (Gent. Mag.). 8. conster] ed. 1599,
10. construs Ewing. 10, 10. 'T may be] ed. 1599, It may be Gildon, May be
Malone. 11. a word] so Malone, in parentheses in ed. 1599. 14. charge]
change Delius conj.

10. cement] So accented in Antony
and Cleopatra, iii. ii. 29.
11. So . . . lost] Perhaps we should
read: "So beauty's, blemish'd once, for
ever lost."

XIV, XV. These are one poem, as
Prof. Dowden has shown, noting the
catchword Lord under pelf in the ori-
ginal. Prof. Rolfe pointed out the
small capital of Lord (l. 13) as evidence
of the same thing.
1. be] are.
3. daff'd] "Daff" usually means do
or put off, but is here stronger, "packed
me off." Malone compares Much Ado,
v. i. 78: "Away, I will not have to
do with you. — Canst thou so daff
me?" See also ibid. ii. iii. 76: "I
would have daff'd all other respects, and
made her half myself"; and 1 Henry IV.

10. v. i. 96: "daff'd the world aside And
bid it pass."
14. descant . . . decay] comment on
appréhensions of loss of strength or
hope; cf. Richard III. i. i. 27: "I
. . . Have no delight to pass away the
time Unless to spy my shadow in the
sun And descant on mine own deformity." "Decay" was used of any
change for the worse.
8. nil] will not; cf. Pericles, iii.
Gower, 55: "I nil relate, action may
Conveniently the rest display."
14. whether] which of the two. See
note on Venus and Adonis, i. 304.
Doth cite each moving sense from idle rest.
Not daring trust the office of mine eyes,
While Philomela sits and sings, I sit and mark,
And wish her lays were tuned like the lark;

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

Were I with her, the night would post too soon;

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

through their nocturnal duties; but this is to bid them exceed their powers.
If the text is right, "the watch" may be "mine eyes," which are bidden to
act as watchmen, e.g. to announce the
dawn; but other senses, e.g. hearing,
are roused by the glimmer of morning
twilight, and I listen for the lark
to confirm the evidence of my eyes when
daylight actually comes. Objections
to the text are that "the morning rise
... rest," seems either an unmeaning
parenthesis or a contradiction of l. 19,
for morning rise and daylight can
hardly be distinguished, and also of
ll. 29, 30. Besides, the rhythm is
jarred and interrupted by the full stop at
"rest." It might be better to restore the
pointing of ed. 1599, merely changing
the comma at "watch" to the end of
the line, and to read "them" for "the":
I may have been in the MS, a mere
stroke above the e. "Them" is so
printed in the original of XIX. 40.
This would give continuity of sense
and rhythm, besides bringing the stanza
into line with the rest as regards its
form, for the others are, in the original,
quatrains ending in a full stop, and
followed by couplets:
"Lord, how mine eyes throw gazes
to the east!
My heart doth charge them watch
the morning rise,
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

27. a moon] Malone (Steevens conj.), an houre ed. 1599.

27. moon] month; cf. Midsummer Night's Dream, i. i. 3; and Othello, i. iii. 84. So Tennyson calls March "this roaring moon of daffodil And crocus."

30. Short] shorten; used in a somewhat different sense in Cymbeline, i. vi. 200: "I shall short my word By lengthening my return"; but as here in Romeo and Juliet (Hazlitt's Shaks. Lib. p. 147): "Shall short our days [i.e. life] by shameful death."

30. thyself.] I have inserted the comma, as to-morrow is addressed, the meaning being, "O Night, make thyself short, O To-morrow, make thyself long." "For why? She sighed, and bade me come to-morrow" (i. 24).
SONNETS

TO SUNDRY NOTES OF MUSIC

XVI

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

XVII

On a day, alack the day!
Love, whose month was ever May,
   Spied a blossom passing fair,
   2. her master] a master S. Walker conj.
   4. a-turning] hyphened by Dyce.

   XVI. 1. lording's] gentleman's. The word is usually used in the plural and in addresses, e.g. 2. Henry VI. 1. i. 145; cf. Selimus, Temple ed. 1. 199 (lording). II. 753, 1832 (lordings). In the Arte of English Poesie (ed. Arber, p. 229), it is given as an example of meteors: "Also such terms are used to be given in derision and for a kind of contempt, as when we say Lording for Lord." 2. master] teacher, as in Taming of the Shrew, iii. i. 54.

