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THE WORKS
OF
SHAKESPEARE

SONNETS

EDITED BY
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INTRODUCTION

According to the Stationers' Registers, a license to print a book called Shakespeare's Sonnets was granted to Thomas Thorpe on the 20th of May, 1609. It appeared with the following title-page: Shake-speares | Sonnets | Never before Imprinted. | At London | by G. Eld for T. T. and are | to be solde by William Apsley. | 1609. Some copies instead of "William Apsley" have "John Wright, dwelling | at Christ Church gate," an indication that these two publishers shared in the venture. The publication cannot have been long delayed, for Edward Alleyn, the actor, bought a copy (for 5d.) in June. The words "never before imprinted" are not strictly accurate, as two of the sonnets, cxxxviii. and cxliv., had already appeared in The Passionate Pilgrim (1599).

The book seems to have been issued without Shakespeare's knowledge, certainly without his supervision; misprints are unusually frequent; the punctuation often neglects both sense and rhythm; and there are other errors of more consequence which no author or competent reader could have overlooked. It did not reach a second edition; but in 1640, 146 of the sonnets were reprinted by John Benson in a volume containing also The Passionate Pilgrim, and other poems.

The license was obtained in the previous year:—

1639

4° Novembris 1639 . . . eodem die.
John Benson Entred for his Copie vnder the hands of doctor Wykes and Master Fetherston warden An Ad- dicion of some excellent Poems to Shakespeares Poems by other gentlemen. viz\. His mistris drawne. and her mind by Beniamin: Johnson. An epistle to Beniamin Johnson by Francis Beaumont. His Mistris shade. by R: Herrick. &c. . . . vjd.
This appeared next year with a portrait of Shakespeare and a preface by Benson. The title-page is: Poems | written | by | Wil. Shake-speare. | Gent. | [Printer’s device] Printed at London by Tho. Cotes, and are | to be sold by John Benson, dwelling in | St. Dunstans Church-yard. 1640. | and the preface:

To the Reader.

I Here presume (under favour) to present to your view some excellent and sweetely composed Poems, of Master William Shakespeare, Which in themselves appeare of the same purity, the Authour himselfe then living avouched; they had not the fortune by reason of their Infancie in his death, to have the due accomodatiō of proportionable glory, with the rest of his everliving Workes, yet the lines of themselves will afford you a more authentick approbation than my assurance any way can, to invite your allowance, in your perusall you shall finde them SEREN, cleere and eligantly plaine, such gentle straines as shall recreate and not perplex your braine, no intricate or cloudy stuffe to puzzell intellect, but perfect eloquence; such as will raise your admiration to his praise: this assurance I know will not differ from your acknowledge-ment. And certain I am, my opinion will be seconded by the sufficiency of these ensuing Lines; I have beene somewhat solicitus to bring this forth to the perfect view of all men; and in so doing, glad to be serviceable for the continuance of glory to the deserved Author in these his Poems.

I. B. [i.e. John Benson].

This book was reprinted “as near the original as modern type will permit” by Mr. A. R. Smith in 1885. It contains the sonnets (except eight, viz. xviii., xix., xliii., lvi., lxxv., lxxvi., xcvi., and cxxvi.), The Lover’s Complaint, the poems in a late edition of The Passionate Pilgrim, and certain others by various authors. The sonnets do not follow exactly the order in Thorpe’s edition, thus no. lxvii. is placed first; they appear singly or in groups of from two to five, and each sonnet or group has a separate heading, e.g. “A dutiful Message,” “A Lover’s excuse for his long absence.” They were evidently regarded as love poems, and in some cases, but not in all, pronouns indicating that a man was addressed
are changed to feminine forms. Poems from *The Passionate Pilgrim* are interspersed singly or in groups among the sonnets. As to the text, the spelling is more modern than that of Thorpe and many of his misprints are corrected, but the book has *errata* of its own. That the sonnets circulated in MS. before publication, may be inferred from Meres's allusion in 1598 to Shakespeare's sugared sonnets among his private friends, and in the following year two of them appeared in *The Passionate Pilgrim*. Some of these sonnets were copied into MS. books, and Sonnets ii., viii., xxxii., xlvii., lxxi., and parts of i., ii., and liv. are known to be still in existence in such collections. The earliest of these, and most interesting (1610 or later), Sonnet viii., is in the British Museum (Add. MSS. 15,226, f. 4 b) and has been published in Halliwell's Shakespeare and in *The Shakspere Allusion Book*. It has been conjectured that Benson was indebted for his text to a MS. different from that used by Thorpe. In doubting whether he depended on Thorpe's printed volume, Sir Sidney Lee points out that "the word 'sonnets,' which loomed so large in Thorpe's edition, finds no place in Benson's. In the title-pages, in the head-lines, and in the publisher's 'Advertisement,' Benson calls the contents 'poems' or 'lines.' He avows no knowledge of 'Shakespeare's Sonnets'. Thorpe's dedication to Mr. W. H. is ignored. The order in which Thorpe printed the sonnets is disregarded. Benson presents his 'poems' in a wholly different sequence, and denies them unity of meaning. He offers them to his readers as a series of detached compositions. At times he runs more than one together without break. But on each detachment he bestows an independent descriptive heading. The variations from Thorpe's text, though not for the most part of great importance, are numerous. The separate titles given by Benson to the detached sonnets represent all the poems save three or four to be addressed to a woman. . . . In Sonnet civ. 1, Benson reads 'faire love' instead of Thorpe's 'faire friend,' and in cviii. 5, 'sweet love' for Thorpe's 'sweet boy.' . . . Sonnets cxxxviii. and cxliv. which take the thirty-first and thirty-second places ignore Thorpe's text, and follow that of Jaggard's *Passionate Pilgrim*
(1599 or 1612). The omission of eight sonnets tells the same tale. . . . It is difficult to account for the exclusion of these . . . except on the assumption that Benson's compiler had not discovered them."

This view of the case could not be better or more clearly expressed, yet I venture to think that Benson had no other materials than those furnished by Thorpe and Jaggard. He must have used an edition of The Passionate Pilgrim later than 1599, for he prints Heywood's Epistles of Paris to Helen and Helen to Paris, which Jaggard added to his third edition of 1612, or possibly to his second, but of it nothing is known. A man who labelled sonnets addressed to a man as if they were addressed to a woman, and changed the words "friend" and "boy" and the gender of certain pronouns to agree with his labels, and who yet left unaltered other sonnets equally significant, e.g. ix. and xx., is not too scrupulous or careful to omit eight altogether. A thief leaves behind what he has not noticed as surely as if it had been too heavy or too hot. Benson agrees with Thorpe in including A Lover's Complaint. His change of title corresponds to the change of contents, and the word sonnet was in his time no longer used loosely to denote any short poem, and had never been used of such poems as Heywood's Epistles: Thorpe's dedication was likewise no longer suitable. It is not more wonderful that in the case of Sonnets cxxxviii. and cxliv. he ignored Thorpe's text and followed Jaggard's than if he had done the opposite. He could not have followed both and his instinct may have led him to the worse. It is useless to speculate on the motives of a man who printed as part of Shakespeare's works three poems on his death. The deviation from Thorpe's order is more apparent than real. Many of the sonnets printed with separate titles follow Thorpe's order, e.g. cxx., cxxi., cxxii., cxxiii., cxxiv., cxxv., and the sonnets printed in groups invariably do so. Occasionally a sonnet is omitted to appear elsewhere with a separate heading, but within the groups a later never precedes an earlier, e.g.: lx., lxiii., lxiv., lxv., lxvi.; viii., ix., x., xi., xii.; lxxxviii., lxxxix., xc., xci. followed by xcii., xciii., xciv., xcv.; lxvii., lxviii., lxix.; xiii., xiv., xv.; iv., v., vi.; xxvii., xxviii., xxix.; xxx., xxxi., xxxii.
Moreover, existing MSS. of the sonnets contain readings which resemble Jaggard's and differ from Benson's in this respect, *viz.* that they are changes of word or phrase which, however slightly, modify the sense, and do not seem to have been made for a purpose, while Benson's variants are modernisations or corrections of spelling or else such changes of gender as support the impression that the sonnets in which the changes occur are addressed to a woman.

On the other hand, mistakes affecting the sense and eccentricities of spelling in which Benson and Thorpe agree, are too many to be attributed to chance. One blind beast may avoid the hole into which another blind beast has fallen, but it cannot fall into the same hole unless it is going over the same ground. If Benson had not Thorpe's text he must have had Thorpe's MS.; the days of *facsimiles* were not yet. But even the possession of the MS. would not explain the agreement in Ixix. 3. Sir Sidney Lee is of opinion that Thorpe's printer "followed the manuscript with ignorant fidelity," and he gives thirty-eight misprints "of which at least thirty play havoc with the sense." Of these thirty-eight, twenty-four are repeated by Benson, four occur in the omitted sonnets, two were already corrected in P.P., and the remainder are words obviously wrong and easily emended, *viz.*, *wit* . . . *wih* for *with* . . . *wit* (the "h" misplaced); *nor* for *not* ; *rn'wd* for *ruin'd* ; *dispode* for *dispos'd* ; *stal* for *shall* ; *bitter* for *better* ; *sugiest* for *suggest* ; *eye* for *eyes* riming with *lies*. Though these corrections were made, the punctuation was left unchanged, and many old spellings were left unmodernized. In fact Benson treated Thorpe's *Sonnets* as he treated Jaggard's *Passionate Pilgrim*, altering both the arrangement and the spelling. There are ten differences of spelling in Thorpe's reprint of Jaggard's first two sonnets (ed. 1599), and according to the Cambridge Shakespeare, only one of these was altered in ed. 1612. How closely Benson followed Thorpe may be seen from the following examples:—

i. 12. And tender *chorle* makst wast in niggarding.

xxxii. 2. When that *chorle* death my bones with dust shall cover.

Ixix. 11. Then *churls* their thoughts (although their eies
were kind), (three spellings of *churl* in which Q and ed. 1640 agree).


xii. 4. And sable curls or siluer'd ore with white. (for *all*).

xvii. 12. And stretched *miter* of an Antique song. So ed. 1640 even to the capital A.

xxvi. 12. To show me worthy of *their* sweet respect. (for *thy*). This serious mistake occurs fifteen times in Q, viz. xxvi. 12; xxvii. 10; xxxv. 8 (twice); xxxvii. 7; xliii. 11; xlv. 12; xlvi. 3, 8, 13, 14; lxix. 5; lxx. 6; cxxviii. 11, 14. Ben-son repeats it fourteen times (he omits the forty-third sonnet), and a similar mistake, viz. *there* for *thee* in xxxi. 8.

xxviii. 12. When sparkling stars twire not thou *gul' st th' eaven* (Q, *gul' st th' eaven*, ed. 1640, for *gild'est th' eaven*, or *gild' st the even*. (Here the corruption affects both sense and metre.)

xxviii. 14. And night doth nightly make greefes length seem stronger. (for *strength*).

xxxix. 12. Which time and thoughts so sweetly dost deceiue. (for *doth*).

xliv. 13. Receiuing *naughts* by elements so *sloe*. (for *naught . . . slow*).

xlvii. 10. Thy selfe away, *are* present still with me. (for *art*).

lxiii. 1. With times iniurious hand *crhusht* and *ore-worne*. (for *crush'd* or *crusht* . . . *o'er-worn*).

lxv. 12. Or who his spoile or *beautie* can forbid? (for *of*).

lxix. 3. All toungs (the voice of soules) give thee that *end*. (for *due*, the letters are reversed and the "u" inverted).

lxxvii. 10. Commit to these waste *blacks*, and thou shalt finde. (for *blanks*).

xcv. 12. And all things *turnes* to faire that eies can see! (for *turn*).

xcix. 9. *Our* blushing shame, an other white dispaire. (for *One*).

c. 14. So thou *preuenst* his sieth; and crooked knife. (for *prevent'st* or *prevents*).
cii. 8. And stops his pipe in growth of riper daies. (for her).
cvi. 12. They had not still enough your worth to sing. (for skill).
cviii. 3. What's new to speake, what now to register. (for new).
cxi. 8. Pitty me then, and wish I were renu'de (for re-
new'd).
cxii. 14. That all the world besides me thinkes y'are dead (for methinks are [or they're]).
cxiii. 6. Of bird, of flowre, or shape which it doth lack. (for latch).
cxxvii. 9. Therefore my Mistersse eyes are Raven blacke. (for brows).
cxxix. 9. Made in pursut and in possession so. (for Mad).
cxxix. A blisse in profe and proud and very wo. (for prov'd a).
cxxxii. 9. As those two morning eyes become thy face (for mourning).
cxlvi. 1, 2. Poore soule the center of my sinfull earth,
My sinfull earth these rebbel powres that thee
array.
(Again both sense and metre are spoilt.)
clii. 13. For I have sworne thee faire: more perjurde eye: (for I).

Besides such examples as these, Benson's text usually
agrees with Q in passages where the punctuation spoils the
sense, e.g.:—
cxviii. 10. The ills that were, not grew to faults assured
(for were not,).
cxxv. 7. For compound sweet; Forgoing simple sauor.
(for sweet forgoing).
cxxix. 10. Had, having, and in quest, to have extreame (for
quest to have,);
and in the use or misuse of capitals, parentheses, and
hyphens, e.g.:—
lxvi. 10-12. And Folly (Doctor-like) controuling skill
And simple-Truth miscalde Simplicitie
And captiue-good attending Captaine ill.
Again, Q uses both capitals and italics in the following cases: Rose (i. 8); Audit (iv. 12); Hews (xx. 7); Adonis . . . Hellens . . . Grecian (liv. 5, 7, 8); Statues . . . Mars (lv. 5, 7); Intrim (lvi. 9); Alien (lxxvili. 3); Eaues [Eve's] (xciii. 13); Saturne (xcvili. 4); Satire (c. 11); Philomell (clii. 7); Autumnne (civ. 5); Absisme (cxxii. 9); Alcumie (cxiv. 4); Syren (cxix. 1); Hereticke (cxxiv. 9); Informer (cxxv. 13); Audite . . . Quietus (cxxxvi. 13, 14); Will (cxxxv. 1, 2, 11, 12, 14; cxxxvi. 2, 5, 14, and cxliii. 13 [eleven times]); Cupid, Dyans, Cupid (cliii. 1, 2, 14).

Mr. Wyndham indeed points out that every word so printed (excepting Rose, Hews, Informer, and the Wills) is either a proper name, or else of Greek or Latin extraction, adding that "these words, if other than proper names, were so printed then, as French words are so printed now, viz. because they were but partially incorporated into the English language." A student of English might object that some of these words were already naturalised, but, of course, Thorpe or his printer may have thought otherwise. However, the important point is that Thorpe is inconsistent in his treatment of such words. He deals with them as Caliban with his crabs, "Lets twenty pass and stones the twenty-first." Thus "alchemy," "audit," and "autumn" occur in Q without as well as with italics; "Phoenix," a proper name, has none; neither has "pyramids," yet this, as a matter of fact, not of conjecture, was incompletely naturalised, for "pyramis" as a singular, and "pyramises" and "pyramides" as plurals are found in the First Folio, a dozen years later than Thorpe's Sonnets. Since, then, Thorpe is somewhat capricious in his choice of thirty-six words for capital letters and italics, and since Benson prints thirty-three of these words in the same way, the three exceptions occurring in sonnets which he omitted altogether, it seems reasonable to conclude that he had Thorpe's text before him. Lastly, it is possible that Sir Sidney Lee may be mistaken in his interpretation of what Benson says of the poems in his preface, viz. "Which in themselves appeare of the same purity, the Author then living avouchd," when he writes that it "implies that the sonnets and poems in his collection were not among those which he knew Shakespeare to have 'avouched'
(i.e. publicly acknowledged) in his lifetime.” I think it may imply that Benson knew and used Thorpe’s book, that he supposed it to have Shakespeare’s authority, and that he claimed for his own that it was of the same purity, i.e. as free from corruptions of the text, as the books published in the poet’s lifetime. The phrase “then living” seems to mean “living at the time of publication.” It should not be forgotten that Benson’s address “To the Reader” does not apply to the Sonnets only but to his whole book containing The Passionate Pilgrim, not in a separate compartment but intermingled with the sonnets, and no one disputes his debt to Jaggard. Of course, strictly speaking, we cannot say that Shakespeare “avouched” anything except Venus and Adonis, Lucrece, and perhaps The Phoenix.

Benson’s edition is obviously of no value to a textual critic in cases of real difficulty, yet the importance of ascertaining its origin is considerable. If it could be proved to have independent MS. authority some readers would feel bound to accept its testimony as to the sex of the person addressed, and Coleridge would be no longer alone in his suggestion that the real object of the Sonnets may have been a Laura or a Leonora and the evidences to the contrary “a purposed blind.”

We can to some extent measure the results of a whole-hearted belief in the authenticity of Benson’s text by considering its effect in postponing the birth of theories as to the story of the Sonnets. These did not arise till the rediscovery of the older printed text in copies of Thorpe’s and Lintott’s editions. Lintott in 1709 reprinted Thorpe’s edition in the second volume of a collection of Shakespeare’s minor works, with the title:—

“A Collection of Poems in Two Volumes; Being all the Miscellanie of Mr. William Shakespeare, which were Published by himself in the Year 1609, and now correctly printed from those Editions. The First Volume contains, I. Venus and Adonis; II. The Rape of Lucrece; III. The Passionate Pilgrim; IV. Some Sonnets set to sundry Notes of Music. The Second Volume contains One Hundred and Fifty Four Sonnets, all of them in Praise of his Mistress; II. A Lover’s
Complaint of his Angry Mistress. LONDON: Printed for Bernard Lintott, at the Cross-keys, between the Two Temple-Gates in Fleet-street."

Though he publishes Thorpe's text, Lintott repeats Benson's blunders in claiming for it Shakespeare's authority—quod latet in "then living avouched," patet in "Published by himself"—and in asserting that the person addressed was a woman. He seems even to go a step further and identify the Lady of the Sonnets with the speaker in A Lover's Complaint.

This edition is of no critical value, but a copy of it corrected for the press by Capell in 1766 has furnished the readings cited by the Cambridge Editors over the title "Capell MS."

The standard text for the greater part of the eighteenth century was Benson's. It is the text adopted by Gildon in 1710, and by Sewell in his two editions, 1725 and 1728, and even by Ewing in 1771 and by Evans in 1775, though in the meantime Steevens had reprinted Thorpe's.

II. THE SOUTHAMPTON THEORY

In 1766 Steevens reprinted Thorpe's text as a supplement to his Twenty Plays (the quartos published in Shakespeare's lifetime) without comment; but when Malone's edition of the complete works appeared in 1778, he was able to cite Steevens, Farmer, and Tyrwhitt as concurring in his own opinion that the person addressed was a man. "To this person," he says, "whoever he was, one hundred and twenty [126] of the following poems are addressed; the remaining twenty-eight are addressed to a lady." The series of attempts to reveal his identity began inauspiciously. Farmer guessed that he was William Harte, Shakespeare's nephew, who was shown by the Stratford register to have been baptized on the 28th of August, 1600, and therefore probably not born when the first two sonnets were published; and Tyrwhitt that he was a William Hughes [see xx. 7], a person as nebulous

As Stephen Sly and old John Naps of Greece . . .
Which never were nor no man ever saw,

though some have seen in him a friend of Chapman's.
INTRODUCTION

Obvious as it seems to us, Malone's belief that Shakespeare's friend was a man was disputed by George Chalmers in his Apology for the Believers in the Shakespeare Papers [Ireland's forgeries], 1797. He thought the Sonnets were addressed to Queen Elizabeth, and it is perhaps for this reason that Nathan Drake writing in 1817 (Shakspeare and His Times), thinks it necessary to quote the whole of the 67th sonnet and parts of seven others "to prove that Shakespeare's object was a male friend." Drake thought this friend was Lord Southampton, "the munificent patron of Shakspeare, the noble, the elegant, the brave, the protector of literature and the theme of many a song. . . . Perhaps one of the most striking proofs of this position, is the hitherto unnoticed fact, that the language of the Dedication to the Rape of Lucrece, and that of part of the 26th sonnet, are almost precisely the same . . . in his prose as in his verse our author uses the same amatory language." In support of this he cites lines from the 110th sonnet; the 101st, he says, is clearly addressed to Southampton, and if this, then the rest, see sonnet lxxvi.,

Why write I still all one, ever the same . . .
That every word doth almost tell my name;

and cv.:

. . . all alike my songs and praises be
To one, of one, still such and ever so.

Drake anticipates the objection that from 1594 to 1599 Southampton was in love with Elizabeth Vernon and therefore needed no arguments in favour of marriage, by two conjectures: "In the 1st place, we have only to recollect that His Lordship's attachment to his mistress met with the most decided and relentless opposition from the Queen, and there is every reason to infer from the voluntary absences of the Earl in the years 1597 and 1598, and the extreme distress of his mistress on these occasions, that the connection had been twice given up, on his part, in deference to the will of his capricious sovereign." Secondly, "we also know, that the Earl was very indignant at the interference of the Queen . . . and if, in conformity with the constitutional irritability of his temper, and the natural impulse of passion on such a subject, we
merely admit, his having declared what every lover would be
tempted to utter on the occasion, that if he could not marry the
object of his choice, he would die single, a complete key will be
given to what has hitherto proved inexplicable.”

Drake thinks the first seventeen sonnets were written from
1594 to 1598, when the Earl’s determination to marry in spite
of the Queen rendered further expostulation unnecessary, and
that a fear of the Queen’s displeasure prevented Jaggard from
publishing. As for the remainder of the Sonnets as far as the
127th, they “appear to have been written at various periods
anterior to 1609.” A third conjecture is added and is in-
deed necessary, to explain why, if the Sonnets were written at
various times between the years 1594 and 1609, in the 126th,
the last addressed to his patron, he terms him “my lovely
boy,” at the age of 36. “The mystery arising from the use
of juvenile epithets, he completely clears up in his 108th
sonnet, where he says that having exhausted every figure to
express his patron’s merit and his own affection, he is com-
pelled to say the same things over again; that he is deter-
mined to consider him as young as when he first hallowed his
fair name; that friendship, in fact, weighs not the advance of
life, but adheres to its first conception, when youth and beauty
clothed the object of its regard.”

Mr. Gerald Massey dispenses with the necessity for Drake’s
conjectures by laying on particular words and phrases as much
weight as they will bear and more. See his Secret Drama
of Shakspeare’s Sonnets, 1888, a recasting of his Shakspeare’s
Sonnets Revealed, 1866, 2nd ed. with additions, 1872.

I can give little more than his conclusions; the work must
be read in its entirety to be adequately appreciated. The
words “pupil pen” (xvi.) taken in connection with “To
witness duty not to show my wit” (xxvi.), show that Shake-
speare had published nothing when they were written, i.e.
before 1593. The “star that guides my moving” is perhaps
an allusion to the “Venus (then in hand) as the planet under
which the first work was to be brought to birth.” Meanwhile
he asks his patron to accept these Sonnets in manuscript “to
witness duty” privately, not “to show his wit” in public.
These Sonnets (i.-xxvi.) not being printed are “dumb pre-
sagers” of what he said publicly in the dedication of 1593-1594. In Sonnet liii.,

Describe Adonis and the counterfeit
Is poorly imitated after you,

“we have Shakspeare’s word for it . . . that he has made
or is then making the picture of Adonis as the likeness of his
friend.” He proves it by introducing Adonis in company with
Helen once more to violate the Classical Unities (the italics
are mine). “Here then we find in the Sonnets an earlier form
of the Venus and Adonis.”

A still earlier date may be obtained by applying to
Shakespeare Nash’s attack on the half-educated writers of
his time. “He refers to a play-wright, and sneers at his
‘Country grammar knowledge’.” “This Player-poet aimed
at by Nash is as certainly Shakspeare as is the ‘Shakescene’
denounced later by Greene. . . . Therefore the earliest
Sonnets may have been begun in 1590.”

Moreover, “Southampton was in truth the ‘Child of State’
[Sonnet cxxiv., where however the expression refers to Shake-
speare’s love rather than its object] under the special protection
of the Queen”; and an attempt was made by Sir Fulke
Greville and others to have him installed as royal favourite
instead of Essex. To this rivalry Shakespeare refers in
xx. 7, “A man in hew all Hewes in his controwling.” Here
Hewes means “Ewes,” for Ewe was a title of Essex.

The Earldom was that of Essex and Ewe. So Peele in
his Polyhymnia in describing the Earl of Essex and speaking
of his appearance,

That from his armour borrowed such a light
As boughs of yew (= Ewe) receive from shady stream,

was punning in precisely the same way that Shakespeare does
on the same name of the same person, only with him it is
Yew = Ewe, whereas in the Sonnet it is Hew = Ewe.

