

# THE PASSIONATE PILGRIM

[1]

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 untutored youth,  
Unskilful in the world's false forgeries.  
5 Thus vainly thinking that she thinks me young,  
Although I know my years be past the best,  
I, smiling, credit her false-speaking tongue,  
Outfacing faults in love with love's ill rest.  
But wherefore says my love that she is young?  
10 And wherefore say not I that I am old?  
O, love's best habit's in a soothing tongue,  
And age in love loves not to have years told.  
Therefore I'll lie with love and love with me,  
Since that our faults in love thus smothered be.

[2]

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 coloured ill.  
5 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 turned fiend,  
10 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.

[3]

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.  
5 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 gained cures all disgrace in me.  
My vow was breath and breath a vapour is,  
10 Then thou, fair sun that on this earth doth shine,

Exhal'st this vapour vow. In thee it is:  
If broken, then it is no fault of mine.  
If by me broke, what fool is not so wise  
To break an oath, to win a paradise?

[4]

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.  
5 She told him stories to delight his ears,  
She showed him favours to allure his eye,  
To win his heart she touched him here and there:  
Touches so soft still conquer chastity.  
But whether unripe years did want conceit,  
10 Or he refused to take her figured 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.

[5]

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

1 by Shakespeare, a version of Sonnet 138 1 **made of truth** all fidelity (**made** may pun on 'maid') 2 **lies** quibbles on sense of 'has sex (with other men)'  
3 **That... think** i.e. she thinks **That** so that 4 **false forgeries** deceitful stratagems/counterfeits 5 **vainly** in vain, pointlessly/foolishly/out of vanity 7 **credit**  
believe 8 **Outfacing** defying/putting a brave face on (either way, the implication is of ignoring) **love's ill rest** a lover's uneasiness 9 **wherefore** why 11 **habit**  
usual behaviour/dress, guise 12 **told** counted/spoken aloud 13 **lie** fib/have sex 14 **smothered** kept silent  
2 by Shakespeare, a version of Sonnet 144 **loves** lovers/kinds of love 2 **suggest** tempt, incite **still** constantly 3 **fair** pale-complexioned/beautiful/virtuous  
4 **coloured** ill of ugly complexion/of evil disposition (in terms of colour may suggest a dark complexion, considered unattractive, or use of cosmetics) 8 **pride** plays  
on sense of 'sexual desire' (often used of female animals) 12 **hell** plays on the slang term for 'vagina' 14 **fire...out** i.e. drive him out/infect him with venereal  
disease  
3 by Shakespeare, a version of Longaville's sonnet to Maria in *Love's Labour's Lost* (Act 4 scene 3) 1 **rhetoric** persuasive eloquence 3 **perjury** in *Love's Labour's*  
*Lost* Longaville has vowed to see no woman for three years, but has fallen in love with Maria 5 **forswore** vowed to renounce 8 **grace** favour/divine mercy  
11 **Exhal'st** draw up (and burn away, as the sun burns off mist) **In...is** she, as the sun, has absorbed the vaporous **vow**  
4 perhaps by Bartholomew Griffin, though conceivably by Shakespeare 1 **Cytherea** or Venus, the Roman goddess of love (from the Greek island of Cythera)  
2 **Adonis** in classical mythology, the beautiful youth loved by Venus (Shakespeare tells their story in *Venus and Adonis*) **green** youthful, blooming 3 **lovely**  
amorous/beautiful 6 **favours** love tokens/her sexual parts 8 **still** always 9 **unripe** immature **want conceit** lack understanding 10 **figured proffer** implied  
offer (of sex) 11 **tender** young 13 **queen** may pun on 'queen', i.e. prostitute **toward** willing, yielding 14 **froward** stubborn, contrary  
5 by Shakespeare, a version of Berowne's sonnet to Rosaline in *Love's Labour's Lost* (Act 4 scene 2) 1 **forsworn** guilty of breaking an oath (Berowne had sworn to  
see no woman for three years) 4 **osiers** willows 5 **Study** the student (i.e. Berowne himself, who has vowed to study for three years) **his bias leaves** leaves his  
rightful course (of learning): **bias** is a bowling term for the oblique course followed by a ball 6 **art** knowledge 7 **mark** target, goal 10 **praise** credit **parts**  
qualities/physical features 11 **Jove** supreme Roman god; his weapons were **thunder** and **lightning** 11 **dreadful** formidable, frightening 12 **bent** directed

[6]

Scarce had the sun dried up the dewy morn,  
 And scarce the herd gone to the hedge for shade,  
 When Cytherea, all in love forlorn,  
 A longing tarriance for Adonis made  
 5 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,  
 10 And stood stark naked on the brook's green brim:  
 The sun looked on the world with glorious eye,  
 Yet not so wistly as this queen on him.  
 He, spying her, bounced in whereas he stood:  
 'O Jove,' quoth she, 'why was not I a flood?'