   XVII. See Love's Labour's Lost, iv. iii. 97–116, and Hart's notes in this series.
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 thorn:
Vow, alack! for youth unmeet:
Youth, so apt to pluck a sweet.
Thou for whom Jove would swear
Juno but an Ethiope were;
And deny himself for Jove,
Turning mortal for thy love."

XVIII

My flocks feed not,
My ewes breed not,
My rams speed not,
All is amiss:
Love's denying,
Faith's defying,
Heart's renying,
Causer of this.
All my merry jigs are quite forgot,
All my lady's love is lost, God wot:
Where her faith was firmly fix'd in love,
There a nay is plac'd without remove.


16. [Ethiopes] Negro. See Two Gentlemen of Verona, II. vi. 26: "And Silvia—witness Heaven that made her fair!—Shows Julia but a swarthy Ethiop." XVIII. In the older editions, the first eight lines and the last six in each stanza are printed as four.

5. [Love's denying] I think the original "Love is dying" is right: later, I. 48, "love is dead."
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.

In black mourn I,
All fears scorn I,
Love hath forlorn me,
Living in thrall:
Heart is bleeding,
All help needing,
O cruel speeding,
Fraughted 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;
My sighs so deep
Procure 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,
Green plants bring not
Forth their dye;
Herds stand weeping,

18. men remain] many men to be
Weelkes's Madrigals.
21. Love . . .
me] Love forlorn I Steevens conj.
26. Fraughted] Fraught Weelkes's
Madrigals.
27. can] will Weelkes's Madrigals.
28. wether's] weather's
Gildon, weathers ed. 1599, wethers' Malone.
31, 32. My sighs . . . Procure
33. In howling wise]
With howling noise Weelkes's Madrigals.
35. heartless] harkless Weelkes's
Madrigals, and Malone.
39, 40. Green . . . dye] Loud bells ring not
cheerfully Weelkes's Madrigals.
40. Forth their dye] forth their die edd.
1599, 1612, 1640; Forth: they die Malone 1780.

hood" in contrast to the "faith . . .
fixed" of the previous line; but the
word practically means "a lie" in The
Dethe of Blaunche the Duchesse, l. 147: "And shewe her shortly—hit is no
nay!—How hit was dreynt this other
day"; and elsewhere in Chaucer. Cf.
The Wife lapped in Morrell's Skin,
l. 82: "She is conditioned, I tell thee
playne,
Mooste like a Fiend, this is no nay."
Cf. Tempest, i. ii. 13.
29. curtail] docked.
32. Procure] cause; cf. Merry Wives,
IV. vi. 48: "you'll procure the vicar
To stay for me at church."
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,
All our love is lost, for Love is dead.

Farewell, sweet lass,
Thy like ne'er was

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

XIX

When as thine eye hath chose the dame,
And stall'd the deer that thou shouldst strike,
Let reason rule things worthy blame,
As well as fancy, partial wight:

Take counsel of some wiser head,
Neither too young nor yet unwed.


2. stall'd] The context and the parallel in Ovid suggest that this is a hunting term. It may mean lodged or harboured. The Glossary to The Master of Game, ed. 1909, explains "stall" as "to corner, to bring to bay, to stand still," but refers only to a passage where it is used of a stag standing and looking about before going to its lair. Stratmann (M.E. Diet.) has "Stallen . . . place in a stall, locate." Prof. Case notes that to read stall'd would agree with "strike," but does not propose the emendation.

4. fancy . . . wight] Furnivall's conjecture, "fancy's partial might," does not account for the parenthesis in Q, but is in other respects excellent. "Wight" seems to me only a little better than "tike," for which Malone discarded it.
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 thy person forth to sell.

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

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


8. filed talk] polished phrases; cf. Arden of Feversham, v. vi. 15: "this naked tragedy Wherein no filed points are foisted in To make it gracious to the ear or eye."

10. A . . . half] There are various forms of this proverb. See Farmer's Heywood, p. 71: "It is hard halting before a cripple, ye wot"; and Chaucer, Troilus and Criseyde, iv. ccix. 1: "It is full hard to halten unespyed Bifore a crepul, for he can the craft," i.e. knows the business.