Massey finds in Sonnets i., x., xiii. allusions to the death
of the Earl’s father, especially in xiii.,

Dear, my Love, you know
You had a father, let your son say so.

So the Countess in All’s Well that Ends Well (I. i. 19) says,
"This young gentleman had a father,—O that 'had'! how sad a passage 'tis!" So too we read in Sonnet iii., "Thou art thy mother's glass." Southampton's father died in 1581 when the boy was not quite eight years old, and four years after, his elder brother died leaving him sole heir and representative. Thus when Shakespeare reproaches him for "Seeking that beautious roof to ruinate" he was its sole prop and stay.

Massey concludes: "A few of the primary facts now substantiated are (1) That Henry Wriothesley was the fatherless young friend to whom Shakspeare addressed his first Sonnets. (2) That it was to him that the promise of a public dedication of his poems was privately made in Sonnet xxvi. (3) That he was the living original from whom the poet drew his portrait of Adonis as the Master-Mistress of his passion [love-poem]. (4) That he was the Poet's Favourite whose comely complexion Shakspeare celebrates as being more attractive in hue than that of the royal favourite Essex-and-Ewe. (5) That he was the man who encouraged Shakspeare to publish his poems, and the friend to whom the Sonnets were offered privately as 'the barren tender of a poet's debt'; and (6) That a mass of the Sonnets belong to the time of the early Plays, and therefore were written too soon for William Herbert to have been the friend addressed in them" (p. 57).

In the King's Shakspeare, 1904, the Southampton theory, which had fallen out of favour, was revived and restated by Mrs. C. C. Stopes, to whom all students must feel grateful for her labours in other and perhaps more fruitful fields of Shakespearean research.

Whatever discrepancies may be revealed by a minute inspection, the general impression produced by a first reading of the Sonnets (i.-cxxvi.) is that there is only one friend to whom Shakespeare writes and to whom all his songs and praises are addressed, that an estrangement followed his treachery, and that he was forgiven. It is required of a friend that a man be found faithful, but no reader of the plays from The Tempest to Cymbeline will doubt that in Shakespeare's opinion

The rarer action is
In virtue than in vengeance.

Moreover, the tone and language of many of the Sonnets are
such as to connect them with the dedications to Southampton of the earlier poems.

Such reasoning, however, ignores the conventions of the time when dedications and compliments in verse were no more to be depended on than epitaphs.

In the dedication to the first folio, Pembroke and his brother are described as an incomparable pair. Yet one of them, Philip, Earl of Montgomery, was a coward, who, when assaulted by an acquaintance, took care that nothing should be spilled but the reputation of a gentleman; and who was also "a common swearer and so illiterate that, if the report be true, he could scarce write his name."

Again, Herrick (wks. ed. Grosart, vol. i.) attributes the splendour of his poetry to "the most vertuous Misstresse Pot, who many times entertained him:"

When I through all my many Poems look,
And see your selfe to beautifie my Book,
Me thinks that onely lustre doth appeare
A light ful-filling all the Region here, etc."

This on page 165, but on page 173 he pays precisely the same compliment to the High and Noble Prince, George, Duke of Buckingham:—

Never my Book's perfection did appeare,
Till I had got the name of Villars here.
Now 'tis so full that when thereon I look,
I see a Cloud of Glory fills my Book, etc.,

an economy of eulogy that dispenses with even a change of rimes. That "the truest poetry is the most feigning," may be true of the Sonnets.

III. THE PEMBROKE THEORY

In 1838 Mr. C. A. Brown, accepting the conjecture, in which Boaden had been anticipated by Bright, that Mr. W. H. is William Herbert, Earl of Pembroke, and that the Sonnets are addressed to him, published his Shakespeare's Autobiographical Poems. In this the Sonnets are divided into six poems, each sonnet being a stanza, and each poem closing with an envoy, viz. (1) i.-xxvi. To his friend persuading him to marry; (2) xxvii.-lv. To his friend—who had robbed him of his
mistress—forgiving him; (3) lvi.-lxxvii. To his friend, complaining of his coldness and warning him of life’s decay; (4) To his friend, complaining that he prefers another poet’s praises, and reproving him for faults that may injure his character; (5) To his friend, excusing him for having been some time silent, and disclaiming the charge of inconstancy; (6) To his mistress, on her infidelity. The sixth poem belongs in time to the interval between the first and second, though it may have been written soon after the latter. The stanzas cxxxv., cxxxvi., cxlvi., cliii., cliv. are to be omitted as irrelevant.

Mr. Tyler, arguing in favour of the Earl of Pembroke, thinks that the indications of time in the Sonnets point to an acquaintance that began not later than the April of 1598. He takes the first 126 sonnets to be printed in the order of time. Now cxxxviii. and cxliv. were printed by Jaggard in 1599, and cxliv. refers to the same subject as xxxiii.-xxxv. written in the dawn of their friendship (see xxxiii. 11, “he was but one hour mine.”) Meres’s Palladis Tamia, Wit’s Treasury was published in the latter half of 1598 (registered 7th September), and it contains quotations from Horace and Ovid which Shakespeare imitated in his 55th sonnet, the seventh line of which, however, “Not Mars his sword nor war’s quick fire shall burn” follows in words and order the Latin of Meres’s praise (Mars, ferrum, flamma), and not either Ovid or Horace. The passage is as follows: “As Ovid saith of his work:—

Iamque opus exegi, quod nec Iovis ira, nec ignis,
Nec poterit ferrum, nec edax abolere vetustas.

And as Horace saith of his:—

Exegi monumentum aere perennius
Regalique situ pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, et fugit temporum:

so I say severally of Sir Philip Sidney’s, Spenser’s, Daniel’s, Drayton’s, Shakespeare’s, and Warner’s workes,

Non Iovis ira, imbres, Mars, ferrum, flamma, senectus,
Hoc opus unda, lues, turbo venena ruent.

Et quanquam ad pulcherrimum hoc opus evertendum, tres illi
Dii conspirabunt, Chronus, Vulcanus, et Pater ipse gentis,
"It may be reasonably inferred, therefore, that Sonnet liv. was written after the registration of Meres’s book," early in 1599 or late in the previous year. Again, c.-cxxvi. are a single poem, and cvii. refers to the rebellion of Essex in 1601, and in cxxiv. 14, we may recognise an ironical allusion to the popular regard for Essex after his execution as the “good Earl." But civ. gives three years as the period of their friendship, so reckoning back from the spring of 1601 we shall come to the spring of 1598.

Early in 1598 Lord Herbert was probably in London. In the previous year his father had reluctantly consented to his living in London [Sidney Papers, ii. 43], “yet not before the next Springe”; and his father and mother were urging him to marry the Earl of Oxford’s daughter, Bridget Vere. His mother may have suggested to Shakespeare the writing of the first seventeen sonnets. The words “You had a father; let your son say so” do not imply that the father of the person addressed is dead, the intention is to exhort to manly conduct, as in Merry Wives of Windsor, III. iv. 36: “She’s coming, to her coz: O boy thou hadst a father." Mr. Tyler does not notice the objections that Slender’s father was obviously dead at the time, for he is in a position to make settlements, and his uncle, not his father, is superintending the courtship; that Shakespeare attributes his friend’s reluctance to marriage to self-love rather than diffidence; and that the arguments he uses are curiously unsuitable to a case in which the marriage could only be a marriage in name for years, for Bridget Vere was just 13. This renders Mr. Tyler’s interpretation of xl, 8: “By wilful taste of what thyself refusest” almost absurd.

The difficult Sonnets cxxiv., cxxv. are explained as alluding to Essex, who though a rebel was called the “good Earl” by the populace after his death. The informer of cxxv. accuses Shakespeare of ratting from Southampton to join the Court party, and Shakespeare replies that he had never been intimate with Southampton or Essex. He had merely “borne the canopy” as in a public pageant “honouring the outward with his extern.” The eternity “which proves (so Q) more short
than waste or ruins," is the seven years which have elapsed since the dedication to the Lucrece with its "love without end."

Mr. Tyler accepts the identification of the "better spirit" with Chapman, a conjecture of Prof. Minto's who had written as follows in his Characteristics of English Poets: "Chapman was a man of overpowering enthusiasm, ever eager in magnifying poetry, and advancing fervent claims to supernatural inspiration. In 1594 he published a poem called 'The Shadow of Night,' which goes far to establish his identity with Shakespeare's rival. In the Dedication, after animadverting severely on vulgar searchers after knowledge, he exclaims—'Now what a supererogation in wit this is, to think Skill so mightily pierced with their loves that she should prostitutely show them her secrets, when she will scarcely be looked upon by others but with invocation, fasting, watching; yea, not without having drops of their soul like a heavenly familiar.' Here we have something like a profession of the familiar ghost that Shakespeare saucily laughs at. But Shakespeare's rival gets his intelligence by night: special stress is laid in the sonnet upon the aid of his compers by night, and his nightly familiar. Well, Chapman's poem is called 'The Shadow of Night,' and its purpose is to extol the wonderful powers of Night in imparting knowledge to her votaries. . . . As regards the other feature in the rival poet, the proud full sail of his great verse, that applies with almost too literal exactness to the Alexandrines of Chapman's Homer, part of which appeared in 1596; and as for its being bound for the prize of Shakespeare's patron, both Pembroke and Southampton were included in the list."

Mr. Tyler adds to this evidence Chapman's use of the word "hymn," and quotes Keats's sonnet on his translation of Homer.

Now it is indisputable that Chapman thought nobly of poetry and claimed, in metaphor, inspiration for his own. It may even be granted that "the proud full sail of his great verse," is not incredibly high praise for his translation of the Iliad, which delighted his contemporaries and opened a new world to Keats; but it is uncritical to select what supports a
theory and neglect all else. The praises of rival poets are described in the 82nd sonnet as “gross painting” and as “What strained touches rhetoric can lend.” This may be Shakespeare’s real opinion of their work, and the compliments of the 85th and 86th sonnets, ironical mockery. If “that able spirit” was Chapman it is not easy to believe that Shakespeare wrote in good faith of his “precious phrase by all the Muses filed” or of the “polish’d force of ” his “well refined pen.” There are fine passages, angels’ visits, in Chapman, but refined and polished are among the last epithets one could apply even to these. Again, Chapman nowhere claims intimacy with a familiar spirit. What he tells us in The Shadow of Night is that the true student is pale with thought, and spends in thinking the time that others spend in sleeping and eating. This he illustrates by the popular belief that the devil draws blood from a witch. “A coll, a kiss, a drop of blood” are his quit rent. It is no proof that Chapman was intimate with Herbert or Southampton in 1597, to say that he addressed sonnets to them appended to his Iliads of Homer in 1609-11. These sonnets are accompanied by a dozen others addressed to different people and did not appear at the earliest till 1609, for one of them is inscribed to Lord Salisbury as Lord Treasurer, and it was in May, 1609, that he was appointed. The tone of the sonnets is cold and impersonal, a circumstance that in no way supports the conclusion that Chapman had twelve years before written flattering and affectionate poems to either Southampton or Herbert. Nothing in his writings is in favour of the supposition that at any time he wrote such poems to anyone.

The word “hymn” was used of poems by Spenser, Drayton, and Barnes, as well as by Chapman. The references to Homer in Chapman, however inferior as poetry, may be compared to William Morris’s address to Chaucer. The ghost was probably the subject of some unrecorded conversation.

It would strengthen Mr. Tyler’s theory that Mr. W. H. was Pembroke if it could be shown that the dark lady of the later Sonnets was known to him. Mr. Tyler identifies her with Pembroke’s mistress, Mary Fitton, daughter of Sir Edward
Fitton, and Maid of Honour to Queen Elizabeth. She had a son who died soon after birth in 1601, and in the same year Herbert, who refused to marry her, was for a short time committed to the Fleet. To connect her with Shakespeare is more difficult, but William Kemp, a comic actor and dancer belonging to Shakespeare's Company, dedicated to her in 1600 his *Nine Dales Wonder*, an account of his dancing in nine days (not consecutive) from London to Norwich in 1599. In the dedication, her name is given as Anne, the name of her sister who was, however, not a Maid of Honour. Kemp had been commanded to act at Court with Shakespeare and others in 1594, and may afterwards have been Mary Fitton’s dancing-master; she led the dances at a masque in 1600. The tone of Kemp’s dedication has been supposed to indicate some want of dignity in his patroness, but it is respectful enough, and is in keeping with his own character as a professional buffoon.

Mr. Tyler supposes that Mary Fitton may have seen Shakespeare at Court and introduced herself; and that Biron’s description of Rosaline in *Love’s Labour’s Lost* (iv. iii. 221 seq.) may have been intended as a compliment to her. The lines were, in Spedding’s opinion, added when the play was presented before the Queen at Xmas, 1597. He also supposes that in her father’s correspondence with Sir Robert Cecil, there is evidence that Mary Fitton had been married in early youth, and that the marriage had afterwards been declared illegal and null and void, a very necessary supposition if she was the lady of the Sonnets, who appears to have been a married woman. But again there is no proof. The negative evidence that apparently the dark lady of the Sonnets did not reside with Shakespeare (Sonnet cxiv.), and that Mrs. Fitton, as one of the Queen’s Maids of Honour, could not have resided with Shakespeare, proves too much. Such reasoning would incalculably all the marriageable daughters of all the gentlemen of England. There is really no evidence whatever that Shakespeare was personally known to any of the Maids of Honour, and certainly Sir William Knollys, who wished to marry Mary Fitton both before and after her misfortune, and who was intrusted by the father with the disquieting privilege of
taking care of her at Court, was not aware that she had a
second lover. "The man off synne" whom he denounces is
indubitably Lord Herbert. It is not even certain that Mary
Fitton was dark. In the monument of her family at Gaws-
worth she is represented with black hair and dark complexion,
but in two portraits in the gallery at Arbury, she has fair hair
and grey eyes.

Mr. Tyler denies the authenticity of these portraits; 
Lady Newdigate (Gossip from a Muniment Room) attributes
the blackness of the hair in the monument to the dust and
grime of centuries. Whether Mary Fitton was black or fair
her supposed connection with Shakespeare is a guess arising
from her known relation to Lord Herbert. Lord Herbert's
supposed intimacy with Shakespeare is another guess equally
unproved, for it depends on the statement in Heminge and
Condell's dedication of the first folio that Lord Herbert
favoured Shakespeare and took pleasure in his plays, and this
statement is not confined to Lord Herbert but includes his
brother Philip. The folio is dedicated "To the most Noble
and Incomparable paire of Brethren, William Earl of Pem-
broke &c. . . . and Philip Earl of Montgomery &c.," and the
words on which the whole edifice is based are as follows: 
"But since your L.L. [Lordships] have been pleas'd to thinke
these trifles some-thing, heretofore; and have prosequuted
both them, and their Authour living, with so much favour:
we hope, that (they out-living him, and he not having the fate,
common with some, to be exequutor to his owne writings) you
will use the like indulgence toward them, you have done onto
their parent." That Pembroke liked Shakespeare's plays and
employed his Company to amuse his guests does not prove
that they were personal friends.

IV. OTHER THEORIES

Apart from conjectures that the Sonnets were not written
by Shakespeare but by some distinguished contemporary,
Raleigh, for instance, because he was lame, or Bacon as the
universal provider of his age, the various explanations of their
meaning may be roughly classified according as their inter-
preters regard them as fact, fiction, or allegory, and as printed by Thorpe in their true order or not.

In Prof. Dowden’s opinion they give a continuous story, true to facts, from i.-cxxvi.; though he does not attempt to trace a continuous sequence in cxxvi.-cliv. “The Sonnets,” he says, “may be divided at pleasure into many smaller groups, but I find it possible to go without interruption from i.-xxxii.; from xxxiii.-xlii.; from xliii.-lxxiv.; from lxxv.-xcvi.; from xcvi.-cxxx.; from c.-cxxvi. . . . Perhaps there is a break at lviii.” He was able to point out traces of connection and points of similarity or contrast in most of the Sonnets which an eye less keen would have overlooked, and which are at least consistent with his belief that the Sonnets are in their proper order. But though the attempts at rearrangement already made can hardly be called satisfactory, there are difficulties in the way of accepting his view.

The first nineteen Sonnets are indeed closely connected; they advise marriage and promise immortality, and the two subjects are dovetailed together thus: xv. is the first to say that Shakespeare is immortalising his friend in verse; xvi., a continuation of xv., reverts to the subject of marriage; xvii. includes both subjects; xviii. and xix. only immortalisation by verse.

But xix.-xxv. are hardly in sequence; xxii. in particular seems closely connected with xxiv. and xxiv. with xlvi. and xlvii.

Again, there are juxtapositions of sonnets suggesting the arrangement of an unskilful hand. xxvii. is evidently written during a journey, and may owe its position next xxvi. to a misunderstanding of the line, “Till whatsoever star that guides my moving,” as if it meant that the writer was about to travel.

So, xcvi. and xcvi. may have been brought together as dealing with an absence compared to winter, but the former deals with an absence in late summer, and the latter with an absence in spring; an actual winter lies between them.

Though there are traces in the Sonnets of a division into groups separated by envoys, yet there may be felt a difference of tone or change of atmosphere in successive sonnets within
the same group; but as such differences may not be felt equally by all readers I do not dwell on them.

There are, however, difficulties as regards matters of fact which cannot easily be accounted for by the repetitions of history and the vicissitudes of friendships. Forebodings of estrangement occur in xlviii., xlix., lxxv., lxxviii.-xci.; reproaches for misconduct in xxxiii.-xxxv., xl.-xlii., lvii.-lviii., lxi., xciv., xcvi.; praise of truth and constancy in liv., lxx., ci., cv.

Much may be conceded to the powers of repentance and forgiveness, but “the gods themselves cannot recal the past,” and if Shakespeare’s friend deserved the remonstrances of xl.-xlii. he did not deserve the praise of lxx.:

Thou hast pass’d by the ambush of young days
Either not assail’d or victor being charged;

and it is a strain on our credulity to represent him as still “Fair, kind, and true” in cv. There is no difficulty in believing that Shakespeare was not vindictive, but it is one thing to forgive an offence and another to deny that it has been committed. That the friend was assailed is clear from cxxxiii., cxxxiv., and cxliii.; and even if the sonnets following cxxvi. are, as Prof. Minto supposed, occasional and independent poems, there is ample evidence in the earlier sonnets to show that he was far from stainless.

Mr. Gerald Massey divides the Sonnets into Personal and Dramatic, and includes in the Dramatic all that seem to confess a relaxation of the strictest moral principles. In the personal Sonnets Shakespeare addresses Southampton. In the Dramatic, Southampton woos or reproaches Elizabeth Vernon, and she in turn soliloquises, or reproaches Lady Rich who had ex hypothesi attempted to beguile Southampton. The Sonnets succeeding cxxvi. are for the most part written for William Herbert, and deal in a spirit of mockery with his love for Lady Rich.

Here may be briefly mentioned the latest views of Sir Sidney Lee. Like Massey, he is partly a Southamptonite, but holds with Elze that the Sonnets on the subject of friendship are in the taste of the time, and that their contents are as conventional as their form; see his Introductions to Elizabethan
Sonnets, 1904, and to the Oxford Facsimile of Thorpe's edition, 1905, and his Life of William Shakespeare, new ed., 1915. The following extracts from The Life contain some of the most important of his conclusions:—

"It is usual to divide the Sonnets into two groups, and to represent that all those numbered i.-cxxvi. by Thorpe were addressed to a young man, and all those numbered cxxvii.-cliv. were addressed to a woman. This division cannot be literally justified. In the first group some eighty of the sonnets can be proved to be addressed to a man by the use of the masculine pronoun or some other unequivocal sign; but among the remaining forty there is no clear indication of the addressee's sex. Many of these forty are meditative soliloquies which address no person at all (cf. cv., cxvi., cxix., cxxi.). A few invoke abstractions like Death (lxvi.), or Time (cxxiii.), or 'benefit of ill' (cxix.). The twelve-lined poem (cxxvi.), the last of the first 'group,' does little more than sound a variation on the conventional poetic invocations of Cupid or Love personified as a boy who is warned that he must, in due course, succumb to Time's inexorable law of death. And there is no valid objection to the assumption that the poet inscribed the rest of these forty sonnets to a woman (cf. xxii., xlvi., xlvii.). Similarly, the sonnets in the second 'group' (cxxvii.-cliv.) have no uniform superscription. No. cxxviii. is an overstrained compliment on a lady playing on the virginals. No. cxxix. is a metaphysical disquisition on lust. No. cxlv. is a playful lyric in octosyllabics, like Lyly's song of 'Cupid and Cam-paspe,' and its tone has close affinity to that and other of Lyly's songs. No. cxlvi. invokes the soul of man. Nos. cliii. and cliv. soliloquise on an ancient Greek apologue on the force of Cupid's fire" (pp. 165, 166). . . . "Twenty sonnets, which may for purposes of exposition be called 'dedicatory' sonnets, are addressed to one who is declared without much periphrasis to be a patron of the poet's verse (Nos. xxi., xxvi., xxxii., xxxvii., xxxviii., lxix., lxxvii.-lxxxvi., c., cii., ciii., cvi.)." . . . "The Earl of Southampton, the patron of his narrative poems, is the only patron of Shakespeare who is known to biographical research" (pp. 196, 197). As to the rival poet, "All the conditions of the problem are satisfied by the rival's identifica-
tion with the Oxford scholar Barnabe Barnes, a youthful panegyrist of Southampton, and a prolific sonneteer who was deemed by contemporary critics certain to prove a great poet. His first collection of sonnets, 'Parthenophil and Parthenope,' with many odes and madrigals interspersed, was printed in 1593; and his second, 'A Centurie of Spiritual Sonnets,' in 1595" (p. 201). . . . “It is quite possible that Shakespeare may have met in real life a dark-complexioned siren, and it is possible that he may have fared ill at her disdainful hands. But no such incident is needed to account for the presence of the ‘dark lady’ in the Sonnets” (p. 194). . . . “There is little doubt that the W. H. of the Southwell volume [A Foure-fould Meditation, 1606] was Mr. William Hall, who, when he procured that manuscript for publication, was a humble auxiliary, in the publishing army. William Hall, the ‘W. H.’ of the Southwell dedication, was too in all probability the ‘Mr. W. H.’ of Thorpe’s dedication of the ‘Sonnets’” (p. 683). . . . “A piece of external evidence [viz. the references in Willobie his Avisa] suggests that in some degree fact mingled with fiction . . . in Shakespeare’s poetic representation of the clash between friendship and love, and that while the poet knew something at first hand of the disloyalty of mistress and friend, he recovered his composure as quickly and completely as did Lyly’s romantic hero Philautus under a like trial. . . . ‘If we agree that it was Shakespeare who took a roguish delight in watching his friend Willobie suffer the disdain of ‘Chaste Avisa’ because he had ‘newly recovered’ from the effects of a like experience, it follows that the sonnets’ tale of the theft of the poet’s mistress is no cry of despair springing, as is often represented, from the depths of the poet’s soul” (pp. 218, 219, 221).

The difficulties of a personal explanation of the Sonnets is escaped or evaded by other critics who regard them as allegorical and as dealing with abstractions or with principalities and powers. For instance, Shakespeare is represented as an apostle of Protestantism declaring himself against Catholicity and celibacy, the worse spirit being the Celibate Church, and the better angel, the Reformed. The Sonnets are addressed to the ideal man, a sublimation of Shakespeare himself, or to
his spiritual self, the dark lady being his muse; or to the soul materialised, which makes them capable of universal application.

The industry and ingenuity shown in such theories and researches cannot be regarded as wholly wasted. Useful by-products are a more general knowledge of the history and literature of Shakespeare’s England, and an accession to the number of parallel passages, imitations or sources of his work. But the interest of such speculations, great as it seems, has nothing in common with a feeling for poetry.

Hitherto, no theory or discovery has increased our enjoyment of any line in the Sonnets or cleared up any difficulty.

However true the Sonnets may be they can give no bird’s-eye view of Shakespeare’s life; they record some of his experiences during a limited period in connection with three persons, or four, if we include the suborned informer. It is true that Wordsworth speaks of them as a key with which Shakespeare unlocked his heart; “if so, the less Shakespeare he,” says Browning; but, I believe, that Wordsworth, writing “almost extempore,” meant only that the sonnet had been honoured by the use of great poets, and did not mean that it was more to Shakespeare than to the others, Petrarch, Tasso, Dante, to whom, he says, it was a lute, a pipe, a leaf in a garland.