[7]

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

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

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

[8]

If music and sweet poetry agree,  
 As they must needs, the sister and the brother,  
 Then must the love be great 'twixt thee and me,  
 Because thou lov'st the one and I the other.  
 5 Dowland to thee is dear, whose heavenly touch  
 Upon the lute doth ravish human sense:  
 Spenser to me, whose deep conceit is such

As passing all conceit needs no defence.  
 Thou lov'st to hear the sweet melodious sound  
 10 That Phoebus' lute, the queen of music, makes:  
 And I in deep delight am chiefly drowned  
 When as himself to singing he betakes.  
 One god is god of both, as poets feign:  
 One knight loves both and both in thee remain.

[9]

Fair was the morn, when the fair queen of love,  
 [ ]  
 Paler for sorrow than her milk-white dove,  
 For Adon's sake, a youngster proud and wild,  
 5 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  
 10 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.

[10]

Sweet rose, fair flower, untimely plucked, soon faded,  
 Plucked in the bud and faded in the spring,  
 Bright orient pearl, alack, too timely shaded,  
 Fair creature, killed too soon by death's sharp sting,  
 5 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,  
 10 For why I craved nothing of thee still:  
 O yes, dear friend, I pardon crave of thee,  
 Thy discontent thou didst bequeath to me.

[11]

Venus with Adonis sitting by her  
 Under a myrtle shade began to woo him.  
 She told the youngling how god Mars did try her,  
 And as he fell to her, she fell to him.  
 5 'Even thus,' quoth she, 'the warlike god embraced me',  
 And then she clipped Adonis in her arms:

6 probably by Bartholomew Griffin, though conceivably by Shakespeare 3 Cytherea Venus, goddess of love 4 tarriance waiting, sojourn Adonis the beautiful youth with whom Cytherea was in love 5 osier willow tree 6 Adon i.e. Adonis spleen hot body/irritability 7 hotter i.e. with lust look For await, expect 9 Anon soon 11 glorious splendid/shining 12 wistly longingly 13 bounced in threw himself into the water whereas where 14 Jove supreme Roman god flood river  
 7 authorship uncertain 2 dove the bird was proverbially faithful in love 5 damask the red of the damask rose grace adorn 6 falsler more deceitful deface spoil, make ugly 9 coinèd created (with connotations of counterfeiting) 10 Dreading fearful of 11 protestings declarations 15 framed created foiled trampled on, destroyed 16 fell plays on sense of 'succumbed sexually' a-turning changing/having sex (with other men) 17 whether which  
 18 Bad...neither i.e. she was certainly a bad lover, but wasn't even a particularly good lecher  
 8 by Richard Barnfield 2 needs necessarily 3 thee this poem appears also in *Poems in Diverse Humours* (1598), where it is dedicated to 'Master R. L.' (thought to be Richard Lynch, a fellow poet) 5 Dowland John Dowland, lutenist and composer 7 Spenser Edmund Spenser, poet, author of *The Faerie Queen* (1596) conceit ingenuity/imagination 10 Phoebus Apollo, Greek and Roman god of music and poetry; often depicted carrying a lyre – similar to a lute 13 both i.e. music and poetry feign say in their poetry 14 One knight seems to be a reference to a particular individual, perhaps a patron; no definitive identification has been made  
 9 authorship uncertain (possibly Bartholomew Griffin) 1 queen of love i.e. Venus 2 [ ] indicates a missing line 4 Adon Adonis, the young man Venus loved; he died hunting when a boar wounded him 5 stand defensive position steep-up steeply inclined 6 Anon soon 7 silly foolish/helpless will plays on sense of 'sexual desire' 10 brakes bushes (with connotations of 'pubic hair') 11 ruth pity 13 more...one i.e. her vagina, as well as the imaginary wound she showed him  
 11 authorship uncertain 3 orient pearl lustrous, most precious (literally, from the Indian Ocean) timely prematurely 8 For why because  
 11 almost certainly by Bartholomew Griffin (a variant version appears in his *Fidessa*, published in 1596) 1 Venus Roman goddess of love, enamoured of Adonis 2 myrtle evergreen shrub or small tree, sacred to Venus 3 youngling youngster Mars Roman god of war try her test her resistance 4 fell to assailed, tried to seduce fell succumbed sexually 6 clipped embraced

'Even thus', quoth she, 'the warlike god unlaced me',  
 As if the boy should use like loving charms:  
 'Even thus', quoth she, 'he seized on my lips',  
 10 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!