12. set . . . sell] Q reads "set her person forth to sale." Steevens proposed "sell," a conjecture confirmed by a copy of the poem seen by Malone, which also reads "thy" for "her." If the text is right, the meaning will be "make the most of yourself"; cf. Ovid, A.A. 595, 596: "Si vox est, canta: si mollia brachia, salta: Et quacumque potes dote placere place";

but "her person" gives a sense more in keeping with the context: "say you love her and praise her beauty," seems better advice than, "say you love her and boast or show off." "To set forth to sell" is "to set off to advantage, as a salesman by praise his goods"; cf. Sonnets, xx. 14: "I will not praise that purpose not to sell"; and Troilus and Cressida, iv. i. 78: "We'll but commend what we intend to sell." Contrast Proverbs, xx. 14: "It is naught, it is naught, sayth the buyer."

13. What though . . . ] This stanza and the following one occupy a single page in Q, and the next two stanzas occupy the next page. These two pages seem to have changed places, and ll. 25–36 should follow l. 12. This is Malone's arrangement, and that of his old MS.
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.

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 stand for nought?

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

27. desert] expenses MS.; merit] sound thy MS.
28. in ... ear] always in her ear Malone (1790) and MS.
37. women work] in them lurkes MS. 39. that ... lurk] and means to worke MS. 41. if] that MS. 45. by holy] be holy Collier, by th' holy! or by holy! Doggett conj.

26-30. Spare ... down] Ovid, A.A.
355, more thrifty, advises to bribe the lady's maid with promises and entreaties.
33. unjust] unfaithful, perhaps a mark of Shakespeare's hand. See Sonnet cxxviii. I. 10, where "unjust" is opposed to "made of truth," I. 1.
42. A ... nought] A common slander or experience of the time. See Cotgrave: "Guedon. Faire de guedon guedon, To mince, or Simper it; to be nice, quaint, scrupulous of receiving what inwardly is longed for; to say nay and take it, as men say maids doe";

Richard III. iii. viii. 51: "Play the maid's part, still answer nay and take it"; Herrick (ed. Grosart, ii. 247): "Maids' nays are nothing: they are shy But to desire what they deny"; cf. ibid. p. 222.

43-46. Think ... attain] Malone, following the old MS. copy, reads: "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 text is inexplicable.
PASSIONATE PILGRIM—SONNETS 155

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.

XX

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

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


51. round . . . ear] If "round" could mean "strike roundly," i.e. vigorously, the sense would be appropriate to the times of Great Elizabeth, but the usual meaning is "whisper" (A.S. runan, to whisper or mutter). Cf. Promptorium Parva-

lorum: "Rowyna to-gedyr: Susurro"; King John, ii. i. 566: "rounded in the ear With that same purpose-changer, that sly devil"; Winter's Tale, i. ii. 217: "whispering, rounding 'Sicilia is a so-forth.'" Other instances may be seen in Dyce's Shakelton, vol. ii. p. 120, and in Nares' Glossary. The objections are: (1) whisper seems too weak for the context; (2) "round" in this sense is constructed with "in," not "on." Malone prints "ring my ear," without comment, though he may have found the reading, as Staunton asserts, in his old MS. How he understood it cannot be known, perhaps as "cause to ring." Boswell proposes "wring," supporting it by the irrelevant "Cynthus aurem vellit." There is a real parallel in Taming of the Shrew, i. ii. 16: "An you'll not knock, I'll ring it," where the stage direction (F 1) is: "He rings him by the eares." XX. This is the song sung by Evans, when as a duellist he is "full of chollors and tremping of mind," Merry Wives, iii. i. 15-26; and commended by Walton as old-fashioned poetry but choicely good. See Dyce, Marlowe, p. 381, for the text of this poem as given in England's Helicon, with various readings from The Passionate Pilgrim, and Walton's Compleat Angler.

8. madrigals] love-songs.
There will I make thee a bed of roses,
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
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.

XXI

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;
Every thing 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;

Teru, Teru ed. 1599.