As prepossessions and prejudices have affected the views of some of our critics, for example Mr. Gerald Massey, who believed that a reluctance to accept his own conclusions must be ascribed to unworthy motives acting on a defective intelligence, I venture to quote some remarks of a foreign writer, M. Fernand Heury, which seem to me wise and temperate, premising merely that “euphuism” is used in a sense at once wider and narrower than is usual with us. The special characteristics of Lyly’s style are absent from the Sonnets and are laughed at in the plays: “J’estime . . . qu’il règne, dans les sonnets, un désaccord profond entre la pensée et l’expression, ou, si l’on préfère, et M. Guizot est bien près de cette certitude, que Shakspeare exprime des sentiments sincères dans un langage de convention. Leur style le prouve. Il n’y a pas, dans les sonnets, que ce simple agrandissement des mots
inhérent à toute forme poétique ; Shakspeare y emploie presque tout au long cet euphuisisme que Lyly avait rapporté d’Italie et qui avait été accueilli avec tant d’impression par les beaux esprits du temps. Dans ce style de raffinement et de préciosité, tout en images, en métaphores et en pointes, où l’exagération domine le bon sens, où le naturel cède la place à l’emphase, les mots cessent d’avoir leur valoir accoutumée. Ils ne retiennent plus qu’une portion de vérité; ils abolissent la pensée du poète, ou du moins ils la déforment comme fait un miroir grossissant pour l’image qui le transverse. Plus qu’un autre, dès l’instant qu’il sacrifiait au jargon à la mode, Shakspeare par le fait de son tempérament, devait perdre pied et verser dans toutes les outrances. Aussi voyez dans les sonnets où il réussit a s’en affranchir, lorsque sa langue s’épure et retourne à la simplicité, comme il apparait plus sincère, comme ses sentiments revêtent une couleur plus vraie! Et à l’euphuisme corrupteur ne faut-il pas joindre encore cette influence platonicienne, si sensible dans maints sonnets, qu’il hérita de Dante et de Pétrarche et qui contribua aussi à lui faire exprimer des sentiments que l’humanité réelle et agissante hesite à reconnaître pour siens? Sans cela, comment concilier ces deux choses contradictoires, que Shakspeare ait nourri pour un homme un amour tel qu’une femme n’en saurait inspirer de plus passionné et que, dans le meme moment, il ait pressé si instamment de se marier celui dont il voulait le cœur pour lui seul? Une amitié aussi amoureuse est moins désintéressé; elle est aussi exclusive, aussi jalous que l’amour. Comme l’amour, elle créerait des Othello; elle ne se déposèdera pas d’elle-même.

"Il vit à Londres, loin de sa famille, à une époque de mœurs faciles, dans la société de jeunes seigneurs avides de plaisirs, en contact plus immédiat, de par les nécessités mêmes de sa profession, avec tentations plus nombreuses. Est-il invraisemblable qu’en conditions son cœur ne soit pris, qu’il ait succombé aux séductions qui l’environnaient? Et parce qu’on aura accepté, tels qu’il nous les livre, les aveux du poète, on sera rangé au nombre de ses détracteurs.

"Il n’est que la pruderie et le cant anglais capables de s’offusquer à si bon marché. Non, quoi qu’en pense M.
Massey, on peut tenir pour vrai ce que Shakspeare nous confesse de sa vie sans porter atteinte à sa réputation et à son caractère, car, outre que ces écarts d'un jour n'ont rien de déshonorant, ce que nous ont appris, d'autre part, ses contemporains (qui ne paraissent pas s'en être autrement émus) de l'eurhythmic de son existence, si différente de celle d'un Greene ou d'un Marlowe, beau fleuve tout calme et tout uni dont les orages ridèrent à peine la surface, de la douceur de son caractère, de sa délicatesse, de la moderation de ses désirs, de sa dignité de père de famille, ce que son œuvre atteste de la noblesse de ses sentiments et de l'élevation de ses idées, suffisent pour que notre admiration demeure intacte et notre respect inaltérable." (Les Sonnets de Shakspeare, Paris, 1900.)

I have contented myself with stating the chief arguments in favour of the most popular theories, noting some of the objections to each. My own impressions to which, in the absence of sufficient evidence, I attach no special importance are: that all the Sonnets (except perhaps cxxvii., cxlv., cliii., and cliv.) were written by Shakespeare and in his own person; that Thorpe does not give them in their proper order though attempts to give a better have failed; and that those obviously addressed to a man are expressions of Shakespeare's feelings for a friend who wronged him and was forgiven; but that it is possible to miss their meaning by neglecting the spirit for the letter. Thus the first Sonnets may be conventional compliments rather than serious advice which would have been offered more suitably in conversation and prose; and those that express submission to his friend's caprices may be really demonstrations of his friend's unreasonableness. Following the recommendation of his own King Henry, he chides him for faults but does it reverently. The warmth of tone may be ascribed to the extravagance of metaphor common at a time when love, loyalty, and friendship were often dressed alike. It is not strange that a poet with his singing robes about him should use words strictly appropriate to an emotion different from his own and higher either in regard to the intensity of the feeling or the dignity of its object. If this dignity is beyond the reach of hyperbole he can at least take refuge in self-depreciation and so increase the ap-
parent distance between himself and the object of his reverence. "I am a worm," says the Psalmist, "and no man." Thus an Oxford Don, Gabriel Harvey, writes to Sidney:

Sum iecur, ex quo te primum, Sydneie uidi:
Os oculosque regit, cogit amare iecur;

and Sir Henry Wotton was commonly addressed in his youth by his friends as "mi ocelle!" In these cases we can trace a special significance in the words; Harvey was displaying his acquaintance with Catullus:

Quod tu cum olfacies, deos rogabis,
Totum ut te faciant, Fabulle, nasum;

and Wotton had written a Latin thesis on the eye. In Shakespeare's case we cannot, but we may at least conjecture that he was taking a hint from Barnfield's *Affectionate Shepherd*. In the person of the shepherd, Daphnis, Barnfield praises the beauty of the boy Ganymede, warns him that this beauty is perishable, declares his love for him, and laments that he has a rival in a woman whose love is light. Moreover, he advises him to marry, warns him against profligacy, expatiates on the courtier's fawning for his prince's favour, and on change and decay. Virgil's lines,

O formose puer nimium ne crede colori:
Alba liguistra cadunt vaccinia nigra leguntur,

are expanded into sixteen stanzas, the superiority of black to white being illustrated from all things living and lifeless:

Yet this I say that black the better is
In birds, beasts, frute, stones, floures, herbs, metals, fish.

And he is even more emphatic than Shakespeare in asserting that his own years are past the best:

Behold my gray head, full of silver hairs,
My wrinkled skin, deep furrows in my face,
Cares bring old age, old age increaseth cares;
My time is come and I have run my race: etc.

His age at the time was about 20, for he was born at the close of 1574 and *The Affectionate Shepherd* was published in 1594.

On the other hand, there are practically no resemblances of phrase or rhythm; twice, indeed, Daphnis says that his
Ganymede is more beautiful than Adonis, and Shakespeare's line, "But mutual render only me for thee" may possibly have been suggested by Barnfield's

Even so, of all the vowels I and V (i.q. U)
Are dearest unto me.

Barnfield, if he had known the Sonnets, would probably have quoted from them freely, as he did from Venus and Adonis. Now Shakespeare mentions two reasons for sonneteering, "to witness duty," and "to show one's wit." Barnfield wrote to show his wit, Shakespeare, I believe, to witness duty, and just as he did his duty to his friend (or patron) by using materials from The Arcadia to praise him, so he may possibly have taken from Barnfield the idea of celebrating him in the language of love while rejecting Barnfield's amorous extravagances.

I may say without shame or regret that I have nothing to add to the many and various answers to the questions: Who was Mr. W. H.? Was he the friend of Shakespeare or of his adventurous publisher? If Shakespeare's friend, was he also his patron, and if his patron, was he the 3rd Earl of Southampton, or the 3rd Earl of Pembroke? Was the Dark Lady Mistress [i.e. Miss] Fitton, or Mistress [i.e. Mrs.] Davenant, the innkeeper's wife, or Penelope, Lady Rich, or Queen Elizabeth (dark only in her deeds), or none of these? Was the rival poet Daniel (Boaden), Marlowe (Cartwright), Spenser (Bodenstedt), Chapman (Minto), Barnabe Barnes (Lee), or Sir John Davies (Henry Brown), or another?

V.

Metre of the Sonnets: The Sonnets, except xcix. (15 ll.), cxxvi. (12 ll. heroic verse), and cxlv. (eight-syllabled ll.), are composed of four quatrains followed by a couplet.

This form, first used by Wyatt and afterwards more freely by Surrey, may have become popular from its resemblance to the metre in which Shakespeare afterwards wrote Venus and Adonis, a stanza of which is identical with the last six lines of his Sonnets. There is a somewhat similar correspondence between the metre of Spenser's Faerie Queene and his Amoretti, the order of rimes in both being ababcbcctt, i.e. a stanza of the
Faerie Queene, except that the last line is an Alexandrine, might form the first nine lines of a Spenserian stanza.

Shakespeare has been blamed for not adopting one of the Italian forms; his Sonnets, it is said, are not sonnets. For this there is no remedy, but his admirers may refuge their shame by the reflection that other poets have been equally unscrupulous both before his time and after, Horace, for example, among the Romans, and in England Swinburne whose elegiacs are in form neither Greek nor Latin, whose roundels are not rondeaux, who dropped a foot in the last line when he borrowed the metre of Dolores from Byron, and who transfigured the metre of "Nay, prithee, Dear, come nigher," when he wrote "In the Garden of Proserpine". Shakespeare is indeed less guilty, for his form of the sonnet was neither invented nor revived by himself. Before he left Stratford, it was described by Gascoigne, who mentions no other, in Certayne Notes of Instruction (1575): "Some think that all Poemes (being short) may be called Sonets, as in deede it is a diminuitive word derived of Sonare, but yet I can best allowe to call those Sonets whiche are of foureteene lynes, every line conteyning tenne syllables. The first twelve do ryme in staves of foure lines by crosse meetre, and the last two ryming togither do conclude the whole." (See Prof. Gregory Smith's Elizabethan Critical Essays, i. p. 55.) "By crosse meetre" means "alternately." Many of the sonnet-sequences written circa 1594 were in this form—Watson's Tears of Fancie, Lodge's Phyllis, Fletcher's Licia, Percy's Coelia, the latter half of Constable's Diana, etc.—and these are perhaps early enough to have furnished Shakespeare with models. Some of them contain lines so good that the context suffers by comparison, whereas the most beautiful of Shakespeare's are as much at home as a wave on the sea. But though Shakespeare may have borrowed subjects and imagery or conceits from Constable and others, as he did from Sidney, the chief influence on his work would seem to have been Daniel's.

We know that Shakespeare drew part of the materials of his earlier sonnets from The Arcadia, and the unauthorised quarto of this romance published in 1591 contained in an
appendix twenty-eight of Daniel’s sonnets (afterwards reprinted by himself in 1592 and 1594). Moreover, there is in Daniel a similar beauty of occasional lines, though, of course, in a much lower degree, and somewhat of the same ease and grace of movement. But his poems have not the unity of rhythm without which there can be no completeness or perfection, nor is the rhythm so instantly responsive to the thought. Above all, they have no background; the great things of the Universe which are the common inheritance of mankind, the sky and the stars, earth and the flowers of April, forebodings and memories, and love and beauty and decay and death do not seem to have impressed him as the conditions and surroundings of human life, and therefore as compared with Shakespeare’s his sonnets are empty and bare.

The question of indebtedness between Drayton and Shakespeare has been argued in favour of the latter, against the views of Mr. Fleay and Sir Sidney Lee, by Dean Beeching, in “A Note on the Sonnets of Michael Drayton,” appended to his edition of the Sonnets of Shakespeare, and I am disposed to accept his conclusions. The question has been summed up by Prof. O. Elton in his *Michael Drayton: A Critical Study*, 1905, in the following manner: “On the whole there is more likeness between Drayton and Shakespeare as sonneteers than between either of them and any other writer. This cannot be wholly chance, but if not, the question which of the two was the lender is insoluble, as long as we only know that some of Shakespeare’s sonnets were in private circulation in 1598, while two were printed by Jaggard in 1599, and the rest not till ten years later. The passages in Drayton with that deeper sound, which we have learnt to call Shakespearean, hardly begin till his editions of 1599 or 1602.”
A LOVER’S COMPLAINT

In this poem, printed by Thorpe at the end of his edition of the Sonnets, a girl laments her desertion by a man who had given her the presents he had received from his previous victims. In spite of its subject, it contains lines that might have been written by Shakespeare. Possibly he revised it. Prof. Mackail (see Essays and Studies by Members of the English Association, 1912) points out un-Shakesperian features in vocabulary, syntax, phrasing, and style. “It is not,” he says, “the work of a beginner. Its style alike in its good and bad points is formed and even matured. . . . It is either a work of his [Shakespeare’s] later and matured period, or not a work of his at all.” The latter alternative is the more probable. Shakespeare’s verse gained in freedom and power as he grew older. But the signs of maturity may be fallacious; Wordsworth’s School Exercise, written at the age of 14, is as mature as The Botanic Garden. But Wordsworth had many models, the author of A Lover’s Complaint none that we know of, except for his catalogue of gems; catalogues of all manner of things, animal, vegetable, and mineral were common both in prose and verse.

Yet if the style of A Lover’s Complaint is that of Shakespeare’s youth, it must have changed for the better before he wrote Venus and Adonis. Mr. Robertson has lately published his reasons for attributing the poem to Chapman: he, too, may have changed his style.

My debt to my predecessors is necessarily great, and especially to Prof. Dowden’s edition of 1881 containing summaries, afterwards omitted, of the theories of previous commentators; to the Variorum of 1823; to Dean Beeching’s admirable edition (1904); and to the Introduction to Mr. Tyler’s (1899). In my notes I have freely admitted con-

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jectures of which little good can be said except that they illustrate their authors' judgment and the difficulty of the subject. Some of my own are very doubtful; thus in i. i, "content" may mean "contentment," and in cxlvi. 2, a conjecture explanatory of the previous "Poor" would probably be better than mine.

I could hardly exaggerate the amount of help received from Prof. Case, the General Editor of this series; in addition to information on special points, duly acknowledged in the notes, his advice has been of the greatest advantage to every part of my work.
SONNETS

TO THE ONLIE BEGETTER OF THESE INSIVING SONNETS.

M' W. H. ALL HAPPINESSE.

AND THAT ETERNITIE.

PROMISED

BY.

OVR EVER-LIVING POET.

WISHETH.

THE WELL-WISHING.

ADVENTURER IN.

SETTING.

FORTH.

T. T.
Dedication] The publisher, Thomas Thorpe, wishes all happiness to Mr. W. H. their only begetter, see lxviii.

“that which I compile,
Whose influence is thine and born of thee.”

M. Philarète Chasles puts a full stop at "wisheth," explaining Mr. W. H. (William Hathaway) wishes happiness to the only begetter of the Sonnets, the remaining words being a sort of descriptive signature.

oulie] The meaning "sole" does not suit the context; for if the begetter is the person who got the MS. for the publisher, why (as Dean Beeching asks) should he lay stress on the fact that "alone he did it"; and if he is the subject or inspirer of the Sonnets, it is obviously untrue to say he was the only one. Another meaning is "chief" or "peerless"; see i. 10: "only herald"; As You Like It, iii. iv. 13: "your chestnut was ever the only colour"; 1 Henry IV. ii. iv. 63: "your brown bastard is your only drink"; cf. Henry V. ii. iii. 54; Hamlet, iii. ii. 132. Or "oulie" may be misplaced as often, e.g. Lucrece, 610: "only loved for fear," i.e. for fear only; ibid. 1799: "And only must be wail'd by Collatine." i.e. by him only. These are adverbial uses, but adjectival occur, though more rarely, e.g. Coriolanus, i. ix. 36: "at your only choice" = at the choice of yourself only; Midsummer Night's Dream, iv. i. 175: "The pleasure of mine eye is alone Helena" = Helena is the only pleasure. If so, the phrase means "to the begetter of these Sonnets only." In other words, Thorpe jesting, as he jested in dedicating Marlowe's First Book of Lanuc to Edward Blount, says—since you are the parent of nothing but sonnets, and cannot therefore immortalise yourself in your posterity as the poet urged you to do, I wish you the alternative immortality he promised, that his writings will preserve your memory forever.

begetter] Cited by New Eng. Dict. under the heading, "The agent that originates, produces, or occasions." The sense of "procurer" is as yet unproved, though the verb "beget" originally meant to get or obtain, cf. "acquire and beget" in Hamlet, iii. ii. 8. Chalmers explained "begetter" as the bringer forth of the Sonnets, i.e. the owner of the MS. He is followed by Nathan Drake, Knight, Delius, G. Massey, and some others. Hallam explains "the cause of their being written," Gervinus, "Inspirer"; Ingleby, "sole author"; Furnivall, "person to whom they were addressed."

W. H.] Identified as William Harte (Farmer); William Hughes (Tyrwhitt); William Herbert, Earl of Pembroke (B. H. Bright and James Boaden, followed by C. A. Brown, G. Massey, H. Brown, Minto, and others); William Hathaway, Shakespeare's brother-in-law (Samuel Neil, Chasles); Henry Wriothesley, Earl of Southampton, the initials being transposed (Nathan Drake, François-Victor Hugo, etc.); a misprint for W. S. = William Shake- speare (Brae, Ingleby); "in all probability" William Hall, the same W. H. who procured and published Southwell's Fourfoul meditatio in 1656 (Sir S. Lee), but if William Hall was the man, it seems strange that he did not print and publish the Sonnets himself, he had a press at the time; Sir William Harvey, 3rd husband of the Countess of Southampton who died in 1607 leaving "the best part of her stuff to her son [to whom Venus and Adonis and Lucrece were dedicated] but the most part to her husband" (Mrs. C. C. Stopes).

eternity] A neat reference to the Sonnets is here substituted for the usual long life and happiness, temporal or eternal, of the dedications of the time. M. Ernest Lichtenberger ingeniously suggests that "eternity" refers specially to the renewal of a man's life in his descendants. Mr. W. H. has perhaps taken Shakespeare's advice and married, now, Thorpe wishes him children. He understands "these ensuing sonnets" to denote the first seventeen, which offer a double immortality of children and of fame. The field of his efforts has hitherto been Shakespeare's brain, let him now produce a being of flesh and blood. But this explanation rather strains the meaning of "promised."

adventurer] An allusion to the Merchant Venturers, the ensuing sonnets being Thorpe's cargo.
SONNETS

From fairest creatures we desire increase,
That thereby beauty's rose might never die,
But as the riper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content


I-XIV, XVI, XVII] The poet pays his friend compliments disguised as reproaches for his aversion from marriage.

I] The same arguments less beautifully expressed are to be found in Venus and Adonis, lines 157-74.

A child continues in itself its father's beauty.

2. beauty's rose] Cf. All's Well that End's Well, i. iii. 136: "our rose of youth"; Antony and Cleopatra, iii. xiii. 20; Hamlet, iii. i. 160: "The expectancy and rose of the fair state";

and Emerson's imitation, Waldsamenheit:—

"Still on the seeds of all he made
The rose of beauty burns;
Through times that wear, and forms that fade,
Immortal youth returns."

5. contracted] Here metaphorically used, perhaps with a reference to Narcissus; the strict sense is "engaged to be married, betrothed," cf. lvi. 10 and 1 Henry IV, iv. ii. 17: "contracted bachelors, such as had been asked twice on the banns"; and for the general sense, Venus and Adonis, 157, 158:—

"Is thine own heart to thine own face affected?
Can thy right hand seize love upon thy left?"

Mr. Tyler explains "contracted" as "not having given extension to thyself in offspring."

6. self-substantial] consisting of your own substance, or perhaps better with Prof. Dowden, "fuel of the substance of the flame itself."

10. only herald] who more than others might be the founder of a beautiful race, "only" (an-lic) was used in O.E. to translate Lat. unicus, in the sense of unique, peerless.

10. gaudy] in a good sense, bright, only here and in Love's Labour's Lost, v. ii. 872: "the gaudy blossoms of your love."

11. content] that which you contain, potential fatherhood; "continent" and "content" often mean container and contained. Dean Beeching explains "content" as "satisfaction." To bury
And, tender churl, mak’st waste in niggarding.
    Pity the world, or else this glutton be,
    To eat the world’s due, by the grave and thee.

II

When forty winters shall besiege thy brow
And dig deep trenches in thy beauty’s field,
Thy youth’s proud livery, so gaz’d on now,
Will be a tatter’d weed, of small worth held:
Then being ask’d where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep-sunken eyes,
Were an all-eating shame and thriftless praise.

12. churl] Ewing; chorle Q. mak’s] makst Q. 14. by the] be thy
Steevens conj.
II] 4. tatter’d] Gildon; tatter’d Q.

one’s content in oneself is to have no desires outside.” Mr. Craig paraphrased: “art entirely engrossed in the inward pleasure of contemplating thine own beauty” (Little Quarto).

12. mak’s] waste in niggard] So in Romeo and Juliet, i. 1. 223, 224:
    “Then she hath sworn that she will still live chaste?”
    “She hath and in that sparing makes huge waste.”

Prof. Dowden adds All’s Well that End’s Well, i. 1. 153: “Virginity ... consumes itself to the very paring and so dies with feeding his own stomach.”

13. this glutton] such a gluton as to, etc.
13, 14. this ... thee] Steevens conjectured:
    “this gluton be;
    To eat the world’s due, be thy
    grave and thee,”

suggesting that the e and y were transposed, but rhythm, grammar, and sense are against him. Malone explained: “Pity the world which is daily depopulated by the grave, and beget children, in order to supply the loss; or, if you do not fulfil this duty, acknowledge, that as a gluton swallows and consumes more than is sufficient for his own support, so you (who by the course of nature must die, and by your own remissness are likely to die childless) thus ‘living and dying in single blessedness’ consume and destroy the world’s due; to the desolation of which you will doubly contribute; i. by thy death; 2. by thy dying childless.”

II] A child renues his father’s youth when he is old.

1. forty] often used of a number indefinitely large, as in 1 Henry VI. i. iii. 91: “I myself fight not once in forty year”; so “forty thousand” in Winter’s Tale, iv. iv. 281; and Othello, iii. 412. Prof. Dowden writes: “If the youth addressed were now to marry, at forty he might have a son of his present age, i.e. about twenty.”

2. trenches] Of wrinkles, also in Titus Andronicus, v. ii. 23: “Witness these trenches made by grief and care.”

3. livery] The beauty and glow of youth. It denotes the complexion in Merchant of Venice, ii. i. 2: “The shadow’d livery of the burnish’d sun”; and the hair, in 2 Henry VI. v. ii. 47:
    “To lose thy youth in peace and to achieve
    The silver livery of advised age.”

3. gaz’d on] sc. with admiration or love, cf. Coriolanus, i. iii. 8: “when youth with comeliness plucked all gaze his way”; and Love’s Labour’s Lost, iv. iii. 334: “A lover’s eyes will gaze an eagle blind.”

4. weed] garment; in Romeo and Juliet, v. i. 39, “tatter’d weeds” are among the signs of “penury.”

8. all-eating shame and thriftless praise] If the expressions are parallel they may mean “the shame of gluttony (i. 13, 14) and the praise [from fools] of
How much more praise deserv'd thy beauty's use,
If thou couldst answer "This fair child of mine"
Shall sum my count and make my old excuse,"
Proving his beauty by succession thine!
This were to be new made when thou art old,
And see thy blood warm when thou feel'st it cold.

III

Look in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unblest some mother.
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb,
Of his self-love, to stop posterity?

10, 11. "This . . . excuse""] marked as a quotation by Malone (Capell MS.).

extravagance, since you devour the world's due and are an unthrift of your beauty"; but Prof. Dowden explains "thriftless" as unprofitable, citing "thriftless sighs," Twelfth Night, ii. ii. 40.
9. use] investment, lending at interest; cf. Venus and Adonis, 768:— "Foul-cankerings rust the hidden treasure frets,
But gold that's put to use more gold begets."
See also iv. 14; vi. 5.
11. sum my count] complete the sum due in my account with Nature, i.e. balance my account, make an acceptable audit (iv. 12). The sum in question is beauty received which being lessened or lost by the ravages of time is repaired or replaced by the beauty of the child.
11. old excuse] excuse for old age. Some have taken "old" in the sense of customary, as if the phrase was "the old excuse."
12. Proving . . . thine] Mr. Tyler seems to join "Proving" with "child" —"by proving that he has inherited the beauty of his father." I would take it with "thou"—"thus showing that your beauty is still in existence being inherited by your son."