[12]

Crabbèd 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.  
 5 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.  
 10 O, my love, my love is young!  
 Age, I do defy thee. O, sweet shepherd, hie thee,  
 For methinks thou stays too long.

[13]

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

And as goods lost are sold or never found,  
 As faded gloss no rubbing will refresh,  
 As flowers dead lie withered on the ground,  
 10 As broken glass no cement can redress:  
 So beauty blemished once, forever lost,  
 In spite of physic, painting, pain and cost.

[14]

Goodnight, good rest: ah, neither be my share.  
 She bade goodnight that kept my rest away,  
 And daffed me to a cabin hanged with care,  
 To descant on the doubts of my decay.  
 5 'Farewell,' quoth she, 'and come again tomorrow':  
 Fare well I could not, for I supped with sorrow.

Yet at my parting sweetly did she smile,  
 In scorn or friendship nill I conster whether:  
 'T may be she joyed to jest at my exile,  
 10 '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  
 15 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,  
 20 And drives away dark dreaming night:  
 The night so packed, I post unto my pretty.  
 Heart hath his hope and eyes their wished sight;  
 Sorrow changed to solace and solace mixed with  
 sorrow,  
 For why she sighed and bade me come tomorrow.

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

*Sonnets to Sundry Notes of Music*

[15]

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

[16]

On a day, alack the day,  
 Love whose month was ever May  
 Spied a blossom passing fair,

7 unlaced i.e. undressed (literally, unlaced the corset – worn by Elizabethan ladies) 8 like similar 9 seized on took possession of/fastened on 11 fetched caught (her) 12 take understand/possess sexually pleasure wish/sexual enjoyment 13 at this bay holding me at bay (like a hunted animal that has been cornered and forced to turn on its pursuers)  
 12 authorship uncertain: the poem is the first stanza of 'A maiden's choice twixt age and youth', a poem in Thomas Deloney's collection *Garland of Good Will* (the earliest surviving edition of which is from 1631); it was probably first printed in the 1590s 1 Crabbèd bad-tempered 2 pleasance pleasure, delight care troubles, anxiety 4 brave finely dressed 5 sport entertainments, activity, fun 11 hie thee hurry 12 stays delay  
 13 authorship uncertain 1 vain conceited, self-regarding/empty, worthless/foolish 3 'gins begins 4 presently immediately 7 sold seldom 12 physic medicine painting use of cosmetics pain effort  
 14 authorship uncertain 3 daffed me cast me off cabin hut, humble dwelling hanged with care decorated with sorrow 4 descant...decay enlarge on fears for my death 6 Fare go/eat 8 In...whether whether in scorn or friendship I will not consider 12 As such as, who pluck the pelf take the spoils, seize the riches 13 throw...east i.e. look for the sunrise 14 charge the watch commands wakefulness, orders me to be on the lookout 15 cite summon 16 office function 17 Philomela the nightingale mark pay attention, take note 18 lays songs 21 packed dispatched, sent packing post hasten 24 For why because 27 moon month 28 Yet if 30 Short shorten length lengthen  
*Sonnets...Music* a separate title within *The Passionate Pilgrim*; may indicate that these poems were intended for singing  
 15 authorship unknown 1 lording lord 2 master tutor 5 doubtful of uncertain origin 7 spite vexation, source of grief 8 silly foolish/helpless 9 mickle great 10 nothing...gain no means could be employed to enjoy both of them 11 wounded with disdain rejected 13 art scholarship 15 lullaby goodnight 16 by Shakespeare – Dumaine's poem to Katharine in *Love's Labour's Lost* (Act 4 scene 3); also printed, with slight variations, in *England's Helicon* (1600)  
 3 passing surpassingly, exceedingly

Playing in the wanton air.  
 5 Through the velvet leaves the wind  
 All unseen 'gan passage find,  
 That the lover, sick to death,  
 Wished himself the heavens' breath.  
 'Air,' quoth he, 'thy cheeks may blow:  
 10 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.  
 15 Thou for whom Jove would swear  
 Juno but an Ethiop were,  
 And deny himself for Jove,  
 Turning mortal for thy love.'