XXI. 10. up-till] a northern form, up against. See Lodge, Scilipes Meta-
morphosis (1589, Hunterian Club, p. 9):
"A Nightingale gan sing: but woe the lucke; The branch so neere her breast,
while she did quicke her To turne her head, on sodaine gan to pricke her."
14. Tereu] For the form of the story accepted by Elizabethan writers see
Ovid, Met. vi. 424-676—Tereus, king of Thrace, married Progne, daughter of
Pandion, king of Athens, and had a son, Irys. 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
("lapwing," Golding's Ovid). For a different account, see Apollodorus, Bib.
III. xiv. 8.
That to hear her so complain,
Scare 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 beasts 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.

Every one that flatters thee
Is no friend in misery.
Words are easy, like the wind;
Faithful friends are hard to find:

Whilst as fickle Fortune smiled,
Thou and I were both beguiled.

Words are easy, like the wind;
Faithful friends are hard to find:
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 flattering foe.

50

55

56. doth] ed. 1640, doeth ed. 1599, does Collier.

following, and the objection stands if "they" is explained as "women," in which case it would be better to take "have" as a misprint for "are"; cf. Blind Baggar of Bethnal Green: "And at their commandement still would she be." "They" might possibly be "prodigals," the change from singular to plural being not uncommon, but the return to the singular in l. 48 is against this. If a change is needed, I would suggest: "They have them at commandement," much as in 2 Henry IV. III. s. 27, but with the additional implication that they are prepared to introduce him.
THE PHŒNIX AND TURTLE
THE PHOENIX AND TURTLE

LET the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey.

But thou shrieking harbinger,
Foul precurrer of the fiend,
Augur of the fever's end,
To this troop come thou not near!

From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd king:
Keep the obsequy so strict.

Let the priest in surplice white,
That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.

3. trumpater] trumpeter to summon all good birds; cf. Troilus and Cressida, iv. v. 6: “Thou, trumpet, there's my purse. Now crack thy lungs.”
5. shrieking harbinger] the screech-owl, which, according to Holland's Pliny, x. xii. p. 276, “betokeneth alwaies some heavie newes, and is most execrable and accursed.”
6. precurre] foremrrner, a word not found elsewhere. For the sake of the rhythm I would read “precursor,” which occurs in the plural in Tempest, i. ii. 201; cf. “precurse” in Hamlet, i. i. 121: “And even the like precurse of fierce events, As harbingers preceding still the fates And prologue to the omen coming on,” etc. However, the simple form “curre” or “curour” occurs in the sense courier or messenger.
14. That . . . can] Who is skilfull in singing the funeral service.
Shakespeare's poems

And thou treble-dated crow,
That thy sable gender makest
With the breath thou givest and takest,
'Mongst our mourners shalt thou go.

Here the anthem doth commence:
Love and constancy is dead;
Phœnix and the turtle fled
In a mutual flame from hence.

So they lov'd, as love in twain
Had the essence but in one;
Two distinctions, division none:
Number there in love was slain.

Hearts remote, yet not asunder;
Distance, and no space was seen
'Twixt the turtle and his queen:
But in them it were a wonder.


17. treble-dated] See Holland's Pliny, vii. xlvi. p. 180: "Hesiodus, the first writer (as I take it) who hath treated of this argument, and yet like a poet, in his fabulous discourse as touching the age of man, saith forsooth, That a crow liveth 9 times as long as we; and the harts or stags 4 times as long as the crow; but the ravens thrice as long as they." Possibly "crow" is for raven, and "treble-dated" means living as long as three stags.

18. sable gender] Perhaps "black offspring." Gender is class, kind, or sex. In Hamlet, iv. vii. 18, the general gender—the masses, and in Othello, i. iii. 326, one gender of herbs means one kind. Steevens writes: "I suppose this uncoth expression means that the crow or raven continues its race by the breath it gives to them as its parent, and by that which it takes from other animals, i.e. by first producing its young from itself and then providing for their support by depredation." If "crow" stands here for "raven," a more natural explanation is that Shakespeare is referring to the belief that ravens had a peculiar way of reproducing their species. Prof. Case cites Seager, Natural History in Shakespeare's Time (1896), which among other citations under Raven has this from Hortus Sanitatis, bk. iii. § 34: "They are said to conceive and to lay their eggs at the bill. The young become black on the seventh day." This seems conclusive, but Grosart's note (Chester's Love's Martyr, p. 242) is of interest: "It is a 'Vulgar Error' still, that the 'Crow' can change its 'gender' at will. My friend Mr. E. W. Gosse puts it: 'thou Crow that makest [change in] thy sable gender, with the mere exhalation and inhalation of thy breath' (letter to me), l. 3, 'With the breath,' etc.—query, Is there a sub-reference to the (mythical) belief that the crow re-clothes its aged parents with feathers and feeds them? As being 'sable' it is well fitted to be a 'mourner.' This seems to be something in "a black sex" and in the equating of "sex" and "parents" that eludes analysis.