III] A child is a mirror reflecting its father's youth.
14. beguile] cheat or rob, as in 1

Henry IV. iii. 77: "you owe me money, Sir John, and now you pick a quarrel to beguile me of it"; and Merry Wives of Windsor, iv. v. 33: "One Nym, sir, that beguiled him of a chain."
4. unblest] refuse happiness to.
5. so fair whose] so fair that her. 5. unear'd] unploughed. "Ear" (O.E. erian, to plough) is found in the original sense in All's Well that Ends Well, i. iii. 47; and Richard II. iii. ii. 212; cf. Swinburne, Atalanta in Calydon, p. 95: "Through fatal seedland of a female field," etc.
5, 6. where . . . husbandry] See xvi. 6, 7; Steevens compares Measure for Measure, i. iv. 44.
7. so . . . be] so foolish as to be.
8. Of his self-love] From selfishness. For "self-love" cf. All's Well that Ends Well, i. i. 157: "Virginity is peevish, proud, idle, made of self-love, which is the most inhibited sin in the canon"; and Chapman, Sonnet i. ap. II. :— "None ever lived by self-love; others' good Is th' object of our own. They living die That bury in themselves their fortune's brood"; which, however, refers to the immortality conferred by poets on patrons who reward them.
7, 8. Or . . . posterity] In Q there
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
But if thou live, remember'd not to be,
Die single, and thine image dies with thee.

UNTHRIFTY LOVELINESS, why dost thou spend
Upon thyself thy beauty's legacy?

is a comma at tomb, none at self-love, I
have restored the former; as "the tomb
to stop" seems to mean the tomb for
stopping or which stops. cf. Venus and
Adonis, 757-60 (cited by Malone):—
"What is thy body but a swallow-
ing grave,
Seeming to bury that posterity
Which by the rights of time thou
needs must have,
If thou destroy them not in dark
obscurity?"
9. mother's glass] Malone compares
Luccece, 1758:—
"Poor broken glass, I often did be-
hold
In thy sweet semblance my old age
re-born."
Prof. Dowden comparing xiii. 14 thinks
that were the father of Shakespeare's
friend alive it would have been natural
to mention him; Dean Beeching dis-
sents: "The fact may simply have
been that he resembled his mother."
10. April] So Daniel, Sonnet xxiv.
2:—
"To spend the April of my years in
crying";
cf. Sidney, Astrophel and Stella, xxi.
9. 12:—
"For since mad March great pro-
mise made of me;
If now the May of my years much
decline,
What can be hoped my harvest
time will be?"
11. windows of thine age] I think
Malone misses the point when he com-
pares A Lover's Complaint, 12-14:—
"Time had not scythed all that
youth begun,
Nor youth all quit; but, spite of
heaven's fell rage,
Some beauty peep'd through lattice
of tear'd age."
And though "windows" often means
eyes, as in Astrophel and Stella, ix. 9:—
"The windowes now through which
this heavenly guest
Looks o'er the world," etc.
(Cf. Poe, Haunted Palace: "luminous
windows," "red-litten windows," etc.) yet
here the expression may be parallel to
"thy mother's glass," and if so, his
own children will be the windows of
his age through which he can see him-
self as he was in his youth.
12. golden time] time of happiness,
cf. 3 Henry VI. iii. ii. 127: "To cross
me from the golden time I look for."
Perhaps there is an allusion to the
Golden Age as opposed to the ages
later and worse of silver, brass, iron.
13. But . . . be] But if you desire
(or are doomed) to live in such a way
as to be forgotten when you are dead,
you will live unmarried.
14. image] the child that might have
been. Cf. Beaumont and Fletcher,
Laws of Cundy (Camb. vol. iii. p. 242):—
"a Father
Heightens his reputation where
his Son
Inherits it, as when you give us life
Your life is not diminish'd but
renew'd
In us when you are dead, and we
are still
Your natural Images."
Shelley made this old thing new
(Works, ed. Dowden, p. 575a):—
"The golden gates of sleep unbar
Where Strength and Beauty met
together
Kindle their image like a star
In a sea of glassy weather."
IV] A child is the heir of his father's
beauty and the legacy due from him to
Nature.
1-14. Malone once said that Shake-
Nature's bequest gives nothing, but doth lend,
And being frank, she lends to those are free.
Then, beauteous niggard, why dost thou abuse
The bounteous largess given thee to give?
Profitless usurer, why dost thou use
So great a sum of sums, yet canst not live?
For having traffic with thyself alone,
Thou of thyself thy sweet self dost deceive.

Then how, when nature calls thee to be gone,
What acceptable audit canst thou leave?

12. audit] Audit (in italics) Q.

For gentle usage and soft delicacy?
But you invert the covenants of her trust,
And harshly deal, like an ill-borrower,
With that which you received on other terms."

(Steevens).

4. frank . . free] Both words mean generous; see Coriolanus, iii. i. 130: "our so frank donation"; Romeo and Juliet, ii. ii. 131: "for what purpose, love?"—"But to be frank, and give it thee again." King Lear, iii. iv. 20: "whose frank heart gave all." With "free" cf. "free and bounteous" in Hamlet, i. iii. 93, and Othello, i. iii. 266.

7. use] The usual sense, put to use; lend at interest, is negatived by the word "profitless"; Prof. Case suggests "occupy, hold at your disposal."

8. live] Equivocal, the sense is—as a usurer receiving no interest would not live, i.e. would starve, so you getting no children will not live. i.e. will be forgotten.

10. deceive] defraud; so in the Statutes, 2 and 3 Edw. VI. cap. xxii., "to the deceit of the king" means "defrauding the revenue."


12. audit] See King John, iv. ii. 216: "O when the last account twixt heaven and earth Is to be made"; and Hamlet, iii. iii. 82: "And how his audit stands who knows save heaven?"
SONNETS

(Thy unus’d beauty must be tomb’d with thee,
Which, used, lives th’ executor to be.)

V

Those hours that with gentle work did frame
The lovely gaze where every eye doth dwell,
Will play the tyrants to the very same
And that unfair which fairly doth excel:
For never-resting time leads summer on
To hideous winter and confounds him there;
Sap check’d with frost and lusty leaves quite gone,
Beauty o’ersnow’d and bareness every where:
Then, were not summer’s distillation left,
A liquid prisoner pent in walls of glass,
Beauty’s effect with beauty were bereft,
Nor it, nor no remembrance what it was:
But flowers distill’d, though they with winter meet,
Leese but their show; their substance still lives sweet.


14. used] A dissyllable. Dyce’s reading (see critical note) makes the line unrhythmical.
V] A child is to his dead father as
rose-water to the rose.
1. hours] A dissyllable as in Tempest, iii. i. 91. "Those hours" is loosely used for Time, cf. lx. 8: "And Time that gave doth now his gift confound."
2. gaze] object of vision, cf. Sidney, Astrophel and Stella, Third Song, iii.: "Nor beasts nor birds do come unto this blessed gaze" [Stella]. It occurs again but in a bad sense, gazing-stock, in Macbeth, v. viii. 24:—
"Yield thee, coward,
And live to be the show and gaze o’ the time."
4. unfair] deprive of its loveliness; cf. "unbless” in iii. 4. "Fair" is a verb in cxxvii. 6: "Fairing the soul with art’s false borrow’d face" (cited by Dowden).
4. fairly] in beauty.
8. bareness] restored, by Malone, who compares xviii. 4: "What old December’s bareness everywhere!"
9. summer’s distillation] See liv. xi. 14; and Midsummer Night’s Dream, i. i. 76-78:—
"But earthlier happy is the rose distill’d,
Than that which withering on the
virgin thorn
Grows, lives and dies in single
blessedness."
(Malone).
10. A liquid prisoner] Cf. Sidney, Arcadia, 10th ed. pp. 246-47, where Cecropia urges her niece, Philoclea, to marry: "Have you ever seen a pure Rosewater kept in a crystall glass? how fine it looks, how sweet it smells while that beautiful glass imprisons it? break the prison: and let the water take his own cours, doth it not embrace dust, and lose all his former sweetness and fairness? Truly so are we, if wee have not the stay, rather than the restraint of Chrystalline marriage."
11. effect] product. The meaning is—we should lose both the rose-water and the rose, the beauty of your unborn child and your own.
14. Lose] Lose; O.E. [for-] leoan, among examples quoted by Nares is 1 Kings xviii. 5: "that we leese not all the beasts," tacitly changed in modern editions.
SONNETS

VI

Then let not winter's ragged hand deface
In thee thy summer, ere thou be distill'd:
Make sweet some vial; treasure thou some place
With beauty's treasure, ere it be self-kill'd.
That use is not forbidden usury;
Which happlies those that pay the willing loan;
That's for thyself to breed another thee,
Or ten times happier, be it ten for one;
Ten times thyself were happier than thou art,
If ten of thine ten times refigur'd thee:
Then what could death do, if thou shouldst depart,
Leaving thee living in posterity?
Be not self-will'd, for thou art much too fair
To be death's conquest and make worms thine heir.

VII

Lo, in the orient when the gracious light
Lifts up his burning head, each under eye

1. ragged rough, or perhaps, roughening, but no instance of the active sense is given in New Eng. Dict.
2. treasure enrich, fill with the treasure of thy loins, Coriolanus, iii. iii. 115.
3. use profite interest, as in Two Gentlemen of Verona, ii. iv. 68: "Made use and fair advantage of his days"; and Much Ado About Nothing, ii. i. 288: "I gave him use for it, a double heart for his single one."
4. forbidden See Aristotle's Politiques (trans. from Le Roy's French), 1. viii. p. 49: "Usurie deserveth to be hated: Usurie is naught else but money begotten of money: in so much that amongst all the means of getting this is most contrary to Nature." The commentary states (p. 51) that "Usury is reproved [i.e. reprobated] in the old and newe Testament, and by all humane lawes that have been made according to wisedome and equity," etc., and explains (p. 52) that it "seemeth contrary to nature, that a dead thing, as mony, should engender." Usury was first openly permitted in England by 37 Hen. VIII. cap. 9. It was forbidden by 5 and 6 Edw. VI. cap. 20, which states that "usury is by the word of God utterly prohibited as a vice most odious and detestable." The sonnet was probably written between 13 Eliz. cap. 8, which revived the statute of Hen. VIII. while inconsistently condemning usury as sinful, and 39 Eliz. cap. 18, which admitted usury to be very necessary and profitable.
5. happier i.e. more lucky for the world.
6. ten for one Perhaps because 10 per cent was the highest interest allowed by the statute of Hen. VIII. For a similar argument see All's Well that Ends Well, i. i. 142: "Virginity by being once lost may be ten times found; by being ever kept, it is ever lost."
7. happier i.e. more lucky for the world.
8. under earthly, cf. King Lear, ii. ii. 170: "Approach, thou beacon to this under globe."
Doth homage to his new-appearing sight, 
Serving with looks his sacred majesty; 
And having clomb'd the steep-up heavenly hill, 
Resemblmg strong youth in his middle age, 
Yet mortal looks adore his beauty still, 
Attending on his golden pilgrimage; 
But when from highmost pitch, with weary car, 
Like feeble age, he reeleth from the day, 
The eyes, 'fore duteous, now converted are 
From his low tract, and look another way: 
So thou, thyself out-going in thy noon, 
Unlook'd on diest, unless thou get a son.

5. steep-up] almost vertical; as Ovid says (Met. ii. 63), "Ardua prima via est; et qua vix mane recentes Enitan- tur equi." Mr. Craig explains his conjecture, steep-up-heavenly (Little Quarto) as "the steep ascent of the heavenly slope," but "steep-up" occurs again in The Passionate Pilgrim, ix. 5: "Her stand she takes upon a steep-up hill," and "steep-down" in Othello, v. ii. 280, while "steep-to" is still used, e.g. of land surrounded by deep water. Perhaps in Love's La-bour's Lost, iv. i. 2, we should read: "Against the steep-up rising of the hill," instead of steep uprising, comparing Two Gentlemen of Verona, v. ii. 46: "Upon the rising of the mountain-foot." 

7. adore] Malone compares "the wor-shipp'd sun," Romeo and Juliet, i. i. 125.

9. pitch] A metaphor from falconry; the height from which a falcon stoops. 
10. reelth] Prof. Dowden compares Romeo and Juliet, ii. iii. 3: "And flecked darkness like a drunk-ard reeles From forth day's path"; and Chapman, The Shadow of Night, Hymnus in Cynthia: "Time's mo-tion being like the reeling sun's." An earlier instance is Barnes, Partheno-phil and Parthenope, xxxii.: "To wanton Fancies I did then incline; 
Whilst mine unbridled Phaëton did rcel

With heedless rage till that his chariot came 
To take, in fold, his resting with the Ram."

11, 12. The...way] See North's Plu-tarch, Life of Pompey, "All this [Sylla's objections to his triumph] blanked not Pompey, who told him [Sylla] frankly again, how men did honour the rising, not the setting of the sun." Prof. Dowden cites Timon of Athens, i. ii. 150: "Men shut their doors against a setting sun."

12. tract] course or track, see Hol-land's Pliny, p. 4: "this is the true and direct pathway to everlasting glorie. In this way went the noble Romans in old time: and in this tract at this day goeth, with heavenly pace, Vespasian Augustus." Cf. Timon of Athens, i. i. 50: "But flies an eagle flight bold and forth on, Leaving no tract behind."

In this sense "track" is used of the sun in Richard II. iii. iii. 66: "to stain the track Of his bright passage to the occi-dent";

and Richard III. v. iii. 29: "The weary sun hath made a golden set, And by the bright track of his fiery car, Gives signal of a goodly day to-morrow."

13. thyself outgoing] "Outgo" may possibly be used in its rare and ob-
SONNETS

VIII

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:


solete meaning, "circumvent, over-reach," for which New Eng. Dict. quotes Denham, Journey into Poland, st. x:—

"But John (our friend) Molleson
Thought us to have out-gone
With a quaint invention,"
cf. Sonnet iv. 10: "Thou of thyself thy sweet self dost deceive." But it is better to take the word here in the sense of "go beyond" or "out-stripe by going." As the sun passing from its state of greatest splendour at noon, becomes less bright and is less regarded, so you will leave your beauty behind you, and be no longer "The lovely gaze where every eye doth dwell."

VIII] The units of a family are as the strings or rather as the notes of a harp.

1-8. The sense may be—You are sad when you listen to music, though you like it and your own voice is as sweet. Is it not inconsistent to be saddened by what you like or to like what saddens you? Perhaps the reason is that music, suggesting the union of family life, seems to reproach you for remaining single.

1. Music] Cf. "my music," cxxviii. 1. 1. why . . . sadly] So Jessica says (Merchant of Venice, v. 69): "I am never merry when I hear sweet music" (Dowden). 7. confounds] confoundest. This s for st is sometimes found in O.E. In xix. 5, the rime shows that we should read fleets for the fleet'st of the Quarto. 7. 8. who . . . bear] "Confound" seems to mean destroy, as in lx. 8. As a player would destroy the music by omitting the notes of all strings but one, so you destroy the music of life by remaining single when wife and child are necessary elements of its harmony.

8. the parts . . . bear] Staunton proposed share for bear, I would rather read part for parts; the reading of the MS. (B. Mus. Add. 15226), a parte may be right, and the plural of the text due to a transcriber who thought that a contrast with "singleness" was intended, and who took the meaning to be "who confuses not one"; but "confound" in the sense of destroy is used with a singular object in lx. 8: "And Time which gave doth now his gift confound." "Bear a part" is found in Winter's Tale, iv. iv. 299, 30r (of a part-song or glee): "We can both sing it, if thou'llt bear a part, thou shalt hear; 'tis in three parts"—"I can bear my part; you must know 'tis my occupation." The expression is used figuratively, as here, in Macbeth, iii. v. 8. If parts is right, it probably means the part of a husband and the part of a father. For the metaphor compare Sidney, Arcadia, ed. 10, p. 247: "and is a solitary life as
Whose speechless song, being many, seeming one,
Sings this to thee: "Thou single wilt prove none."

IX

Is it for fear to wet a widow's eye
That thou consum'st thyself in single life?
Ah! if thou issueless shalt hap to die,
The world will wail thee, like a makeless wife;
The world will be thy widow, and still weep
That thou no form of thee hast left behind,
When every private widow well may keep
By children's eyes her husband's shape in mind.
Look, what an unthrift in the world doth spend
Shifts but his place, for still the world enjoys it;
But beauty's waste hath in the world an end,
good as this? then can one string make
as good music as a consort: then can
one color set forth a beauty."

14. "Thou . . . none"

IX] 1. Is ii] It is ed. 1640.

Dict. cites Douglas, Æn. viii. Pro. 32:
"to mak her maikles of hir man"; and
Mr. Craig (Little Quarto), Tancred and
Gismund, ii. i. (Hazlitt's Dodsley, vii.
40):—
"For, stood it with the pleasure of
his will
To marry me, my fortune is not
such,
So hard, that I so long should still
persist
Makeless alone in woful
hood."

A make (O.E. gemaca) is a match or
comrade, hence lover, wife, or husband;
Jonson (Tale of a Tub, i. i.) has "A
husband or a make for Mistress Aw-
drey."

7. private] separate, individual, see
Sidney, Poems (ed. Grosart), iii. 5:—
"Like divers flowers . . .
Though each of them his private
forme preserve,
Yet joyning formes one sight of
beautie breede."

The private widow is contrasted with
"the world," l. 4.

10. his] its.

11. But . . . end] What a spend-
thrift wastes is money, which passes
into other men's pockets, but what is
wasted by beauty is dream children,
which, having no existence, can only by
a play of fancy be said to have an end.
And kept unus'd, the user so destroys it.
No love toward others in that bosom sits
That on himself such murderous shame commits.

X
For shame, deny that thou bear'st love to any,
Who for thyself art so un provident.
Grant, if thou wilt, thou art belov'd of many,
But that thou none lov'st is most evident;
For thou art so possess'd with murderous hate
That 'gainst thyself thou stick'st not to conspire,
Seeking that beauteous roof to ruinate
Which to repair should be thy chief desire.

X] 1. shame, deny] shame deny Q; shame! deny Sewell. 5. murderous] murderous Q.

It might be better to take "beauty's waste" as equivalent to "beauty if wasted," sc. by not being "put to use." 12. user] Glossed "possessor" by Dr. Gollancz, a sense for which there seems to be no other authority. In its legal use, "user" is the enjoyment, i.e. possession, of a right or of property. It might possibly be explained here as "the fact that such enjoyment is in idle hands"; or it might mean "he who so treats it." Even if "so" goes strictly with "destroys," it seems to be implied in "user." "Use" in the sense of treat is common, e.g. Two Gentlemen of Verona, iv. iv. 208:—

"I'll use thee kindly for thy mistress' sake
That us'd me so."

Better still seems Prof. Case's explanation, "he is called the 'user' (in the ordinary sense) as he would have been if he had used it, notwithstanding that he is supposed to refrain."

14. murderous shame] shameful murder as in li. 6, "swift extremity" is extreme swiftness. For the sense cf. All's Well that Ends Well, i. i. 150-53: "He that hangs himself is a virgin: virginity murders itself: and should be buried in highways out of all sanctified limit, as a desperate offendress against nature."

X] Admit that you care for no one since you do not care enough for yourself to prolong your life in your children.

1. For shame] Sewell needlessly pointed with a note of exclamation. The meaning seems to be "for shame's sake," i.e. to save your credit for truthfulness: cf. Midsummer Night's Dream, ii. i. 74:—

"How canst thou thus for shame,
Titania,
Glance at my credit?"

and Richard III. i. iii. 273:—

"Have done! for shame, if not for charity."

3. Grant] let it be granted.
6. stick'st not] dost not scruple or hesitate, cf. 2 Henry IV. i. ii. 26: "He will not stick to say his face is a face-royal."

7. that beauteous roof] thyself, i. 6. Steevens compares Two Gentlemen of Verona, v. iv. 9:—

"O thou that dost inhabit in my breast,
Leave not the mansion so long tenantless,
Lest, growing ruinous, the building fall
And leave no memory of what it was.
Repair me with thy presence Silvia."

Prof. Dowden explains: "Seeking to ruin that house (i.e. family) which it ought to be your chief care to repair. These lines confirm the conjecture that the father of Shakespeare's friend was dead."

7. ruinate] ruin, as also in 3 Henry VI. v. i. 83, and Titus Andronicus, v. iii. 204.
O, change thy thought, that I may change my mind!
Shall hate be fairer lodg'd than gentle love?
Be, as thy presence is, gracious and kind,
Or to thyself at least kind-hearted prove:
Make thee another self, for love of me,
That beauty still may live in thine or thee.

XI
As fast as thou shalt wane, so fast thou grow'st
In one of thine, from that which thou departest;
And that fresh blood which youngly thou bestow'st
Thou mayst call thine when thou from youth convertest.
Herein lives wisdom, beauty and increase;
Without this, folly, age and cold decay:
If all were minded so, the times should cease
And threescore year would make the world away.

citing King Lear, iii. v. 1: "Ere I depart his house." According to this "that which thou departest" is much the same as "when thou from youth convertest," and resembles also xii. ii.: "Since sweets and beauties do themselves forsake," Still I would explain "departest" as equivalent to "bestowest," l. 3. The meaning "share, distribute" and hence, "give" is common enough, see Sidney, Poems, ed. Gosse, vol. i. p. 85:—
"We change eyes and heart for heart
Each to other do depart." That which thou departest I take to be "that fresh blood" of the next line; you grow from your own gift as a tree from seed.

3. youngly] when young, in your early manhood.

5. 6. Herein . . . Without this] Within this course of action . . . outside of this.

7. the times] the generations of men (Dowden).

8. year] years. The O.E. plural had no s. See King Lear, iii. iv. 145: "seven long year."

8. make . . . away] destroy, as in Richard II. i. iii. 244:—
"Alas I look'd when some of you should say,
I was too strict to make my own away."
SONNETS

Let those whom Nature hath not made for store,
Harsh, featureless and rude, barrenly perish:
Look, whom she best endow'd she gave the more;
Which bounteous gift thou shouldst in bounty cherish:
The carv'd thee for her seal, and meant thereby
Thou shouldst print more, not let that copy die.

XII

When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls all silver'd o'er with white;
When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd,
And summer's green all girded up in sheaves,
Borne on the bier with white and bristly beard,
Then of thy beauty do I question make,

11. the more] thee more Sewell (ed. 1) and Malone. 14. not] nor Malone.

XII] 4. all] Malone; or Q; are Sewell. all silver'd o'er] Malone; or siluer'd ore Q; are silver'd o'er Sewell; o'er silvered Anon. conj.; o'er silver'd all Nicholson conj.


11. Look... more] Sewell corrected the (Q) to thee. In Elizabethan books "thee" is often found with one "e". With thee the line means "Look at those to whom Nature has given most and you will see that she has given you more." For the hyperbole, cf. 8: "That, in my mind thy worst all best exceeds." Prof. Dowden paraphrases the reading of Q thus: "To whom she gave much, she gave more."

12. in bounty] by being bountiful, i.q. prolific.

14. that copy] yourself, the pattern, or, as we should now say, the original. New Eng. Dict. gives several instances of this use. Elsewhere in Shakespeare it means either "transcript," e.g. Twelfth Night, i. v. 261 (irrelevantly cited here by Malone) or pattern in the sense of example to be followed, as in All's Well that Ends Well, i. ii. 46:—

"Such a man
Might be a copy to these younger times";

and 2 Henry IV. ii. iii. 31:—

"He was the mark and glass, copy and book,
That fashion'd others,"


2. brave] lovely, splendid; cf. xv. 8: from the use of brave in the sense well-dressed, gallantly decked out.

4. all silver'd o'er] Malone's correction of or siluer'd ore (Q); cf. Merchant of Venice, ii. ix. 69:—

"There be fools alive, I wis, Silver'd o'er,"

explained by Mr. Craig (Little Quarto) as "silvery haired, venerable fools." Steevens compares Hamlet, i. ii. 242: "It [his beard] was, as I have seen it in his life, A sable silver'd."

8. Borne... heard See Midsummer Night's Dream, ii. i. 95: "the green corn Hath rotted ere his youth attained a beard" (C. apud Var. 1821).

9. question make] consider (Dowden); cf. "ruminate" in the very similar sonnet, lixiv. ii:—

"Ruin hath taught me thus to ruminate,
That Time will come and take my love away."

It is usually explained as "doubt," a sense often found elsewhere, as in Merchant of Venice, i. i. 156: "In making question of my uttermost;" i. i. 184:—
SONNETS

That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake
And die as fast as they see others grow;
And nothing 'gainst Time's scythe can make defence
Save breed, to brave him when he takes thee hence.