[17]

My flocks feed not, my ewes breed not,  
 My rams speed not, all is amiss:  
 Love is dying, faith's defying,  
 Heart's denying, causer of this.  
 5 All my merry jigs are quite forgot,  
 All my lady's love is lost, God wot.  
 Where her faith was firmly fixed in love,  
 There a 'nay' is placed without remove.  
 One silly cross wrought all my loss,  
 10 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:  
 15 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 curtal dog that wont to have played,  
 20 Plays not at all, but seems afraid —  
 With sighs so deep procures to weep,  
 In howling wise, to see my doleful plight.  
 How sighs resound through heartless ground,  
 Like a thousand vanquished men in bloody fight.

25 Clear wells spring not, sweet birds sing not,  
 Green plants bring not forth their dye,  
 Herds stand weeping, flocks all sleeping,  
 Nymphs back peeping fearfully.  
 All our pleasure known to us poor swains,  
 30 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 love, thy like ne'er was  
 For a sweet content, the cause of all my woe.  
 35 Poor Corydon must live alone:

Other help for him I see that there is none.

[18]

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

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

And to her will frame all thy ways:  
 Spare not to spend, and chiefly there  
 15 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 assurèd trust  
 20 And in thy suit be humble true,  
 Unless thy lady prove unjust  
 Press never thou to choose anew:  
 When time shall serve, be thou not slack  
 To proffer, though she put thee back.

25 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,  
 30 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:  
 35 'Had women been so strong as men,  
 In faith, you had not had it then.'

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

Think women still to strive with men,

4 wanton playful/ascivious 5 leaves petals (with labial suggestion) 7 That so that sick to death made ill from longing (death possibly plays on sense of 'orgasm') 9 Air plays on sense of 'musical melody' 12 pluck... thorn plays on sense of 'take your virginity' 13 unmeet unfitting, unsuitable 14 sweet i.e. flower 15 Jove supreme Roman god 16 Juno Jove's wife Ethiopie Ethiopian (i.e. dark-complexioned, thought to be unattractive) 17 deny... Jove deny that he was Jove

17 authorship uncertain – possibly by Richard Barnfield; also printed in Thomas Weelkes' *Madrigals* (1597) and in *England's Helicon* (1600) 2 speed flourish 3 defying doubting 4 Heart's denying her refusal to love me (is the) 6 wot knows 8 without remove irremovably 9 silly trivial/foolish cross mistake/misfortune 14 in thrall enslaved 16 speeding fortune fraughted with gall laden with bitterness 17 no deal not at all 18 wether castrated ram knell i.e. like a funeral bell 19 curtal with a docked tail wont was accustomed 21 procures manages 22 wise manner 23 heartless ground the desolate landscape 26 dye colour 29 swains rustics 35 Corydon in Virgil's second Eclogue, the name of a shepherd abandoned by his lover 18 authorship uncertain 2 stalled brought to a halt/confined deer puns on 'dear' strike may play on sense of 'have sex with' 3 things worthy blame i.e. the blameworthy passions 4 fancy love/infatuation partial might the power of (amorous) inclination 6 neither... unwed not young and still unmarried (i.e. pick someone experienced) 8 filed polished 9 subtle practice crafty play 10 find a halt spot a limp, i.e. it takes one to know one 12 set... sale list all her good points (as if you were a salesman) 14 spend money on gifts/words of love 15 desert merit, deserving 16 ringing proclaiming itself/jingling coins 18 golden bullet eloquence/money 21 unjust unfaithful 22 Press strive, be eager 23 slack remiss (plays on the phallic sense of 'flaccid, impotent') 24 put thee back refuse you 26 ere before 28 dissembled disguised 30 put away rejected 32 ban curse brawl shout 39 toys whims, fancies 40 cock plays on sense of 'penis' treads has sex with (used of the male bird) 42 naught plays on sense of 'vagina' 43 Think... saint believe it, women always strive to outdo men in sin rather than virtue

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

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

[19]

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

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

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

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

## LOVE'S ANSWER

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

[20]

As it fell upon a day  
 In the merry month of May,  
 Sitting in a pleasant shade  
 Which a grove of myrtles made,  
 5 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,  
 10 Leaned 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:  
 15 That to hear her so complain,  
 Scarce I could from tears refrain,  
 For her griefs so lively shown  
 Made me think upon mine own.  
 Ah, thought I, thou mourn'st in vain,