32. But . . . wonder] But = except, and were = would be. "So extraordinary a phenomenon as hearts remote, yet not asunder, etc., would have excited admiration, had it been found anywhere else except in these two birds. In them it was not wonderful" (Malone).
THE PHOENIX AND TURTLE

So between them love did shine,
That the turtle saw his right
Flaming in the phoënx' sight;
Either was the other's mine.

Property was thus appalled,
That the self was not the same;
Single nature's double name
Neither two nor one was called.

Reason, in itself confounded,
Saw division grow together,
To themselves yet either neither,
Simple were so well compounded;

That it cried, How true a twain
Seemeth this concordant one!


34. right] Steevens, not Malone, as Cambridge Edd. say, conjectured "light: i.e. the turtle saw all the day he wanted in the eyes of the Phoenix." Malone writes: "I do not perceive any need of change. The turtle saw those qualities which were his right, which were peculiarly appropriated to him, in the Phoenix.—Light certainly corresponds better with the word flaming in the next line; but Shakespeare seldom puts his comparisons on four feet." Grosart says: "It is merely a variant mode of expressing seeing love-babies (or one's self imaged) in the other's eyes. This gives the truer sense to the 'mine' of l. 4." I do not see how the turtle himself or himself imaged could well be said to flame; and would prefer to explain "his right" as "what is due to him," viz. love in return, and this he sees shining in her eyes.

37, 38. Property . . . same] "This communication of appropriated qualities," says Malone, "alarmed the power that presides over property. Finding that the self was not the same, he began to fear that nothing would remain distinct and individual; that all things might become common."

39, 40. Single . . . called] They could not be called one because their persons were distinct, the self (nature), was not the same (person), l. 38, or two, because their nature or essence was the same; division, i.e. distinct or sundered persons, grew one in nature, l. 42.

43. 44. To . . . compounded] So, in Drayton's Mortimeriados (1596): "fire seem'd to be water, water flame, Either or neither, and yet both the same" (Malone). I doubt if this is relevant. Can the construction be "Yet neither saw either grow to themselves," i.e. to himself or herself, because they grew for and to each other? Reason saw a growth, but it was a very different one from that of Adonis, for example, who grew to himself (Venus and Adonis, l. 1180). This requires the lines, "To . . . compounded" to be regarded as a parenthesis. The change of subject is avoided by a suggestion of Prof. Case: "Reason . . . saw division grow together, yet saw neither grow to or become absorbed in the other, so well were simple compounded; So that it cried," etc. Prof. Case adds: "As to this, I do not stand upon it, but I am not sure that the obvious objection, viz. the presence of the affirmative 'either,' is conclusive against it."

45, 46. That . . . one] So, in Drayton's Mortimeriados:

"Still in her breast his secret thoughts she beare,
Nor can her tongue pronounce an I, but wee;
Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phcenix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.

**THRENOS**

Beauty, truth, and rarity,
Grace in all simplicity,
Here enclos’d in cinders lie.

Death is now the phcenix’ nest;
And the turtle’s loyal breast
To eternity doth rest,

Leaving no posterity:
’Twas not their infirmity,
It was married chastity.

Truth may seem, but cannot be;
Beauty brag, but ’tis not she;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.

**THRENOS**

*Thus two in one and one in two they bee;*
And as his soule posseseth head and heart,
She’s all in all, and all in every part* (Malone).

*47, 48. Love . . . remain*] Love is right and reason wrong, or, as Malone explains: “Love is reasonable, and reason is folly (has no reason), if two that are disunited from each other can yet remain together and un-divided.”

*49. threne*] funeral song, Malone, who cites Kendal’s *Poems* (1577): “Of verses, threnes, and epitaphs, Full fraught with tears of teene,” and on Farmer’s authority, the title of a book by J. Heywood, *David’s Threnes* (1620), reprinted two years later as *David’s Tears*, probably a sign that “threnes” was obsolete.