XIII

O, that you were yourself! but, love, you are
No longer yours than you yourself here live:
Against this coming end you should prepare,
And your sweet semblance to some other give.
So should that beauty which you hold in lease
Find no determination; then you were
Yourself again, after yourself's decease,
When your sweet issue your sweet form should bear.
Who lets so fair a house fall to decay,
Which husbandry in honour might uphold
Against the stormy gusts of winter's day
And barren rage of death's eternal cold?
O, none but unthrifts: dear my love, you know
You had a father; let your son say so.

7. Yourself] Your selfe ed. 1640; You selfe Q.

"and I no question make
To have it of my trust or for my

11. themselves forsake] change for

the worse.

whose youth may set the scythe of
Time at defiance (Malone).

XIII] After death a parent lives on
in his children.

1. O . . . yourself] This may refer
to xii. 11, and mean—O that you would
not forsake yourself, i.e. change with
time from what you are. The friend is
here for the first time addressed as
"you," less formal than "thou" used
hitherto, and as "love"; cf. "dear my
love," l. 13.

2. yours] Possibly we should read
you. There may be some significance
in the fact that yourself, l. 7, is You
selfe in Q. But perhaps yourself, l. 1,
may mean your very own in the sense
of having power to remain unchanged.
"Your" is found for "yours" in The
Nut-brown Maid:

"All this may nought remove my thought,
But that I will be your."

6. determination] termination, end, a

legal word, not elsewhere in Shake-
speare; the verb occurs in I Henry VI.
iv. vi. 9:—

"O twice my father, twice am I thy
son!
The life thou gavest me first was
quench'd and done,
Till with thy warlike sword, de-
spite of fate,
To my determined time [i.e. ended
life] thou gavest new date."

Malone quotes the following parallel
from the older form of sonnet xlvii. in
Daniel's Delia:—

"And that in beauty's lease expir'd
appears
The date of age, the calends of
our death."

9. house] yourself, see note on x. 7.
10. husbandry] good management.
Perhaps there is a play on "husband,"
as marriage was the means of upholding
the house.

13. dear my love] For the form, cf.
"Dear my brother " (Winter's Tale, v.
iii. 53); " Dear my liege " (Richard II.
1. i. 184); " Dear my sweet " (Twelfth
Night, ii. v. 192).

14. You had a father] Prof. Dowden
compares All's Well that Ends Well, i.
XIV

Not from the stars do I my judgement pluck;
And yet methinks I have astronomy,
But not to tell of good or evil luck,
Of plagues, of deaths, or seasons' quality;
Nor can I fortune to brief minutes tell,
Pointing to each his thunder, rain and wind,
Or say with princes if it shall go well,
By oft predict that I in heaven find:
But from thine eyes my knowledge I derive,

4. seasons'] seasons Q; season's Dyce (1832). 5. minutes] mynuits Q. 10-
14, the quotation marks are Dowden's.

i. 19, 20: "This young gentlewoman had a father,—O, that 'had' how sad a passage 'tis! . . . Would he were living," adding that the father of Shakespeare's friend was probably dead.

14. let . . . so] Cf. Sidney, Arcadia, 10th ed. p. 246: "Nature when you were first born, vowed you a woman, and as shee made you childe of a mother, so to do your best to be mother of a childe "; and Poems, ed. Gosse, iii. 45:—

"Thy father justly may of thee complaine,
If thou doe not repay his deeds for thee,
In granting unto him a grandsire's name."

XIV] Children would continue the union of truth and beauty which is yours.

1. pluck] draw or derive; cf. "pluck commiseration," Merchant of Venice, iv. i. 30; "It is not from the stars that I draw the inference that truth and beauty will prosper if you marry." Judgment I. i = knowledge I. 9. What he knows is given in II. ii, 12.

2. astronomy] astrology; cf. astro- nomen = astrologer, Troilus and Cressida, v. i. 100; Cymbeline, iii. ii. 27. For the belief in portents see King Lear, i. ii. 112-65. Three years after the publication of the Sonnets, Arthur Hopton's Concordacy of Yeares, for which Selden wrote an encomium in hendecasyllabics, contained prognostications and presages such as "New-yeares day in the morning being red portends great tempest and warre," and a list of "infortunate and fatall dayes of the

yeare, as also of the good and happy dayes."

6. Pointing] Appointing; cf. Sidney, Astrophel and Stella, lxxv: "Not pointing [i.e. assigning] to fit folks each undercharge."

8. By oft predict] By frequent portents. Hopton gives "Presages by the Starres; Presages from Thunder and Lightning; Presages by the Clouds." "Predict" is formed like precept, but no other instance of its use is known. Sewell's ought for oft gives a tolerable sense, viz, by anything predicted or foreshadowed in the sky. But oft is supported by Malone's citation of The Birth of Merlin, i. ii. 220:—

"How much the oft report of this blest hermit
Hath won on my desires; I must behold him ";

cf. Milton, Samson Agonistes, 383:—

"This well I knew, nor was at all surprised.
But warned by oft experience."

For the use of prediction as omen Dean Beeching quotes Julius Caesar, ii. ii. 28:—

"these predictions
Are to the world in general as to Caesar."

9, 10. But . . . stars] See Love's Labour's Lost, iv. iii. 350-53:—

"From women's eyes this doctrine I derive:
They sparkle still the right Pro- methean fire:
They are the books, the arts, the academes,
That show, contain and nourish all the world."
And, constant stars, in them I read such art
As "truth and beauty shall together thrive,
If from thyself to store thou wouldst convert";
Or else of thee this I prognosticate:
"Thy end is truth's and beauty's doom and date."

XV

When I consider every thing that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheer'd and check'd even by the self-same sky,


(Steevens). Sidney, Arcadia, iii.: "O sweet Philocea, . . . thy heavenly face is my astronomy"; Astrophel and Stella, Sonnet xxvi.:-
"Though dustie wits dare scorn Astrologie . . .
For me, I do Nature unidle know,
And know great causes great effects procure;
And know those bodies high raigne on the low.
And if these rules did faile, profe makes me sure,
Who oft fore-judge my after-following race
By only those two starres in Stella's face."

Daniel, Delta, xxx. :-
"Oft do I marvel, whether Delia's eyes
Are eyes or else two radiant stars that shine? . . .
Stars are they sure, whose motions rule desires,
And calm and tempest follow their aspects."

(Dowden).
10. art] knowledge. Astronomy was one of the advanced sciences of the quadrivium, containing also arithmetic, geometry, and music, which together with the trivium, viz. grammar, logic, and rhetoric, were "the liberal arts" taught in mediaeval universities. See New Eng. Dict. and Dean Beeching's note. The art or knowledge in question is that truth and beauty will prosper if you turn from single to wedded life and become the father of children in whom truth and beauty will appear.

II-14. truth . . . convert; Thy . . . date] The inverted commas are due to Prof. Dowden.
12. to store] See note on xi. 9.
14. date] end; so "dateless" is endless in Richard II. i. iii. 151; and Romeo and Juliet, v. iii. 115.
XV] The first promise of immortality. My praise reneweth your youth which would otherwise faile in the struggle against time and decay.
3. this huge stage] See As You Like It, ii. vii. 139:—
"All the world's a stage,
And all the men and women merely players."

4. Whereon . . . comment] The relation of the stars to life is compared to the relation of an audience to a play. The words "influence" and "comment" seem used to obscure the differences between these relations, and to enable the metaphor to pass muster. Stars ex hypothesi influence human life, but they do not comment; spectators may comment but do not influence; at any rate their influence does not affect the course of the action. Its effect on the success of the play is another matter. Otherwise we might say that as the reception of a play is indicative of its success or failure, the comments might stand for the omens and portents gathered by astrologers from the stars.

6. Cheer'd . . . sky] The words "cheer'd and check'd" seem due to the previous image of spectators of a play. "Sky" is ambiguous; it includes the stars which affect men's
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night;
And all in war with Time for love of you,
As he takes from you, I engraft you new.

XVI

But wherefore do not you a mightier way
Make war upon this bloody tyrant, Time?
And fortify yourself in your decay
With means more blessed than my barren rhyme?
Now stand you on the top of happy hours,
And many maiden gardens, yet unset,
With virtuous wish would bear your living flowers
Much liker than your painted counterfeit:
So should the lines of life that life repair,

8. wear] Gildon; were Q.
XVI 7. your] you Lintott and Gildon.

Hudson (1681).

lives and characters, and weather which
affects the growth of vegetation. What
is marvellous is that Shakespeare by
means of these inexplicable hints and
glimpses succeeds in turning the solid
earth into a scene of illusions and
change.

9. conceit] the thought or imagination
of this unceasing change.

11. Where] Perhaps used, as often, in
the sense of whereas or while.

11. debateth with Decay] This pro-
ably means that Time and Decay com-
bine in battle against your youth, rather
than consult together how to change it.
In Q the reading is decay (without a
capital or a comma), and it is barely
possible to explain this as “Time is
struggling to change your youth by
means of decay.”

xix. 14: “My love shall in my verse
ever live young.”

XVI] XV cont. But children would
renew it more completely than either
poet or painter.

thy noon,” perhaps with a reference to
the position of the number xii. on a
vertical dial.

6. gardens] cf. iii. 5, 6; jardinet is
similarly used by Villon (ed. Moland,
p. 58).

7. your] Malone regarded your as a
misprint and read you after Lintott and
Gildon. Prof. Dowden supports the
text: “your living flowers’ stands
over against ‘your painted counter-
feit’”; Dean Beeching thinks that to
repeat “your” forces the antithesis too
much.

8. counterfeit] portrait, as in Merchant
of Venice, iii. ii. 116; Timon of Athens,
v. i. 83.

9. the lines of life] the living line-
ments or features of your children, con-
trasted with the painted lines of your
counterfeit. Line was specially used
of painting; see Holland’s Pliny, p.
538: “no day went over his head, but
... hee [Apelles] would make one
draught or other . . . insomuch as
from him grew the proverb, Nulla
dies sine Linea, i... Be alwaies doing
somewhat though you doe but drawe a
line”; Winter’s Tale, i. ii. 153:—
“Looking on the lines

Of my son’s face methought I did
recoil
Twenty-three years, and saw my-
self unbreech’d
In my green velvet coat”;}
Which this time's pencil, or my pupil pen,
Neither in inward worth nor outward fair,
Can make you live yourself in eyes of men.  
To give away yourself keeps yourself still;  
And you must live, drawn by your own sweet skill.

XVII

Who will believe my verse in time to come,  
If it were fill'd with your most high deserts?  
Though yet, heaven knows, it is but as a tomb  
Which hides your life and shows not half your parts.

10. this . . . pen] Hudson (Massey conj.); this (Times pensel or my pupil pen) Q.

Cymbeline, iv. i. 20: "The lines of my body are as well drawn as his"; iv. ii. 104:—  
"long is it since I saw him,  
But time hath nothing blurred  
those lines of favour  
Which then he wore."  
The meaning may, however, be more general; Prof. Dowden writes: "The unusual expression is selected because it suits the imagery of the sonnet, lines applying to, (1) Lineage, (2) delineation with a pencil, a portrait, (3) lines of verse as in xviii. 12. Lines of life are living lines, living poems and pictures, children."

10. this time's pensel] I believe the parenthesis in Q should have included only the words "or my pupil pen," and therefore accept Massey's conjecture. A similar mistake occurs in xxix. 11, 12. With Q's reading Which this (Times pensel or my pupil pensel) "this" cannot be satisfactorily explained, and, as Dean Beeching says, "such a rhythm is incredible." "Pencil" means painter's brush, and "pupil," immature and unskillful, as in Coriolanus, ii. ii. 102: "his pupil age Man-enter'd thus." If the work of pencil and pen are to be distinguished, the pencil delineates the outward appearance, the pen, the character; see xxiv. 14: "They [the eyes] draw but what they see, know not the heart." The meaning of the passage seems to be—You will continue to live in your children, your living images, a life which no painter of the day can enable you to live in your own person, by his representation of your outward corneliness, and no such poet as I, by my descrip-

tion of your goodness. For "this time"—this generation, see Cymbeline, ii. v. 7:—  
"My mother seem'd  
The Dian of that time; so doth  
my wife  
The nonpareil of this."

Prof. Dowden following Q writes: "Are we to understand the line as meaning 'Which this pencil of Time or this my pupil pen'; and is Time here conceived as a limner who has painted the youth so fair, but whose work cannot last for future generations?' He compares xix., and suggests that "the painted counterfeit" of l. 8 may be Shakespeare's portrayal in his verse; cf. liii. 5.

II. fair] beauty; cf. Watson, Tears of Fainey, xxxiiii. :—  
"Some say that women love for to  
be praised  
And droop whenas they think their  
fair must die."

13. To . . . yourself] To produce likenesses of yourself, that is, children (Malone).

XVII] Your child's beauty would confirm the truth of my praise. This is the last sonnet urging marriage.

2. deserts] For the pronunciation cf. xlix. 10; lxxii. 6.

3. a tomb] Cf. the excuse for silence, lxxxiiii. 12:—  
"For I impair not beauty being  
mute,  
When others would give life and  
bring a tomb."

4. parts] good qualities either of the body, Merry Wives of Windsor, i. iii. 67: "Examined my parts with most judicious œillades," or of the mind,
SONNETS

If I could write the beauty of your eye
And in fresh numbers number all your skies
The age to come would say "This poet lies,
Such heavenly touches ne'er touch'd earthly faces.
So should my papers, yellowed with their age,
Be scorn'd, like old men of less truth than tongue,
And your true rights be term'd a poet's rage
And stretched metre of an antique song:
But were some child of yours alive that time,
You should live twice, in it and in my rhyme.

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
7, 8. This . . . faces] marked as a quotation first by Collier.
Q; yellow'd Gildon.  12. metre] Gildon; miter Q.  14. twice, in it] twice in it, Q.

Love's Labour's Lost, ii. i. 44: "A man of sovereign parts he is esteem'd."
6. fresh numbers] sweet or harmonious verse; numbers is used as Lat. numeri; Horace was called numerosus by Ovid (Tr. iv. x. 49) from the beauty of the sound of his poetry. The assonance "numbers number," almost approaching a play on words, may be illustrated from serious poetry of all ages, e.g. Swinburne, By the North Sea, iii. 13: "Came her son across the sunning tide." With "number" cf. "tell o'er," xxx. 10.
11. true rights] due praise.
12. rage] In the eighteenth century this became the usual term for the fine frenzy of a poet.
12. stretched metre] overstrained poetry (Dowden). The expression seems similar to "swift extremity" (li. 6), where the noun and adjective have changed places; it is not the metre that is stretched, but the stretching that is metrical; if so, it may be explained as poetic license, the exaggeration of a poet; "the true poet," says Touchstone, "is the most feigning." Cf. "strained touches," lxxxi. 10.
12. antique] For the accent, cf. xix. 10; Twelfth Night, ii. iv. 3: "That old and antique song we heard last night." For "stretched" cf. Mark Twain, Huckleberry Finn, cap. I: "There was things which he stretched, but mainly he told the truth."
18. XVIII] cf. XV. Summer passes with its flowers, but your summer will live on in my verse.
3. buds of May] May, O.S., as Prof. Dowden reminds us, reached nearly to mid-June. Malone compares Taming of the Shrew, v. ii. 140: "Confounds thy fame as whirlwinds shake fair buds"; and Cymbeline, i. iii. 37:--"And like the tyrannous breathing of the north Shakes all our buds from blowing" (used metaphorically).
5. eye of heaven] the sun. The converse of the metaphor is implied in Venus and Adonis, l. 486:--"And as the bright sun glorifies the sky So is her face illum'd with her eye"; cf. Richard II. i. iii. 275:--"All places that the eye of heaven visits Are to a wise man ports and happy havens";
Locrine, l. 356: "The eye of heaven is out"; "Heaven's eye" occurs in
Which this time,
Neither in impression from fair sometime declines,
Can make, or nature's changing course untrimm'd;
To g: en is his gold complexion dimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

XIX

Devouring Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-liv'd phoenix in her blood;
Make glad and sorry seasons as thou fleets,

10. lose] Malone (Capell MS.); loose Q. 10, 12. ow'st... grow'st] Q; owest... grow'st Cambridge Edd.; owest... growest Malone. 13. breathe] Malone; breath Q.


Comedy of Errors, ii. i. 16; and Titus Andronicus, iv. ii. 59.
6. every... declines] Sooner or later everything that is fair falls away from (i.e. loses) its beauty.
7. untrimm'd] deprived of its loveliness; elsewhere only in King John, iii. i. 209, where it means naked; cf. "trimm'd" = adorned, dressed up, in 3 Henry VI, ii. i. 24: "Trimm'd like a younker prancing to his love."
10. that... ow'st] that beauty thou possessest (Malone). Cf. All's Well that Ends Well, ii. v. 84:—
"I am not worthy of the wealth I owe,
Nor dare I say 'tis mine, and yet it is."
"Owe" is another form of own.
12. to... grow'st] To grow to time is to be incorporated or become one with it and so to live while time lasts; see Venus and Adonis, l. 540: "Incorporate then they seem; face grows to face."

XIX] XVIII cont. Animals grow old and perish, but in my verse you will live ever young.
4. long-liv'd phoenix] The Elder Pliny states on the authority of a certain Manilius that "hee liveth 660 yeares"; see Holland's Pliny, vol. i. p. 271.
4. in her blood] alive; so Steevens explains, comparing Coriolanus, iv. vi. 85: "Your temples burned in their cement;" i.e. while they were standing.
5. fleets] Dyce's correction of fleet'st (Q) which does not rime, cf. viii. 7: "confounds"; and W. Percy, Coelia, vii. 10: "On us thy brows thou bends so direfully." Similar forms occurring in the First Folio edition of the plays have been removed by the industry of editors, e.g. Measure for Measure, iii. i. 20:
"For thou exists on manie a thousand graines
That issue out of dust."
20. "That thou dead coarse againe in compleat steel:
Revisits thus the glimpses of the Moone."
Richard III. ii. i. 98: "Then say at once, what is it thou requests." It is not ungrammatical; for st is occasionally found in the second person singular of verbs in O.E., and in the fourteenth century was the usual Northern form, as it was undoubtedly the older.
SONNETS

And do whate’er thou wilt, swift-footed Time,
To the wide world and all her fading sweets;
But I forbid thee one most heinous crime:
O, carve not with thy hours my love’s fair brow,
Nor draw no lines there with thine antique pen;
Him in thy course untainted do allow
For beauty’s pattern to succeeding men.
Yet do thy worst, old Time: despite thy wrong,
My love shall in my verse ever live young.

XX

A woman’s face with Nature’s own hand painted
Hast thou, the master-mistress of my passion;
A woman’s gentle heart, but not acquainted
With shifting change, as is false women’s fashion;
An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;
A man in hue, all “hues” in his controlling,

11. untainted do allow] Perhaps—Permit him to remain untouched or uninjured; rather than—Approve him, let him pass muster. “Untainted” is a metaphor from titling. A taint was a hit. The full form “attaint” is Fr. “attaintée,” explained by Cotgrave as “A reach, hit, home touch; blow, or stroke,” etc.; cf. Chapman, II. iii. 374: “he shook and threw his lance, which strook through Paris’ shield...This taint he follow’d with his sword.”

XX] This sonnet, if Shakespeare’s, sounds as if he had been furnished with a set of rimes and challenged to bombast them out into a poem. It is not pleasing in rhythm, and it differs from all the other sonnets in having no single rimes, and from its companions here in containing neither a promise of immortality nor a declaration of his love for his friend. Moreover, it is hardly credible that it should be addressed to the same person as xxvi., if xxvi. is indeed an envoy to the first group.
1. with Nature’s] i.e. not Art’s.
2. the...passion] “who sways my love with the united charms of man and woman”—Doowen, who mentions H. C. Hart’s suggestion “that ‘passion’ may be used in the old sense of love-poem, frequent in Watson.”
6. Gilding] as the eye of heaven; cf. Two Gentlemen of Verona, v. i. 1: “The sun begins to gild the western sky”; Richard II. i. iii. 147:—
7. hue] In Old and Middle English “Hue” often means “shape or semblance”; in the Ormulum, i. 11602, we have Inn aness weres heowe, in the form of a man, and l. 15950, Inn aness cullfress heowe, in the form of a dove. In Elizabethan writings the meaning is rarer. Prof. Doowen cites Spenser, Faerie Queene, v. ix. 18:—
"Into a Hedgehogge all unwares it went,
And prickt him so that he away it threw:

Which steals men’s eyes and women’s souls amazeth.

And for a woman wert thou first created;

Till Nature, as she wrought thee, fell a-doting,

And by addition me of thee defeated,

Then ganne it runne away incontinent,

Being returned to his former hew.”

See also 1. i. 46: “Whose semblance she did carry under feigned hew”; and Greene, Orlando Furioso, l. 1324 (Works, ed. Grosart, xiii.): “But thrice hath [changing] Cynthia chang’d her hiew” (cited in New Eng. Dict.). But “hue” must mean colour or complexion, if we accept Dean Beeching’s conjecture — A maiden hue; maiden, however, seems open to the objection brought by its proposer against Mr. Mackail’s native, viz. that it repeats a point already made in l. 1, for it is at least implied in “woman’s face.” His argument that “the whole point of the sonnet is that the friend’s beauty is feminine is not quite conclusive, as we are told with needless precision in ll. 13, 14, that his form was not. I venture to propose woman’s for man in. This repetition seems to be justified by the emphasis, and to fill a gap in a series— “A woman’s face . . . A woman’s gentle heart . . . A woman’s hue . . . And for a woman,” Prof. Case writes: “There is this consideration against emendation, that after assigning a woman’s face and heart, the poet begins to except: the heart is more constant than a woman’s, the eye more bright and true—thence it is natural to go on to the colour or shape as also different, as essentially a man’s. There is contradiction to what follows, unless we take it thus, as I think we can: ‘You are a man in colour (or shape) but a man including all beauties in him, so that your womanish beauty attracts men’s eyes and your masculine beauty amazes women’s souls—And indeed you were at first meant to be a woman, till Nature,’ etc. The whole sonnet is not concerned with ‘the poet’s love for his friend’ as Dean Beeching puts it, but with the friend’s share of both sexes.”

7. hues] Tyrwhitt suggested that there is here a quibble on the proper name Hughes formerly written Hews, and Malone proceeded to identify him with the W. H. of the dedication. No suitable William Hughes has yet been found, and Boswell remarks that “The original printer of the Sonnets seems to have been rather capricious in the employment of his types; and several other words [Prof. Dowden gives a complete list] where no quibble could have been intended, such as intrin (i.e. interim), alien, audit, quietus, here-like, are printed in the same manner as Hews, that is with a capital letter, and in the Italic type.” If “hues” means Hughes, “all” must mean altogether, “a regular Hughes in respect of his influence,” which is not very satisfactory. Massey explains: “It is Eves that was aimed at by the double entendre, which leads us beyond the mere name to a person of importance, for Ewe was a title of Essex! The Earldom was that of Essex and Ewe,” Dr. Creighton thinks Hews is for Fitz-hew, i.e. the Earl of Pembroke.

7. all . . . controlling] Is the meaning “that controls all hues in [i.e. by] his,” or “all hues being in his controlling [i.e. control]?” If for man in, either maiden or native or woman’s be read, “his” must be neuter as often, i.e. its. Perhaps hues is a misprint for some other word such as hearts. “Controlling” is explained by the New Eng. Dict. as over-powering, over-mastering. Prof. Dowden paraphrases: “A man in form and appearance, having the mastery over all forms in that of his, which steals,” etc. Dean Beeching says: “all . . . controlling may mean ‘including and harmonising all particular beauties of complexion in his,’ an idea put from the other side in Sonnet liii., or perhaps ‘commanding all other faces by his,’ an idea expanded in the line that follows.”

11. defeated] defrauded, disappointed; cf. Midsummer Night’s Dream, iv. 1. 159-162:—

“They would have stolen away; they would, Demetrius, / Thereby to have defeated you and me, / You of your wife and me of my consent.”

(Dowden; cf. Schmidt, Dict. sub voc.).

XX] My love is beautiful though I do not ransack earth and heaven for comparisons. Contrast lii.
SONNETS

By adding one thing to my purpose nothing. 
But since she prick’d thee out for women’s pleasure, 
Mine be thy love, and thy love’s use their treasure.

XXI

So is it not with me as with that Muse 
Stirr’d by a painted beauty to his verse, 
Who heaven itself for ornament doth use 
And every fair with his fair doth rehearse, 
Making a couplement of proud compare, 
With sun and moon, with earth and sea’s rich gems, 
With April’s first-born flowers, and all things rare 
That heaven’s air in this huge rondure hems. 
O, let me, true in love, but truly write, 
And then believe me, my love is as fair 
As any mother’s child, though not so bright 
As those gold candles fix’d in heaven’s air:

5. couplement] Malone (Capell MS.); coopelment Q; complement Gildon; compliment Sewell (ed. 2). 8. air in this] vault in his Staunton conj.