20 None takes pity on thy pain:  
 Senseless trees they cannot hear thee,  
 Ruthless bears they will not cheer thee,  
 King Pandion he is dead,  
 All thy friends are lapped in lead,  
 25 All thy fellow birds do sing,  
 Careless of thy sorrowing.  
 Whilst as fickle Fortune smiled,  
 Thou and I were both beguiled.  
 Every one that flatters thee  
 30 Is no friend in misery.  
 Words are easy like the wind,  
 Faithful friends are hard to find:  
 Every man will be thy friend  
 Whilst thou hast wherewith to spend,  
 35 But if store of crowns be scant,  
 No man will supply thy want.  
 If that one be prodigal,  
 Bountiful they will him call,  
 And with such-like flattering,  
 40 'Pity but he were a king.'  
 If he be addict to vice,  
 Quickly him they will entice.  
 If to women he be bent,  
 They have at commandment.  
 45 But if Fortune once do frown,  
 Then farewell his great renown:  
 They that fawned on him before  
 Use his company no more.  
 He that is thy friend indeed,  
 50 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.  
 55 These are certain signs to know  
 Faithful friend from flatt'ring foe.

## Textual Notes

## THE PASSIONATE PILGRIM

O1 = First Octavo text of 1598/99

O2 = Second Octavo text of 1599

O3 = Third Octavo text of 1612

Ed = a correction introduced by a later editor

EH = *England's Helicon* (1600)Griffin = Bartholomew Griffin's *Fidessa* (1596)LLL = *Love's Labour's Lost* (1597/1623)

MS = manuscript copy/copies held in Folger Library

Weelkes = Thomas Weelkes, *Madrigals to 3, 4, 5, and 6 voices* (1597)*The only surviving copy of O1 is a fragment containing poems 1–5, 16–18; the remaining poems are edited from O2*

1.11 habit's in = O1. O2 = habite is

3.11 Exhal'st = LLL (Exhalst). O1 = Exhalt, O2 = Exhale

4.10 her = O2. O1 = his

45 There i.e. in women 46 attaint spoil, make ugly 49 soft hush 51 stick hesitate round hit soundly 54 bewrayed revealed, given away

19 Sir Hugh Evans sings parts of this in *The Merry Wives of Windsor* (Act 3 scene 1); in *England's Helicon* (1600) it is attributed to Christopher Marlowe 2 prove try out 8 madrigals part-songs for several voices; often they had pastoral associations 11 kirtle skirt 12 myrtle evergreen shrub sacred to Venus, hence symbolic of love 17 LOVE'S ANSWER this is the first stanza of 'The Nymph's Reply', usually attributed to Sir Walter Raleigh20 by Richard Barnfield; it first appeared in *Poems in Diverse Humours* (1598); a shorter version was printed in *England's Helicon* (1600) 4 myrtles evergreen shrubs or small trees 7 moan lament, sadness 10 Leaned . . . thorn in order to stay awake and sing of her sorrows all night, the nightingale supposedly rested her breast upon a sharp thorn (though the poem takes place in the day) 14 Tereu Philomel was raped by her brother-in-law, Tereus, and then metamorphosed into a nightingale 15 complain lament, express sorrow 17 lively vividly 23 King Pandion Philomel's father 24 lapped in lead buried in lead coffins 28 beguiled deceived 35 crowns gold coins 36 want lack/need 37 prodigal lavish, extravagant 40 'Pity . . . king' what a pity he is not a king 43 bent inclined 44 at commandment (women) at their disposal 52 wake cannot sleep

6 POEMS AND SONNETS • TEXTUAL NOTES

7.10 **whereof** = O2. O3 = thereof **11 midst** = O3. O2 = mids

10.1 **faded** *spelled* vaded *in* O2 **8 left'st** = Ed. O2 = lefts

11.1 **Adonis** = O2. Griffin = yong *Adonis* **3 god** = O2/O3. MS = great **4 she fell** = O2/O3. Griffin = so fell she **5 warlike** = O2/O3. Griffin = wanton

13.2 **fadeth** *spelled* vadeth *in* O (*also subsequently*)

14.3 **care** = O2. O3 = eare **14 the watch** = O2. Ed = them watch **27 a moon** = Ed. O2/O3 = an houre

16.12 **thorn** = EH. O1 = throne

17.27 **stand** = Weelkes/EH. O1 = stands **28 back peeping** = EH. O1 = blacke peeping; Weelkes = back creping **34 woe** = O1. EH = moane

19.1 **Live** = O2. EH = Come live