1. Muse] Poet, as in Milton, Lycidas, I4:—
"So may some gentle Muse
With lucky words favour my destin’d Urn."
"This sonnet," says Mr. Wyndham, "offers the first attack on the false art of a Rival Poet," but Dean Beeching points out that the object of the rival poet’s praise was ex hypothesi not a painted beauty.

2. Stirr’d . . . to his verse] Inspired to write. "Stir" is often found in Shakespeare where we should now say "rouse"; it is used of a horse, other than Pegasus, in Hudibras, i. i. 454.

2. painted beauty] According to Prof. Dowden "the first line of xx. suggests this sonnet." I do not myself feel the connection, and would be inclined to put xx1. immediately before cxxx.

4. And . . . rehearse] Mentions everything that is lovely in the world, e.g. stars, jewels, flowers, in connection with the charms he is celebrating. In 1 Henry VI, iii. i. 13: "Verbatim to rehearse" = to repeat word for word.

5. couplement] union—Malone who compares Love’s Labour’s Lost, v. ii. 535: "I wish you the peace of mind, most royal couplement!" [couple]; and Spenser, Faerie Queene, iv. iii. 52:

"Allide with hands of mutuall couplement." The meaning is—making a union of proud comparison between "his fair" and heaven, etc., uniting his fair to heaven by extravagant comparisons. For "compare" = comparison, see xxxv. 6; cxxx. 14; Venus and Adonis, i. 8.

5. An instance of such comparison is to be found in Grosart’s Greene, ii. p. 258: "comparing her for her beauty to Venus . . . her eyes are winking stars, her teeth pearls, her lips coral, her throat Ivorie, her voice most musical harmonie," etc. It was common in the sonnets of the time.

8. rondure] probably "sphere." Cotrave has: "Rondeur: f. Roundness, globinesse, etc." The form "roundure," meaning circumference, is cited by Malone from King John, ii. i. 259:—

"Tis not the roundure of your old-faced walls
Can hide you from our messengers of war."

12. candles] stars; cf. Romeo and Juliet, iii. v. 9; Macbeth, ii. i. 5; Merchant of Venice, v. i. 220 (Malone).

13. that . . . well] that like rumours rather than facts. Schmidt explains "that fall in love with what has been praised by others"; cf. Much Ado About Nothing, iii. i. 23:—
Let them say more that like of hearsay well;  
I will not praise that purpose not to sell.

XXII

My glass shall not persuade me I am old,  
So long as youth and thou are of one date;  
But when in thee time's furrows I behold,  
Then look I death my days should expiate.

For all that beauty that doth cover thee  
Is but the seemly raiment of my heart,  
Which in thy breast doth live, as thine in me:  
How can I then be elder than thou art?  
O, therefore, love, be of thyself so wary  
As I, not for myself, but for thee will,  
Bearing thy heart, which I will keep so chary  
As tender nurse her babe from faring ill.

3. furrows] Malone (Capell MS.); forrows Q; sorrows Gildon.  
expire] Hudson, 1881 (Steevens conj.).

“Of this matter  
Is little Cupid's crafty arrow made  
That only wounds by hearsay”;  
but “like of” = like, as in Romeo and Juliet, 1. iii. 96.

14. I . . . sell] Proverbial; the converse is found in Proverbs xx. 14: “It is naught, it is naught, sayth the buyer”; cf. cit. 3, 4:—  
“That love is merchandiz'd whose rich esteeming  
The owner's tongue doth publish everywhere”;

and Beaumont and Fletcher, Wild-goose Chase, 1. ii. (Cam. iv. 322): “Fit for [i.e. to be] the Heirs of that State I shall leave 'em; to say more is to sell 'em.” Malone compares Love's Labour's Lost, iv. iii. 240: “To things of sale a seller's praise belongs”; and Troilus and Cressida, iv. 1. 78: “We'll but commend what we intend to sell.”

XXII] My friend and I have exchanged hearts.

4. expiate] end. Steevens conjectured expirate, which does not sound well, and is used only in the literal sense, “breathe out”. Wyndham seems right in saying: “Expiate = to atone for a crime and thus to close the last chapter of its history. Here the sense of completing is kept and the sense of atoning dropped.” Malone explaining “should fill up the measure of my days,” compares Locrino, v. iv. 213: “Lives Sabren yet ‘to expiate my wrath?’” and Richard III. iii. 23: “Make haste; the hour of death is expiate,” where New Eng. Dict. explains “fully come,” but surely the meaning is “ended”; cf. l. 8 ante, “Dispatch; the limit of your lives is out.” Some editors follow Malone in adding Chapman, Byron's Conspiracie, ii. i.: “A poor and expiate humour of the Court,” where however the true reading is expiate = expiate, i.e. rejected. New Eng. Dict. cites Marlowe’s Dido, v. ii. (ed. Dyce, p. 274a):—

“Cursed Iarbas, die to expiate  
The grief that tires upon thine inward soul.”

9, 10. O . . . will] Be careful, for your body contains my heart and my life therefore depends on yours. I too will be careful of myself for the sake of your heart which my body contains. Most editors point with a semicolon at will; I have restored Q's comma, the construction being—“as I who bear thy heart will be careful.”

11. chary] carefully.
Presume not on thy heart when mine is slain;
Thou gav'st me thine, not to give back again.

XXIII

As an unperfect actor on the stage,
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart;
So I, for fear of trust, forget to say
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharged with burthen of mine own love's might.
O, let my books be then the eloquence
And dumb presagers of my speaking breast;
Who plead for love, and look for recompense;
More than that tongue that more hath more express'd.

Looks Sewell. 12. that more] that love Staunton conj.

13. Presume not on] Do not expect to receive back (Beeching).
XXIII] Though I do not speak of my love, you may read it in my verse [or in my face].
2. besides] beside, out of; Malone compares Coriolanus, v. iii. 40:—
"Like a dull actor now I have forgot my part, and I am out, Even to a full disgrace."
5. for fear of trust] Schmidt explains "doubting of being trusted," which is the natural meaning of the words, but one hard to reconcile with the context.
It is therefore better to follow Prof. Dowden, "fearing to trust himself," the reference being to an imperfect actor without self-confidence; lines 5, 6 answer to lines 1, 2, and lines 7, 8 to lines 3, 4.
6. The . . . rite] right (Q), altered by Malone might stand, with the meaning "I fear to use the strong expressions of devotion which are due to love (or friendship)"; a change is less needed here than in Midsummer Night's Dream, iv. i. 138. "Ceremony" was sometimes used of ceremonial speech, e.g. All's Well that Ends Well, ii. i. 51-60: "Use a more spacious ceremony to the noble lords . . . after them, and take a more dilated farewell." But rite in the sense of "ritual" may be better. Prof. Case says, "the correspondence of 'rite' and 'part' 1. 2, and the use of 'perfect' show that the poet is fancifully conceiving the tributes or protestations of love as an established ceremony. And so, more or less they are: the vows and praises of lovers are always much the same."
9. books] Sewell's reading looks, independently conjectured by Capell, favoured by Boswell, and read by Butler and Dean Beeching, may possibly be right. The matter is not clearly decided by l. 13, "O, learn to read," etc., adduced in favour of books by Prof. Dowden, for it is possible to read looks, eyes, faces as well as books, see xiv. 10: "And, constant stars [= eyes], in them I read such art"; Macbeth, i. v. 63:—
"Your face, my thane, is as a book where men May read strange matters";
Marlowe, Dido (ed. Dyce, p. 261a):
"His looks shall be my only library."
10. dumb presagers] Perhaps, as Dean Beeching suggests, a reference to dumb shows, like that before the play in Hamlet, or those before the acts in Ferrex and Porrex.
12. More . . . express'd] More [i.e. to a greater degree] than that tongue (the
O, learn to read what silent love hath writ:
To hear with eyes belongs to love's fine wit.

XXIV

Mine eye hath play'd the painter and hath stell'd
Thy beauty's form in table of my heart;
My body is the frame wherein 'tis held,
And perspective it is best painter's art.
For through the painter must you see his skill,

14. with eyes] ed. 1640; wit eies Q.  
XXIV] i. stell'd] Dyce (Capell MS.); steeled, Q.  
5. 6. you . . . your] thou . . . thy Nicholson conj.  

... tongue of another) which hath more fully expressed more ardours of love, or more of your perfections (Dowden).  
XXIV] Your beauty is imprinted on my heart. Perhaps this sonnet is a continuation of xliii. and should be followed by xlvi.  
1. stell'd] installed, set or placed. It is the M.E. stallen—to place, from stall, a place or station. Stella's lip is called "Virtue's stall," i.e. abiding place, in Astrophel and Stella, lxxx. See notes on King Lear, iii. vii. 64, and Lucrece, 1444 in this series.  
2. in . . . heart] using my heart as a canvas, or strictly, the board or panel used to paint on; cf. All's Well that Ends Well, i. i. 106:—  
“To see him every hour; to sit and draw  
His arched brows, his hawking eye,  
His curls  
In our hearts' table";  
and King John, ii. i. 503:—  
“Infixed I beheld myself  
Drawn in the flatterng table of his eye”  
(Malone). See also Daniel, Sonnets after Astrophel, vii. 6:—  
“I fig’rd on the table of my heart  
The goodliest shape that the world’s eye admires.”  
4. perspective] used ambiguously; the perspective which is best painter's art is the art of giving an appearance of solidity, due proportion, and distance to objects painted on a flat surface. New Eng. Dict. cites R. Haydocke tr., Lomazzo, pref. 8: “A painter without the Perspectives was like a Doctor without Grammer”; and Holland, Pliny, xxxv. xi.: “So excellent he was in this perspective, that a man would say, his even plaine, and flat picture were embossed and raised work”; but the perspective (Lat. perspicere, to see through) produced by Shakespeare's skill is “a piece of perspective,” a picture which must be seen through an opening or from some particular standpoint to produce its full effect, e.g. the man trying to escape from his coffin in the Wiertz Museum; cf. Jonson, Every Man Out of his Humour, iv. iv.: “To view 'hem (as you'd do a piece of Perspective) in at a key-hole” (cited in New Eng. Dict.). If we put “best painter's art” in a parenthesis, or point with Wedmore, “And perspective, it is best painter's art,” “perspective” will mean—capable of being seen through, as in Beaumont and Fletcher, Honest Man's Fortune, iv. i.:—  
“This wizard wherewith thou would'st hide thy spirit  
Is perspective to show it plainlier.”  
See on “perspectives” the admirable note of the Clar. Edd, Richard II. ii. ii. 18.  
5. through the painter, etc.] For the imagery Prof. Dowden compares Constable's Diana, v.:—  
“Thine eye the glasse where I behold my heart,  
Mine eye, the window through the which thine eye  
May see my heart, and there thyself espy  
In bloody colours, how thou painted art”;

and Watson's Teares of Fancie, xlv.:—
SONNETS

To find where your true image pictur'd lies;  
Which in my bosom's shop is hanging still,  
That hath his windows glazed with thine eyes.  
Now see what good turns eyes for eyes have done:  
Mine eyes have drawn thy shape, and thine for me  
Are windows to my breast, where-through the sun  
Delights to peep, to gaze therein on thee;  
Yet eyes this cunning want to grace their art,  
They draw but what they see, know not the heart.

XXV

Let those who are in favour with their stars  
Of public honour and proud titles boast,  
Whilst I, whom fortune of such triumph bars,  
Unlook'd for joy in that I honour most.  
Great princes' favourites their fair leaves spread  
But as the marigold at the sun's eye,

9. good turns] hyphenated in Q.


"My Mistres seeing her faire coun-
teriet  
So sweetelie framed in my bleeding brest ...  
But it so fast was fixed to my heart," etc.

7. bosom's shop] the imagery is here changed; in 1-4 Shakespeare's eye is the brush, his heart the canvas, his body the frame, of his friend's picture. The second quatrain, 5-8, is connected with the first by the punning explanation of "perspective"; but by a turn of this strange kaleidoscope, the body ceases to be the frame, for part of it, viz. the bosom, has become a shop or studio in which the picture hangs. The windows of this shop are the friend's eyes looking in. The sun also can see the picture presumably by gazing through the back of the friend's head. We can hardly take "thine eyes" (l. 8) to mean the picture's eyes, though "thee" (l. 12) means the picture, for in that the sun would have to see the picture by peeping through the picture's eyes. The serious part of the letter (if it is a letter) is, as in some of the other sonnets, the postscript; cf. xcii. 14: "Thou mayst be false and yet I know it not."

XXV] Fortune's favourites may fall,  
I am secure in my friend's love; cf. cxxv. where the same subject is treated after a misunderstanding.

4. Unlook'd for] Neglected by the world (Schmidt); undistinguished (Wyndham); as if it were much the same as "unlook'd on," vii. 14. Dean Beeching, however, says: "more probably an adverbial use, meaning, contrary to general usage, 'most people joy in being honoured, I in honouring,'" This is somewhat more in accordance with the meaning elsewhere, as in King John, ii. i. 560:—

"Gowe, as well as haste will suffer us,  
To this unlook'd for, unprepared pomp."

May not the meaning here too be simply "unexpected," if qualifying "that," or "unexpectedly," if used as an adverb, "I rejoice beyond my expectations, enjoy a friendship I had not hoped for?"

6. the marigold] Calendula officinalis, often used to point a moral; see Nashe, ed. McKerrow, ii. p. 218: "That money is like the Marigold, which opens and shuts with the Sunne: if fortune smileth or one bee in favour it floweth [? flowereth]; if the evening of Age comes on, or he falls into disgrace, it fadeth and is not to be found." Shakespeare mentions it also in Luc. rece, 397; and Winter's Tale, iv. iv. 105.
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior famoused for fight,
After a thousand victories once foil'd,
Is from the book of honour razed quite,
And all the rest forgot for which he toil'd:
Then happy I, that love and am beloved
Where I may not remove nor be removed.

XXVI

Lord of my love, to whom in vassalage
Thy merit hath my duty strongly knit,

9, 11. famoused for fight . . . razed quite] for worth famoused . . . quite razed Steevens conj. fight . . . quite] Malone (Theobald conj.); worth . . . quite Q; worth . . . forth Theobald conj.; might . . . quite Capell MS.

7. And . . . buried their honour
dies with them, or perhaps before them; cf. i. xi.: "Within thine own bud
buriest thy content."

9. painful] much enduring, laborious; cf. The Tempest, III. i. 1:—
"There be some sports are painful,
and their labour
Delight in them sets off,"
which is Horace's "studio fallente
laborem."


9. fight] Theobald's correction of worth (Q) for the rime's sake. As an alternative he suggested forth for quite which seems to me more like Shakespeare's work. Steevens, whose courage as an emendator is beyond question, had the acuteness to perceive that by transposition the rime might be recovered without further change:—
"The painful warrior for worth
famoused . . .
Is from the book of honour quite razed."
the italics which emphasize his achievement are his own.

11. razed] Malone compares Richard II. iii. i. 25:—
"From my own windows torn my household coat,
Razed out my impresse, leaving me
no sign . . .
To show the world I am a gentleman."
And ii. iii. 75:—
"tis not my meaning
To raze one title of your honour out."

12. rest] sc. of his victories.

XXVI] Perhaps a dedication of the preceding sonnets. Time may permit the poet to bring a better offering. Envoy to i-xxv. (C. A. Brown).

1-4. Lord . . . wit] Capell's comparison of these lines to the Dedication of Lucrece may (says Boswell) be the germ of Drake's theory that the Sonnets were addressed to Lord Southampton. The resemblance ceases to be significant when we consider that it is natural that two dedications by the same writer should be alike, and further that dedications of the time for the most part dealt with the same topics, viz., the writer's devotion to a patron or his family, the unworthiness of the work, the hope that the patron's acceptance may give it at least a factitious value, and the promise of better things to come; see for example Nashe's dedication to Southampton of his Unfortunate Traveller. Mrs. Stopes supposes that the sonnet was sent to Southampton in 1592 with the MS. of Venus and Adonis. To my mind the style suggests a somewhat later date. Prof. Dowden thinks it may possibly have been an Envoy to the preceding sonnets. If so Sonnet xx. differing in tone from the rest may possibly be excluded from the series. A respectful dedication may accompany an unsavoury offering, as is shown by Nashe's dedication "to the Lord S." of his Choice of Valentines, but the Sonnets are of the nature of personal letters which makes all the difference.

1, 2. Lord . . . knit] Your goodness has bound me to serve you dutifully as
To thee I send this written ambassage,
To witness duty, not to show my wit:
Duty so great, which wit so poor as mine
5
May make seem bare, in wanting words to show it,
But that I hope some good conceit of thine
In thy soul's thought, all naked, will bestow it;
Till whatsoever star that guides my moving,
Points on me graciously with fair aspect,
And puts apparel on my tatter'd loving,
To show me worthy of thy sweet respect:
Then may I dare to boast how I do love thee;
Till then not show my head where thou mayst prove me.

8. *thy*] my Sewell. 11. *tatter'd*] tottered Q. 12. *thy*] Malone (Capell MS.); *their* Q.

a vassal. Steevens compares *Macbeth*, iii. i. 18:—
"Let your highness
Command upon me; to the which
Are with a most indissoluble tie
Forever knit."

3. *this written ambassage*] It may be doubted whether this denotes the sonnet itself or an accompanying MS., and if the latter whether the MS. is that of the preceding sonnets, as seems likely enough, or of those that follow, or of something quite different.


7, 8. *But . . . it*] "Good conceit" seems used in the same sense as in *Two Gentlemen of Verona*, iii. ii. 17, and as "fair conceit" in *Henry VIII*. ii. iii. 74; I hope whatever favourable opinion you may have formed of me will lodge this token of my duty, this embassage, among the thoughts of your own mind where, it may be hoped, it will take the colour of its surroundings; or perhaps better, may lodge it in your memory till I can offer you something better.

Prof. Dowden paraphrases: "I hope some happy idea of yours will convey my duty, naked as it is, into your soul's thought," but I think the duty is identified with its expression.

9, 10. *Till . . . aspect*] "Moving" may simply be course of life or career.

In *Venus and Adonis*, 368, "O fairest mover on this mortal round" means fairest of living beings, not as *New Eng. Dict.* seems to imply, "thou who movest beautifully": Venus is at the time doing her utmost to keep Adonis by her side. "Moving" may here be a metaphor from the course of the heavenly bodies, and the general sense, "till the star of my destiny leads me to the ranks of the greater poets, as one of whom I shall be able to express my affection in nobler verse"; or perhaps merely "till I become more famous or more prosperous"; cf. *Pericles*, i. iv. 105: "Until our stars that frown lend us a smile." If, however, the sonnet is an introduction to those immediately following, there may be a reference to the "travel" of xxvii. 2, i.e. if this travel be regarded as only an incident in his career, for it is impossible that he should expect to return a better poet, or famous, or rich from, say, a tour in the provinces or on the continent. I am indebted to Prof. Case for the suggestion that possibly "moving" is not so much course or career, as simply "actions" or even "mental processes"; see his note on "motion," *Antony and Cleopatra*, ii. iii. 13, 14, in this series.

12. *thy*] The misprint *their* Q occurs again in xxvii. 10, and elsewhere.

XXVII

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head,
To work my mind, when body's work's expired:
For then my thoughts, from far where I abide,
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous and her old face new.
Lo, thus, by day my limbs, by night my mind,
For thee and for myself no quiet find.

2. travel] Ewing (Capell MS.); travaill Q. 5. from far] far from Malone conj. 10. thy] Malone (Capell MS.); their Q.

XXVII] A new series, perhaps continued in xliii. In Absence. Your image is with me but brings no rest.
3. head] "Modern edd. put a comma after 'head.' But is not the construction, 'a journey in my head begins to work my mind?'" (Dowden). With the comma, "to" in the next line means "so as to."
5. from far] Malone suggested that these words should be transposed, "the old reading is, however, sense:" he might have added "and rhythm."
6. Intend] direct, i.e. set out on a pilgrimage, etc.; see Pericles, 1. ii. 116:—
"Tyre, I now look from thee [then] and to Tarsus
Intend my travel."
8. which . . . see] utter darkness.
9. soul's imaginary sight] The soul's sight is the mind's eye and "imaginary" means imaginative, creating images; cf. Henry V. Prologue:—
"let us, ciphers to this great accompst,
On your imaginary forces work";
and Constable, Diana, v. viii. 7:
"Where, in imaginary thoughts, thy sweet self lay."
10. shadow] image; see note on Venus and Adonis, 162, in this series.
10. sightless view] eyes in darkness.
11. ghastly] fearful, rightly spelt gasty in Q, the intrusive "h" being due to a false derivation from "ghost."
11, 12. Which . . . new] Malone compares Romeo and Juliet, 1. v. 48:—
"It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear."
13, 14. Lo . . . find] By a sort of chiasmus thee and myself have changed places. The parallelism forbids us to take "for" in two senses as some do. By day my limbs find no quiet on account of my journey, by night my mind finds no quiet on account of your image. Perhaps the most perfect example of this parallelism is the old couplet:—
"Terret, lustrat, agit, Proserpina,
Luna, Diana,
Ima, suprema, feras, sceptro, fulgere, sagittis."
It was very common at the time; a whole sonnet of Sidney's is so fashioned:—
"Virtue, beautie and speech did strike, wound, charm,
My heart, eyes, ears, with wonder, love, delight, etc."
SONNETS

XXVIII

How can I then return in happy plight,
That am debarr'd the benefit of rest?
When day's oppression is not eas'd by night,
But day by night, and night by day, oppress'd?
And each, though enemies to either's reign,
Do in consent shake hands to torture me;
The one by toil, the other to complain
How far I toil, still farther off from thee.
I tell the day, to please him thou art bright,
And dost him grace when clouds do blot the heaven:
So flatter I the swart-complexion'd night
When sparkling stars twire not thou gild'st the even.

3. eas'd] eas'd Q. 9. day; to please him] day, to please him, Dowden and Hudson; Day to please him Q. 11. swart-complexion'd] hyphened in Gildon.
12. twire not] tweer out Gildon; twirk not Malone conj.; twink not Steevens conj.; tire not Massey conj. gild'st the even] guil'st the'even Q.

XXVIII] XLIII cont. (?) Day and night I am weary in your absence.
4. But . . . oppress'd] cf. Deut. xxviii. 67: “In the morning thou shalt say, Would God it were even! and at even thou shalt say, Would God it were morning.”
It is more often said of parting, as in Hamlet, i. v. 128.
7. to complain] i.e. by complaining, i.q. by causing me to complain.
8. How . . . thee] cf. Goldsmith, Traveller, 8, 10:—
“My heart untravell'd fondly turns to thee; . . .
And drags at each remove a lengthening chain.”
9. I . . . bright] Q has a comma only at bright; Boswell's Malone has commas also after day and him; Prof. Dowden deleted Q's comma, retaining the others. I have followed the Cambridge Edd. The question is, where does the speech to the Day begin, at to or at thou? If at to, “thou art bright to please him” corresponds to “dost him grace”; if at thou, “tell to please him” corresponds to “flatter.” I can only determine, with Sir Roger de Coverley, that there is much to be said on both sides.
10. dost . . . heaven] So his shadow made black night beauteous, xxvii. 12.
You make by your presence a dark day sunny; cf. Romeo and Juliet, ii. ii. 21:—
“her eyes in heaven
Would through the airy region
stream so bright
That birds would sing and think
it were not night.”
11. swarf] black; cf. Comedy of Errors, iii. ii. 104: “What complexion is she of?”—“swart, like my shoe.”
12. twire] peep; Boswell refers to Ben Jonson's Sad Shepherd, ii. i.:—
“what all women covet
To see . . .
Which maids will twire at 'tween
their fingers thus”;
where Gifford cites this passage, also Marston, Antonio and Mellida, Pt. 1. Act iv.: “for I saw a thing stirre under a hedge, and I peep'd, and I spied a thing, and I peer'd and I tweered [i.q. twired] underneath”; and Fletcher, Women Pleased, iv. i. (Cam. vii. p. 280): “Thou art in love, and I can guess with whom too, I saw the wench that twir'd and twinkled at thee.” Steevens paraphrases: “When the sparkling stars sing not in concert,” etc., citing Chaucer, Boethius, iii. Met. 2: “thilke brid [bird] . . . twireth = susurrat (Tyrwhitt), but there the true reading is twittereth. See Eng. Dial. Dict. for an example of its provincial use in the sense of gazing wistfully and beseechingly.
12. gild'st] Sewell's correction; Q reads guil'st the'even. Perhaps we should read gild'est the'even.
But day doth daily draw my sorrows longer,  
And night doth nightly make grief's strength seem stronger.

XXIX

When, in disgrace with fortune and men's eyes,  
I all alone beweep my outcast state,  
And trouble deaf heaven with my bootless cries,  
And look upon myself, and curse my fate,  
Wishing me like to one more rich in hope,  
Featur'd like him, like him with friends possess'd,  
Desiring this man's art and that man's scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost despising,  
Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's gate;  
For thy sweet love remember'd such wealth brings  
That then I scorn to change my state with kings.

XXX

When to the sessions of sweet silent thought  
I summon up remembrance of things past,

XXIX] 10-12. state, Like . . . earth.] Ewing; state — Like . . . earth,—Capell MS.; state (Like . . . arising) From sullen earth Q.  
XXIX] Perhaps out of place; cf. xci.  
9: “Thy love is better than high birth to me,”  
1. in . . . eyes] poor and despised.  
6. like him, like him] like a second man, like a third.  
7. scope] range of power or opportunity; cf. iii. 2.  
11, 12. Like . . . earth] In Q l. 11 is in a parenthesis, a mistake similar to that in xvi. 10. Reed suggested that here is a reminiscence of the song in Lyly’s Campaspe, v. 1:—  
“who is’t now weheare?  
None but the Larke so shrill and cleare;  
How at heavens gats [? gate or gates] she claps her wings,

The Morne not waking till shee sings.”  
Malone compared Cymbeline, ii. iii. 21: “Hark, hark! I the lark at heaven’s gate sings”; and Romeo and Juliet, iii. v. 21:—  
“the lark, whose notes do beat  
The vaulty heaven so high above  
our heads.”  
Wyndham retains the parenthesis of Q, remarking, “it is his 'state' which sings at heaven's gate from the sullen earth—like to the lark.” If so, it might be better to include in the parenthesis only the words “Like to the lark at break of day.”  
XXX] The thought of his friend is a recompense for past sorrows, e.g. the loss of happiness and the death of friends.  
1. sessions] The same metaphor more technically expressed is cited by Malone from Othello, iii. iii. 138-41:—
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's waste:  
Then can I drown an eye, unus'd to flow,  
For precious friends hid in death's dateless night,  
And weep afresh love's long since cancell'd woe,  
And moan the expense of many a vanish'd sight:  
Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er  
The sad account of fore-bemoaned moan,  
Which I new pay as if not paid before.  
But if the while I think on thee, dear friend,  
All losses are restor'd and sorrows end.

XXXI

Thy bosom is endear'd with all hearts,  
Which I by lacking have supposed dead;  
And there reigns love, and all love's loving parts,  
And all those friends which I thought buried.

"who has a breast so pure  
But some uncleanly apprehensions  
Keep leets and law-days, and in  
session sit  
With meditations lawful?"

4. And . . . waste] See Euripides,  
Alex. frag. xx.: "παλαια καυνείς δακρομεν ου χρη στένειν."  
6. dateless] endless, as in Richard II.  
i. iii. 151:—  
"The sly slow hours shall not determine  
The dateless limit of thy dear exile."

So Matthew Arnold in Thyrsis speaks  
of death as a "morningless and un-awakening sleep."

8. And . . . sight] Can "sight"  
here mean sigh as in Lodge, Forbonius and Prisceria?—  
"Not waying of her many loving sighs,  
Her waterie eyes, her secret moane  
by nights."

For this sense, Malone cites one of the  
old copies of 1 Henry IV. [it occurs in  
Qq 2, 3, 4] i. iii. 10:—  
"and with  
A rising sight he wisheth you in heaven ";
together with the fact that in his own  
day the vulgar pronunciation of "sigh"  
was "sighth." He adds that by the word "expense" Shakespeare alludes  
to an old notion that sighing was pre-
judicial to health; cf. "blood-consuming sighs" in 2 Henry VI. ii. ii. 6r.  
"Vanish" was not used only of things  
visible, see Romeo and Juliet, iii. iii.  
10: "A gentler judgment vanish'd from his lips." If "sight" is for  
"sigh" the line may mean—And sigh  
again the sighs I expended [or that  
wasted me] long ago, a sort of cognate  
construction. Steevens supposes that  
the poet means "the loss of many an object  
which being gone hence is no more seen." Prof. Dowden says, "Does not  
'moan the expense' mean 'pay my  
account of moans for'? The words  
are explained by what follows: 'tell  
... before.'"

cites Cowley. Pindar, Odes, i. iii. :—  
"With Oblivion's silent Stroke de- 
face  
Of foregone ills the very Trace."

10. tell[f] count.

XXXII] The facts underlying this  
sonnet are: (1) the loss of his friend by  
absence had reminded Shakespeare of  
other losses, his dead friends; (2) his  
absent friend unites in himself the good  
qualities of the dead; (3) Shakespeare's  
love for him is the sum of all he had  
felt for them.

1. endear'd] perhaps, enhanced in  
value; see New Eng. Dict. You have  
become dearer to me as representing  
all I have loved.
How many a holy and obsequious tear
Hath dear religious love stol'n from mine eye,
As interest of the dead, which now appear
But things remov'd that hidden in thee lie!
Thou art the grave where buried love doth live,
Hung with the trophies of my lovers gone,
Who all their parts of me to thee did give;
That due of many now is thine alone:
Their images I lov'd I view in thee,
And thou, all they, hast all the all of me.

XXXII

If thou survive my well-contented day,
When that churl Death my bones with dust shall cover,

5. obsequious] funeral, a mourner's tears; Malone cites Hamlet, i. ii.
92:—

"the survivor bound
In filial obligation for some term
To do obsequious sorrow."
See also Titus Andronicus, v. iii. 152:—

"Draw you near
To shed obsequious tears upon this trunk."

and Richard III. i. ii. 3, where "obsequiously lament" = "mourn over the dead."

6. religious] faithful as fulfilling an obligation (it is a duty to mourn for the dead); cf. Henry VIII. iv. ii. 74:—

"Whom I most hated living, thou hast made me,
With thy religious truth and modesty,
Now in his ashes honour.

Prof. Dowden cites A Lover's Complaint, 250: "Religious love put out Religion's eye," from a passage where the thought is similar.

7. interest of the dead] i.e. their due.
7. which] who.
8. remov'd] absent rather than dead.
8. thee] Gildon's correction of there (Q).

Mr. Wyndham retains there, explaining that it refers back to "thy bosom," l. 1; "And there," l. 3; but if this were so, there would be stressed in l. 8 as well as in l. 3.

10. trophies] Prof. Case explains this as memorials of their achievements over the lover, in fact "their parts of me."
10. lovers] devoted friends. In Elizabethan times feelings were more openly expressed than now, and the word "love" and its derivatives had a wider range. Among the objects of love in the plays are the Commons, sack, the shadow of broom-groves, and crusts. Malone cites Coriolanus, v. ii. 14:—

"I tell thee fellow
Thy general is my lover."

Troilus and Cressida, iii. iii. 214, where Ulysses says, "Farewell, my lord; I as your lover speak"; Julius Caesar, ii. iii. 9, where the Soothsayer ends his letter to Caesar with "Thy lover, Artemidorus"; adding "In like manner Ben Jonson concludes one of his letters to Dr. Donne by telling him that he is his 'ever true lover'; and Drayton in a letter to Mr. Drummond of Hawthornden, informs him that Mr. Joseph Davies is in love with him."

13. Their ... lov'd] The images of those whom I loved.
14. all they] who unite in yourself all that they were.

XXXII] A dedication of the previous five sonnets, and perhaps others now out of place.

1. well-contented] satisfied, happy (Schmidt); the day whose arrival will well content me (Beeching); perhaps we might compare xcii. 11: "Happy to have thy love, happy to die!"

2. my bones ... cover] like the "two clowns with spades" who buried
And shalt by fortune once more re-survey
These poor rude lines of thy deceased lover,
Compare them with the bettering of the time,
And though they be outstripp’d by every pen,
Reserve them for my love, not for their rhyme,
Exceeded by the height of happier men.
O, then vouchsafe me but this loving thought:
“Had my friend’s Muse grown with this growing age,
A dearer birth than this his love had brought,
To march in ranks of better equipage:
But since he died, and poets better prove,
Theirs for their style I’ll read, his for his love.”

XXXIII

Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy;


[Pygmalion]:—

Marston’s procession, however, consists of the stanzas of one of his poems already written, Shakespeare’s, of the works of various greater poets of the future. In both passages equipage = equipment, accoutrements; New Eng. Dict. gives later examples. Dean Beecling cites from Nashe’s Dedication of Greene’s Menaphon (ed. McKerrow, iii. 320): “whose [Watson’s] Amintas, and translated Antigone, may march in equipage of honour with any of our ancient Poets.”

XXXIII] The first clouding of friendship.

1. glorious] See Venus and Adonis, 535-58:—

“Even till the eastern gate, all fiery-red,
Anon permit the basest clouds to ride
With ugly rack on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace:
Even so my sun one early morn did shine
With all-triumphant splendour on my brow;
But, out, alack! he was but one hour mine,
The region cloud hath mask'd him from me now.
Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.

XXXIV

Why didst thou promise such a beauteous day,
And make me travel forth without my cloak,

8. west] rest Steevens conj. this] his Hudson (S. Walker conj.).
all-triumphant] hyphened by Dyce.

Opening on Neptune with fair blessed beams,
Turns into yellow gold his salt green streams."
Steevens compares King John, iii. i. 77-80:—
"To solemnize this day the glorious sun
Stays in his course and plays the alchemist,
Turning with splendour of his precious eye
The meagre cloddy earth to glittering gold."

5, 6. Anon ... face] Prof. Dowden compares 1 Henry IV. 1. ii. 221-27:—
"Yet herein will I imitate the sun,
Who doth permit the base contagi-
ous clouds
To smother up his beauty from the world,
That when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him."

6. rack] clouds, or a mass of cloud driven before the wind in the upper air.
New Eng. Dict. Dyce, Gloss. sub voce, cites Bacon, Sylva Sylvarum, II:5:
"The winds in the upper region, which move the clouds above, which we call
the rack" (Dowden).

7. forlorn] Usually accented on the first syllable in the earlier plays; also in Cymbeline, v. v. 405.
8. to west] Steevens noted the omission of the article the and conjectured to rest; we have, however, "from south to west" in Cymbeline, v. v. 471.
12. The region cloud] Steevens explains: the clouds of this region or country, citing Hamlet, ii. ii. 606:—
"I should have fatted all the region kites
With this slave's offal";
but Shakespeare sometimes uses "region" without a determining epithet or demonstrative to denote the upper air, the home of the rack-winds as distinguished from the ground-winds; see Romeo and Juliet, ii. ii. 21:—
"her eyes in heaven
Would through the airy region stream so bright," etc.,
and Hamlet, ii. ii. 509:—
"'an on the dreadful thunder
Doth rend the region.'"
14. stain] grow dim, be obscured, be soiled; cf. Love's Labour's Lost, ii. 48: "If virtue's gloss will stain with any soil" (Schmidt).
XXXIV XXXIII cont. Forgiveness;
"yet I have still the loss."
1, 2. Why ... cloak?] As these lines have been taken literally, it is necessary to say that the sun is Shakespeare's friend, see xxxiii. 14; the beauteous day, fidelity in friendship; and the cloak, caution against treachery.
To let base clouds o'ercatch me in my way,
Hiding thy bravery in their rotten smoke?
'Tis not enough that through the cloud thou break,
To dry the rain on my storm-beaten face,
For no man well of such a salve can speak
That heals the wound and cures not the disgrace:
Nor can thy shame give physic to my grief;
Though thou repent, yet I have still the loss:
The offender's sorrow lends but weak relief
To him that bears the strong offence's cross.
Ah, but those tears are pearl which thy love sheds,
And they are rich and ransom all ill deeds.

XXXV

No more be griev'd at that which thou hast done:
Roses have thorns, and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
Authorizing thy trespass with compare,
Myself corrupting, salving thy amiss,

12. cross] Malone (Capell MS.); losse Q.
13. sheds] Gildon; sheeds Q.
XXXV] 7. corrupting, salving] corrupt in salving Capell MS.

4. bravery] splendour, the show of faithfulness which seemed to foretell a life-long friendship—the beauteous day of l. 1.
4. rotten smoke] Mists, dews, damps, etc., as causing diseases are frequently called rotten. Golding translates nubibus (Ov. Met. i. 35) by "rotten mists." Cf. Coriolanus, ii. iii. 35; iii. iii. 121; Timon of Athens, iv. iii. 2; Lucrece, 778.
7, 8. For . . . disgrace] To "speak well of" is to praise as a perfect remedy. The salve is the friend's repentance, already pictured as the sun breaking through clouds. "Disgrace," often used as the deprivation of beauty, means here literally the scar or disfigurement, and figuratively, "the loss" of l. 10.
9. give physic to] heal, cure.
12. cross] As Prof. Dowden says, Capell's correction of losse (Q) is confirmed by Sonnet xliii. which also explains what the lost and cross were.
XXXV] XXXIV cont.
4. canker] canker-worm, grub, as in xcix. 3; Two Gentlemen of Verona, i. i. 43.

5. All . . . this] "All men" may be equivalent to all other men; as perhaps in xci. 12: "And having thee of all men's pride I boast," and in cxlviii. 8: "Love's eye is not as true as all men's"; or perhaps "even" should be taken with "in this," viz. in my manner of forgiving which amounts to condonation of the offence. Prof. Case takes the latter view saying, "I do not think that Shakespeare separates himself from all men in the examples given. He is included."
5. even I in this] i.e. even I make fault, etc., unless (but see also preceding note) we accept Capell's emendation of l. 7, Myself corrupt in salving thy amiss, understanding "myself corrupt," as make a sinner of myself. Perhaps, however, l. 8 should read as follows: Excusing thee sin more than their [or thy] sins are, i.e. I commit a greater sin than all men [or than you]. With this reading Capell's might be conjoined with "corrupt" as either a verb or a participle.
6. Authorizing] Justifying your fault by adducing parallels or precedents, from roses and fountains and sun and
Excusing thy sins more than thy sins are;
For to thy sensual fault I bring in sense—
Thy adverse party is thy advocate—
And 'gainst myself a lawful plea commence:
Such civil war is in my love and hate,
That I an accessory needs must be
To that sweet thief which sourly robs from me.

8. thy . . . thy] Malone (Capell MS.); their . . . their Q. are] bear or share Staunton conj.
9. in sense] Gildon; in sense Q; incense Ewing.
9, 10. sense—Thy . . . is] sense, Thy adverse party, as Dowden.

moon. "Authority" = precedent or justification in Measure for Measure, ii. ii. 176:—
"Thieves for their robbery have authority
When judges steal themselves."
6. compare] comparisons, as in xxi.
5.
7. Myself . . . amiss] This may mean "corrupting myself by salving, i.e. palliating your fault." Prof. Case prefers to take "salving" as one of the series—authorizing, corrupting, etc.
8. Excusing . . . are] Malone's emendation which Steevens explained as "Making the excuse more than proportioned to the offence." We have the excuse, such as it is, and I do not feel that this describes it. Malone himself found the latter words of the line not very intelligible. Mr. Tyler's explanation, "By unduly esteeming the offence against me, I foster an excessive sense of my own importance," contradicts what precedes and what follows. Mr. Wyndham, retaining the second their (Q), explains: "All men make faults and even I in saying so, giving authority for thy trespass by thus comparing it to the faults of all men; I myself am guilty of corrupting in so salving thy amiss'; excusing thy sins (which are) more than their sins are," Dean Beeching, taking more = worse, paraphrases: "Excusing thy sins with more wickedness than they themselves denote," but proposes, if the line must be emended, "Excusing thee sins more than thy sins are." Prof. Case suggests that a better explanation than Steevens's might be "making more excuses for your sins than their number, finding more excuses than you provide offences."

9. bring in] as evidence in your favour, or as your supporter; see All's Well that Ends Well, iv. ii. 50:—
"thys own proper wisdom Brings in the champion Honour on my part
Against your vain assault";
and King Lear, iii. vi. 37: "I'll see their trial first. Bring in the evidence." Prof. Case explains: "You have sinned sensually, I bring sense (reason) into the sin, i.e. involve it in your fault."
9. sense] generally explained as "reason"—I argue in your favour, bringing your act under the heading of a universal law. Perhaps it means rather "powers of perception" used not to note his friend's baseness but the many precedents and examples which might seem to justify it, Prof. Dowden suggests: "I bring in sense [i.e. judgment, reason], Thy adverse party, as thy advocate. Sense—against which he has offended—brought in as his advocate."

Malone proposed incense for in sense, and though Steevens was of opinion that no English writer, either ancient or modern, serious or burlesque, ever accepted the substantive incense on the last syllable, the word so accented occurs in both Gower and Chaucer, not to mention earlier writers. The real objection is that Shakespeare offered no incense; even his forgiveness as showing the quality of his friendship aggravates the offence against it.
XXXVI
Let me confess that we two must be twain,
Although our undivided loves are one:
So shall those blots that do with me remain,
Without thy help, by me be borne alone.
In our two loves there is but one respect,
Though in our lives a separable spite,
Which though it alter not love's sole effect,
Yet doth it steal sweet hours from love's delight.
I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame,
Nor thou with public kindness honour me,
Unless thou take that honour from thy name:
But do not so; I love thee in such sort,
As thou being mine, mine is thy good report.

XXXVII
As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made lame by fortune's dearest spite,

XXXVI] Out of place? Perhaps a continuation of xxix.
1. twain] cf. Troilus and Cressida, iii. i. iii; "she'll none of him; they
are twain" (Malone).
3. blots] Perhaps his "disgrace with fortune and men's eyes" (xxi) whatever that may have been. It is not easy to believe that this sonnet is connected with xxxv.
5. respect] regard; our personal feelings towards each other are the same though our circumstances force us apart.
6. separable] separating (Malone); no other instance of this use is known, but as Abbot says (Shaks. Gr. § 3) adjectives in ble have both an active and a passive meaning.
7. love's sole effect] perhaps, its happy influence; see Venus and Adonis, 800—
"Love comforteth like sunshine after rain,
But lust's effect is tempest after sun."
9. acknowledge] recognise, or rather, give a sign of my recognition, show that I know you; cf. Comedy of Errors, v. i. 322;—
"but, perhaps, my son,
Thou shamest to acknowledge me
in misery."
See note on l. 3.
10. bewailed guilt] If the guilt consisted, as some suppose, in Shake-
speare's making himself an accessory after the fact to his friend's offence, it is hard to see who bewailed it or how it could shame the offender. There is no clue to the meaning in Shakespeare's life or writings, but, if we will, we may call the expression ironical and say that the friend may have been warned under pain of disinheritaunce against associating with disreputable persons such as players.
12. that honour] the honour which you give me (Dowden).
13, 14. But . . . report] These lines are repeated in Sonnet xcvi. (Dowden).
XXXVII] cf. xxix. and xxxvi.
3. made lame] incapacitated, "lame" in the sense of feeble or disabled is of common occurrence, see lxiii. 3; "Speak of my lameness and I straight will halt," where the context shows the meaning to be—make false charges against me and I will pretend that they are true. So Sidney, Astrophel and
Take all my comfort of thy worth and truth;  
For whether beauty, birth, or wealth, or wit,  
Or any of these all, or all, or more,  
Entitled in thy parts do crowned sit,  
I make my love engraven to this store:  
So then I am not lame, poor, nor despis'd,  
Whilst that this shadow doth such substance give  

Stella, xxi. 4: “My wits quick in vain  
thoughts, in virtue lame.” Malone  
cites Coriolanus, iv. vii. 7:—  
“I cannot help it now,  
Unless by using means I lame the foot  
Of our design;”  
and As You Like It, ii. iii. 41:—  
“Which I did store to be my foster-nurse  
When service should in my old limbs lie lame.”  
Capell conjectured that Shakespeare  
was literally lame; so did Mr. S. Butler. A parallel cited by Steevens,  
King Lear, iv. vi. 225: “A most poor man made tame to fortune’s blows”  
is given by Prof. Dowden from the  
Quartos, as “A most poor man made lame by Fortune’s blows.”  
3. dearest] most bitter; “dear” =  
 stark, grievous, is a different word from  
“dear” = noble, beloved. Prof. Dowden  
compares Hamlet, i. ii. 182:  
“Would I had met my dearest foe in heaven”;  
other examples are The  
Tempest, ii. i. 135; All’s Well that  
Ends Well, iv. v. 11; 1 Henry IV.  
iii. ii. 123.  
4. of] from; “off” is still so used pro-  
vincially, and “off” is another and  
more modern form of “of.”  
7. Entitled . . . sit] Perhaps—sit as  
rightful kings among your other good  
qualities; cf. “part” in lxiv. 6, and  
lxxi. 4. I doubt if “crowned” implies  
predominance over his other gifts and  
graces, it may mean merely that those  
named are princely in kind or degree.  
Sometimes to analyse a phrase of  
Shakespeare’s into its ingredients is to  
lose the flavour. Entitled seems to  
mean “by a just title.” See note in  
this series on Lucrece, 57:—  
“But beauty in that white intituled,  
From Venus’ doves doth challenge  
that fair field.”  
Schmidt reading their for thy with Q,  
explains: “Or more excellencies having  
a just claim to the first place as their  
due”; and cites Love’s Labour’s Lost,  
v. ii. 822: “let our hands part, neither  
entitled in the other’s heart,” i.e.  
neither having a claim to the other’s  
heart. If their is read, I would ex-  
plain, “Entitled to their places,” Mr.  
Wyndham explaining “parts” as places  
on a shield on which armorial devices  
are borne, and holding that the lan-  
guage is heraldic throughout, says: “I  
take it, therefore, that the passage  
Be it beauty, birth or wealth or wit  
which is displayed—as in an achieve-  
m ent beneath the Crown, charges are  
blazoned each in its part of the coat  
amour—'I make my love engraven to  
this store,’ l. 8 = your worth and truth  
l. 4, and so ‘by a part of all your glory  
live,’ viz. by your worth and truth,  
making no account of the rest of your  
glory = your beauty, birth, wealth, and  
wit.”  
8. engraven] A similar metaphor is  
found in Sidney’s Arcadia (10th ed.  
p. 101):—  
“Since in sweet you all goods so  
richly raign,  
That where you are, no wished  
good can want:  
Since so your living Image lives  
in mee,  
That in my self your self true love  
doeth plant:  
How can you then unworthie  
him decree,  
In whose chief part your worths  
implanted bee?”  
8. this store] the advantages men-  
tioned in l. 5, and his other good  
qualities l. 6. Mr. Wyndham says  
only “worth and truth” (see note on  
l. 7), but these others are, I think, in-  
cluded by the words “or more”; and  
since by joining his love to the store he  
causes to be “poor,” the store must  
include wealth, one of the four things  
rejected by Mr. Wyndham.  
10. this shadow] Shadow and sub-  
stance are often contrasted in the  
language of the time, as picture and
That I in thy abundance am suffic'd
And by a part of all thy glory live.
Look, what is best, that best I wish in thee:
This wish I have; then ten times happy me!

XXXVIII

How can my Muse want subject to invent,
While thou dost breathe, that pour'st into my verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse?
O, give thyself the thanks, if aught in me
Worthy perusal stand against thy sight;
For who's so dumb that cannot write to thee,
When thou thyself dost give invention light?
Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invoke;
And he that calls on thee, let him bring forth
Eternal numbers to outlive long date.

If my slight Muse do please these curious days,
The pain be mine, but thine shall be the praise.

XXXIX

O, how thy worth with manners may I sing,
When thou art all the better part of me?

14. me] be Ewing.
XXXVIII] 2. breathe, that] Ewing; breath, that Sewell; breath that Q.

original, etc., but the shadow here is
the metaphorical union of Shakespeare's
love with his friend's other possessions,
and the substance is the real support
derived from the imaginary union.
12. And . . . live] Shakespeare's
love being added to his friend's possessions,
becomes a part of his glory, and
without love he could not live. Mr.
Wyndham (v. supra) takes "part" to
mean your worth and truth only.
XXXVIII] continues xxxvii. 5-8.
3. Thine . . . argument] You give
me the abundance of your own sweetness as subject for my verse. "Argument"
is subject-matter as in 1 Henry IV. ii. iv. 310.
5. aught in me] anything written by
me.
6. stand . . . sight] meet your eyes.
10. invocate] invoke; "Invocate" is
found in the earlier plays, 1 Henry VI.

1. i. 52, Richard III. i. ii. 8; "invoke"
in a later, Henry V. i. ii. 104.
12. date] time or duration; see Midsummer Night's Dream, iii. ii. 373:
"With league whose date till death shall never end"; Romeo and Juliet,
v. iii. 229: "My short date of breath."
Not found in later plays.
XXXIX] continues xxxvii. 12.
1. with manners] It is not "mannerly modest" to praise oneself. Self-praise
is condemned in Much Ado About Nothing,
v. ii. 76: "There's not one wise
man in twenty that will praise himself";
Troilus and Cressida, t. iii. 242: 
"The worthiness of praise distains
his worth
If that the praised himself bring
the praise forth";
and ii. iii. 166: "Whatever praises
itself but in the deed devours the deed
in the praise."
SONNETS

What can mine own praise to mine own self bring?
And what is’t but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one,
That by this separation I may give
That due to thee which thou deserv’st alone.
O absence, what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth deceive,
And that thou teachest how to make one twain,
By praising him here who doth hence remain!

Take all my loves, my love, yea, take them all;
What hast thou then more than thou hadst before?
No love, my love, that thou mayst true love call;
All mine was thine before thou hadst this more.
Then, if for my love thou my love receivest,

12. doth] Malone; dost Q; do Capell MS.

6. single one] In xxxvi. their lives were divided though their loves were one lest the friend’s character might be blemished, here a fanciful reason is put forward for a more complete separation, that Shakespeare’s praise coming as from a stranger may seem in better taste.
12. doth] Malone’s emendation of dost Q. He paraphrases: “which, viz. entertaining the time with love, doth so agreeably beguile the tediousness of absence from those we love, and the melancholy which that absence occasions.” So in Venus and Adonis, 23, 24:

“A summer day will seem an hour but short,
Being wasted in such time-beguiling sport.’

Thought in ancient language meant melancholy.” To Boswell does seems nearer the original reading, but he suggested do, “making of thoughts the nominative case.” The fact that in O.E. “doth” is not singular but plural may have caused its use here with a plural subject, “which”, but a singular verb with a plural subject was not uncommon.

14. By . . . remain] Cf. Antony and Cleopatra, 1. iii. 102:—

“Our separation so abides, and flies,
That thou, residing here, go’st yet with me,
And I, hence fleeting, here remain with thee.”

(Steevens). Absence teaches how to make of the absent beloved two persons, one, absent in reality, the other, present to imagination (Dowden).

XL] cf. xxxiv.
3. true] Is there a reference to the dark lady’s being “twice forsworn,” ciii. 2?

5. for my love] on my account, or for my sake. So Prof. Dowden, “for love of me”; Mr. Wyndham explains: “If in place of my love for you, you accept the woman I love”; Dean Beeching: “‘as being my love’ to which you have a right.” There is a play on the word “love,” and it is not permitted to mortals to make puns and to talk sense at the same time.
I cannot blame thee for my love thou usest;
But yet be blamed, if thou thyself deceivest
By wilful taste of what thyself refusest.
I do forgive thy robbery, gentle thief,
Although thou steal thee all my poverty:
And yet, love knows, it is a greater grief
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites; yet we must not be foes.

XLI

Those pretty wrongs that liberty commits,
When I am sometime absent from thy heart,
Thy beauty and thy years full well befits,
For still temptation follows where thou art.
Gentle thou art, and therefore to be won,
Beauteous thou art, therefore to be assailed;

7. thyself] thy self Gildon; this selfe Q.
11. yet, love knows, it] Knight; yet love knows it Q.

6. for . . . useth] for taking her whom I love. Dean Beeching explains: "because it is still my love that thou useth."
7. thyself] Mr. Wyndham restores this self (Q), explaining it of the poet as opposed to "thyselv", the friend, and citing "my next self," xxxiii. 6.
7. deceivest] defraust; treachery injures the traitor as well as his victim. Dean Beeching explains "misleadest."
8. By . . . refusest] Prof. Dowden paraphrases: "Yet you are to blame if you deceive yourself by an unlawful union while you refuse loyal wedlock." Dean Beeching thinks the line "perhaps means 'by taking in wilfulness my mistress whom yet you do not love.'" Prof. Case writes: "As Shake- speare and his lover are identified in the preceding sonnet and often, perhaps thyself, at least in I. 8 (possibly in Ii. 7 and 8) is Shakespeare. But yet be blamed if thou deceivest thyself (or me) by wilfully taking what I deny you—not true love, of which I gave you all I had (Ii. 3, 4). It may be because Shakespeare refuses or denies him this thing that to take it is a robbery. But it is also possible (and perhaps more probable as being in keeping with the play on 'my love') that the friend who is excused in Ii. 5, 6 for receiving love that is Shakespeare's if he receives it as Shakespeare's love, is blamed in Ii. 7, 8 for wilfully receiving it while [or while in so doing] he refuses Shakespeare's."
10. my poverty] my ewe lamb.
12. love's wrong] an injury from a friend; cf. Two Gentlemen of Verona, v. iv. 71:—
"The private wound is deepest: O time most accurs'd
'Mongst all foes that a friend should be the worst."
12. known] open as opposed to secret; his friend had promised a beauteous day; see xxxiv. 1-4.
XLI XL cont.
1. liberty] The meaning varies in Shakespeare from the privilege of dispensing with conventions to license in the worse sense; see Henry V. v. ii. 297: "the liberty that follows our places stops the mouths of all find-faults"; Measure for Measure, i. iii. 29: "Liberty plucks justice by the nose."
3. befits] the old northern plural in s.
5. 6. Gentle . . . assailed] cf. 1 Henry VI. v. iii. 77:—
And when a woman woos, what woman's son
Will sourly leave her till she have prevailed?
Ay me! but yet thou mightst my seat forbear,
And chide thy beauty and thy straying youth,
Who lead thee in their riot even there
Where thou art forc'd to break a twofold truth,
Hers, by thy beauty tempting her to thee,
Thine, by thy beauty being false to me.

XLII

That thou hast her, it is not all my grief,
And yet it may be said I lov'd her dearly;
That she hath thee, is of my wailing chief
A loss in love that touches me more nearly.
Loving offenders, thus I will excuse ye:
Thou dost love her, because thou know'st I love her;
And for my sake even so doth she abuse me,
Suffering my friend for my sake to approve her.
If I lose thee, my loss is my love's gain,
And losing her, my friend hath found that loss;
Both find each other, and I lose both twain.
And both for my sake lay on me this cross:
But here's the joy: my friend and I are one:
Sweet flattery! then she loves but me alone.


"She's beautiful and therefore to be woo'd:
She is a woman, therefore to be won."
(Steevens).

8. leave her] as Adonis, Venus; see Venus and Adonis, 814.
8. she] Malone adopted this conjecture of Tyrwhitt's.
9. my seat] Malone read my sweet, comparing the address of Proteus to his friend Valentine in Two Gentlemen of Verona, ii. iv. 154; but seat is used in the same sense as here by Iago in Othello, ii. i. 304 (Boaden cited by Boswell); and Ingleby compares the use of "throne" in Lucrece, 413 (Dowden).
12. a twofold truth] her plighted love and your plighted friendship.

XLI] XLI cont. Taken by some as an Essay to Sonnets xxxiii.-xli.
3. chief] is the chief cause of my regret.
5. 7. excuse ye . . . abuse me] The second part of the double rime rimes itself instead of being identical, so too xxvi. 13, 14; cxii. 13, 14.
8. approve] make trial of, experience. "Approve" was used in various senses in which we now use "prove."
9. 10. my . . . loss] she gains what I lose, viz. you; and you gain what I lose, viz. her; therefore mine is a double loss.
11. Both . . . twain] cf. cxliv. II: "But being both from me, both to each friend." Prof. Dowden notes that "both twain" occurs also in Love's Labour's Lost, v. ii. 459.
SONNETS

XLIII

When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And, darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow’s form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.

XLIV

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;

XLIII] This sonnet seems to belong to the series written in absence; cf. xxviii. and xlvi., xlvii.

1. wink] close my eyes, sleep. In The Tempest, ii. i. 285, “the perpetual wink” is used of the sleep of death; “winking Mary-buds” (Cymbeline, ii. iii. 26) are marigolds closed at night.


4. And . . . directed] And illumined although closed are clearly directed in the darkness (Dowden).

5. whose . . . bright] i.e. whose image makes darkness bright.

6. shadow’s . . . show] Just as from the words “a man’s shadow,” we could evolve “the shadow’s man,” so here the shadow’s form is the shape that casts the shadow, or in other words, the friend in his proper person as distinguished from his image seen in dreams.

11. imperfect] because it is only the shadow of what is perfect, the friend; cf. Two Gentlemen of Verona, iii. i, 177:—

“What joy is joy if Sylvia be not by?
Unless it be to think that she is by
And feed upon the shadow of perfection?”

13. nights to see] Malone proposed nights to me, but Steevens, comparing the phrase “fair to see,” explained: “all days are gloomy to behold, i.e. look like nights.”

XLIV] XLII cont.

1. dull substance] Man is, like nature, composed of the four elements, fire, air, earth, water, the dull substance of the flesh being the latter two, whereas “thought” is air in xliv. 3, and, by implication, fire in Henry V. Prologue i: “O for a muse of fire,” though there the imagery is from nature as described in the beginning of Ovid’s Metamorphosis; see note on l. 11. In the next sonnet “fire” = his longing.

2. Injurious . . . way] for, as Bacon says, “thought is quick.” See Henry V. Prologue, 28-31:—

“For ’tis your thoughts that now must deck our kings,
Carry them here and there; jumping o’er times,
For then, despite of space, I would be brought,
From limits far remote, where thou dost stay.
No matter then although my foot did stand
Upon the farthest earth remov'd from thee;
For nimble thought can jump both sea and land,
As soon as think the place where he would be.
But, ah, thought kills me, that I am not thought,
To leap large lengths of miles when thou art gone,
But that, so much of earth and water wrought,
I must attend time's leisure with my moan;
Receiving nought by elements so slow
But heavy tears, badges of either's woe.

XLV

The other two, slight air and purging fire,
Are both with thee, wherever I abide;
The first my thought, the other my desire,
These present-absent with swift motion slide.


Turning the accomplishment of many years
Into an hour glass."
4. where] to the place where.
9. thought ... thought] The first "thought" is melancholy, the second, as in the passage cited on l. 2, is imagination. So in Matt. vi. 25, "take no thought" translates μη μεριμνάει, be not anxious; and in Julius Caesar, iv. i. 156, take thought and die = die with sorrow. Schmidt compares "thought-sick," Hamlet, iii. iv. 51. See also Prof. Case's note on Antony and Cleopatra, iv. vi. 35, in this series.
11. of ... wrought] i.e. being so largely composed of these two ponderous elements; cf. Antony and Cleopatra, v. ii. 292: "I am air and fire, my other elements I give to baser life" (Steevess); and Henry V. iii. vii. 23: "He is pure air and fire; and the dull elements of earth and water never appear in him" (Malone).
12. I ... moan] i.e. I must continue in sorrow till Time has leisure to reunite us.
13, 14. Receiving ... woe] Does "either's woe" denote that of earth and water or that of Shakespeare and his friend? I think the former; earth and water suffer being the constituent elements of the poet who suffers. So Mr. Wyndham: "That is of earth and water, by their weight and moisture"; and Dean Beeching: "Perhaps the salt in the tears represents the contribution of the earth; and so tears are a badge of the woe of both earth and water." But Mr. Tyler interprets: "The 'slow elements' of which the poet's body is composed enable him only to weep. His friend is regarded as being in the like position."
XLV| XLIV cont.
1. slight] sc. in texture, often used where we now say "light," but I do not know of any exact parallel: in Latin tenus and levus are both used as epithets of aura and ventus.
1. purging] Mr. Tyler writes: "The purifying influence of the 'refiner's fire' is well known. Here, however, the idea would seem to be of swiftness and impetuosity." I think it simply means "pure," free from the base elements it destroys, on the principle that he who feeds fat oxen should himself be fat.
3. desire] represented by fire as being hot, cliv. 7.
SONNETS

For when these quicker elements are gone
In tender embassy of love to thee,
My life, being made of four, with two alone
Sinks down to death, oppress’d with melancholy;
Until life’s composition be recured
By those swift messengers return’d from thee,
Who even but now come back again, assured
Of thy fair health, recounting it to me:
This told, I joy; but then no longer glad,
I send them back again, and straight grow sad.

XLVI

Mine eye and heart are at a mortal war,
How to divide the conquest of thy sight;

8. oppress’d] press’d Capell. 12. thy] Malone (Capell MS.) ; their Q.

7. being ... four] See Twelfth Night, ii. iii. 10: “Does not our life consist of the four elements?”—“Faith, so they say: but I think it rather consists of eating and drinking”; Sir Andrew ignores air and fire.

9. Until ... recured] i.e. until by the recovery of air and fire the number of elements is made complete. Recure (recurare) and recover (recurrere) have certain meanings in common, and recure is sometimes used as an abbreviated form of recover; see Digby Plays, ed. Furnivall, p. 80: “& be-caurse he cowd not his mony recure [i.e. recover] they askyd him for-yeunessse, and he for-yaf in substans.”

13, 14. This ... sad] He rejoices at his friend’s well-being, but grows sad as he remembers their separation, and his thought and desire return to his friend.

XLVI] A continuation of xxiv. (?) ; cf. Constable, Diana, vi. vii. :-

“My Heart mine Eye accuseth of his Death.
Saying, ‘His wanton sight bred his unrest’;
Mine Eye affirms, ‘My Heart’s unconstant faith
Hath been his bane, and all his joys repress.’
My heart avows, ‘Mine Eye let in the fire
Which burns him with an ever-living light.’

Mine Eye replies, ‘My greedy Heart’s desire
Let in those floods, which drown him day and night.’
Thus wars my Heart, which Reason doth maintain,
And calls my Eye to combat if he dare.
The whilst my Soul, impatient of disdain,
Wrings from his bondage unto death more near;
Save that my love still holdeth him in hand,
‘A kingdom thus divided cannot stand.’

Constable has two other sonnets on heart and eye, i. v. vi.

1. a mortal war] deadly combat; the phrase is cited by Malone from Golding’s Ovid, vii. l. 280.

2. the conquest of thy sight] the spoils of war, viz. the right to gaze on the picture. By a sort of anticipation this right is called a conquest, because it is the object of the contention between the eye and the heart, though they were not at war when the eye painted the picture and the heart received it; but the thought may be, as Prof. Case suggests, that the eye and the heart together effected “the conquest of thy sight,” and that they quarrelled over it afterwards as allies often do.
Mine eye my heart thy picture's sight would bar,  
My heart mine eye the freedom of that right.  
My heart doth plead that thou in him dost lie,  
A closet never pierc'd with crystal eyes,  
But the defendant doth that plea deny,  
And says in him thy fair appearance lies.  
To 'cide this title is impanneled  
A quest of thoughts, all tenants to the heart;  
And by their verdict is determined  
The clear eye's moiety and the dear heart's part:  
As thus; mine eye's due is thine outward part,  
And my heart's right thine inward love of heart.

XLVII

Betwixt mine eye and heart a league is took,  
And each doth good turns now unto the other:  
When that mine eye is famish'd for a look,  
Or heart in love with sighs himself doth smother,  
With my love's picture then my eye doth feast  
And to the painted banquet bids my heart;  
Another time mine eye is my heart's guest  
And in his thoughts of love doth share a part:

3. 8. *thy*] Malone (Capell MS.); *their* Q.  
9. *'cide*] Sewell (ed. 2); *side* Q.  
13. 14. *thine* . . . *thine*] Malone (1790);  
*thy* . . . *thy* Malone (1780), (Capell MS.);  
*t. . . their* Q.  
XLVII] *t. took*] *strook* Capell MS.

4. My . . . right] *i.e.* My heart  
would deprive my eye of the right of  
free access to the picture.

6. A . . . eyes] This gives the reason  
for refusal: the heart is not open to in-  
spection; cf. xxiv. 13, 14:—  
"Yet eyes this cunning want to  
grace their art,  
They draw but what they see,  
know not the heart,"  
another sign of the connection of these  
sonnets.

8. And . . . lies] Perhaps a short  
way of saying that the right of pos-  
sessing thy fair appearance belongs  
to him as the mirror which originally  
received it.

9. *'cide*] decide, determine, Sewell's  
correction of *side* Q, which Mr. Wynd-  
kam explains as "To adjudgge this title  
to one or the other side," a meaning  
not found elsewhere.

10. *quest*] inquest or jury; cf. Richard  
III. i. iv. 189: "What lawful quest  
have given their verdict up?" [Mal-  
alone]; cf. "crowners quest," Hamlet,  
v. i. 24.

12. *moiety*] share or portion, identi-  
cal in meaning with "part" in this  
line; cf. "due" and "right," ll. 13, 14.  
The older meaning was "half" in ac-  
cordance with its derivation from the  
late Latin *medietatem* used in this  
sense.

XLVII] XLVI cont.

1. *took*] usually "made"; but we  
find "take peace with" in Henry VIII.  
ii. i. 85; and "take truce with,"  
Romeo and Juliet, iii. i. 162.

3. When . . . look] cf. Comedy of  
Errors, ii. i. 88: "While I at home  
starve for a merry look" (Malone).

6. *bids*] invites; cf. Matt. xxii. 3:  
"them that were bidden."
SONNETS

So, either by thy picture or my love,  
Thyself away art present still with me;  
For thou not farther than my thoughts canst move,  
And I am still with them and they with thee;  
Or, if they sleep, thy picture in my sight  
Awakes my heart to heart's and eye's delight.

XLVIII

How careful was I, when I took my way,  
Each trifle under truest bars to thrust,  
That to my use it might unused stay  
From hands of falsehood, in sure wards of trust!  
But thou, to whom my jewels trifles are,  
Most worthy comfort, now my greatest grief,  
Thou, best of dearest and mine only care,  
Art left the prey of every vulgar thief.  
Thée have I not lock'd up in any chest,  
Save where thou art not, though I feel thou art,  
Within the gentle closure of my breast,  
From whence at pleasure thou mayst come and part;  
And even thence thou wilt be stol'n, I fear,  
For truth proves thievish for a prize so dear.

XLIX

Against that time, if ever that time come,  
When I shall see thee frown on my defects,

MS. farther] further Hudson.

9. by ... love] So Q, restored by Malone. It means by eye or heart, i.e. by my imagination or by my loving thoughts.


"She went, they staid, or rightly for to say,  
She staid in them, they went in thought with her."

13. thy ... sight] See xlvii. 8: "in him [the eye] thy fair appearance lies."

XLVIII] An anticipation of estrangement, and therefore out of place.

2. Each ... thrust] cf. All's Well that Ends Well, ii. v. 27:—  
"I have writ my letters, casketed my treasure,  
Given orders for our horses."

2. defects] deficiencies, want of good qualities.
When as thy love hath cast his utmost sum,  
Call'd to that audit by advis'd respects;  
Against that time when thou shalt strangely pass,  
And scarcely greet me with that sun, thine eye,  
When love, converted from the thing it was,  
Shall reasons find of settled gravity;  
Against that time do I ensconce me here  
Within the knowledge of mine own desert,  
And this my hand against myself uprear,  
To guard the lawful reasons on thy part:  
To leave poor me thou hast the strength of laws,  
Since why to love I can allege no cause.

10. desert] Gildon; desart Q.

3. cast . . . sum] A metaphor from closing accounts on a dissolution of partnership; cast = reckoned; utmost = last; advised respects = a deliberate consideration of our respective circumstances.
5. strangely] as if you did not know me; cf. Troilus and Cressida, iii. iii. 39:
   "Please it our general to pass strangely by him,  
As if he were forgot: and, princes all,  
Lay negligent and loose regard upon him."
6. that sun, thine eye] cf. Measure for Measure, iv. i. 4:—
   "And those eyes, the break of day,  
Lights that do mislead the morn."
7. converted] turned; changed.
8. reasons] sc. for so converting; cf. the use of "reasons" in Julius Caesar, iii. ii. 219:
   "They are wise and honourable,  
And will, no doubt, with reasons answer you."
Steevens compares Julius Caesar, iv. ii. 21:—
   "When love begins to sicken and decay,  
It useth an enforced ceremony."
9. ensconce] Perhaps, hide, shelter, as in Comedy of Errors, ii. ii. 38; and Merry Wives of Windsor, iii. iii. 96. Malone explains: "I fortify myself. A sconce was a species of fortification"; it was also a helmet which hid the face, but Malone's explanation may gain support from lxiii. 9:—
   "For such a time do I now fortify  
Against confounding age's cruel knife.
Prof. Case says: "Two metaphors are perhaps confused:
   "(1) I shelter myself in the fortress 'knowledge of my own demerit' and there defend against rebellious feelings, the lawful reasons on your side. (They will be in the fortress, under the protection of his judgment, to which they appeal).
   "(2) I fortify myself to bear that time by the knowledge of my own demerit, and give evidence of this against myself in support of your lawful procedure."
10. desert] absence of merit; cf. Richard III. iii. vii. 154:
   "my desert
Unmeritable shuns your high request."
11. hand . . . uprear] Dean Beechings says, "as a witness in a court of law," which is perhaps better than to take it as a metaphor from fighting, comparing lxxxix. 13:—
   "For thee, against myself, I'll vow debate."
11-14. And . . . cause] I take your part against myself by admitting that you have a legal right to disown me, since I can show no cause why you should love me.
SONNETS

L 7

How heavy do I journey on the way,
When what I seek, my weary travel’s end,
Doth teach that case and that repose to say,
"Thus far the miles are measur’d from thy friend!"
The beast that bears me, tired with my woe,
Plods dully on, to bear that weight in me,
As if by some instinct the wretch did know
His rider lov’d not speed, being made from thee:
The bloody spur cannot provoke him on
That sometimes anger thrusts into his hide;
Which heavily he answers with a groan,
More sharp to me than spurring to his side;
For that same groan doth put this in my mind;
My grief lies onward, and my joy behind.

LI

Thus can my love excuse the slow offence
Of my dull bearer when from thee I speed:
From where thou art why should I haste me thence?
Till I return, of posting is no need.
O, what excuse will my poor beast then find,
When swift extremity can seem but slow?
Then should I spur, though mounted on the wind,

L] 4. Thus ... friend] Marked as a quotation first by Malone.

L] XLV cont.
4. Thus ... friend] cf. xxviii. 8: "How far I toil, still farther off from thee."
6. dully] The emendation is due to Malone who cites "dull bearer," li. 2. Q has duly. Prof. Case compares Antony and Cleopatra, iv. xv.
33:—
"How heavy weighs my lord!
Our strength is all gone into heaviness,
That makes the weight."
6. to ... me] Explanatory of "dully," and meaning, "at bearing" or "because he bears, that weight," viz. my woe, l. 5.
8. being ... thee] since it is made from thee; the faster he goes the further he carries me from you.
LI] L cont.

1. slow offence] offence which consists in slowness (Beeching).
6. swift extremity] extreme swiftness; cf. lxvii. 7, where "shady stealth" = stealing shade; and I. 9, "all-oblivious enmity" = oblivion which hates (i.e. treats as an enemy, destroys) everything.
7. Then ... wind] Malone compares Macbeth, i. vii. 23:—
"And pity, like a naked new-born babe,
Striding the blast, or Heaven’s cherubim horse’d
Upon the sightless couriers of the air;"
The Tempest, i. ii. 254: "To run upon the sharp wind of the north"; 2 Henry IV. Ind. 4: "Making the wind my posthorse"; Cymbeline, iii. iv. 38:—
"whose breath
Rides on the posting winds,"
In winged speed no motion shall I know:  
Then can no horse with my desire keep pace;  
Therefore desire, of perfect'st love being made,  
Shall neigh—no dull flesh—in his fiery race;  
But love, for love, thus shall excuse my jade;  
Since from thee going he went wilful-slow,  
Towards thee I'll run and give him leave to go.

LII

So am I as the rich, whose blessed key  
Can bring him to his sweet up-locked treasure,  
The which he will not every hour survey,  
For blunting the fine point of seldom pleasure.

10. perfect'st] Dyce; perfects Q; perfect Gildon.  
11. neigh—no dull flesh—] neigh (no dull flesh) Malone; neigh noe dull flesh Q; neigh to dull flesh Malone conj.; neigh, no dull flesh Dowden.  

8. In ... know] Though I were flying, my impatience would make me think I was standing still.  
11. Shall ... race] Shall neigh in exultation as it runs with the speed of fire, for it is fire not flesh, i.e. not earth and water, see xli., xlv. Such allusions to the four elements are common before and after the time of the Sonnets, e.g. Sidney, ed. Grosart, ii. p. 139:—  
"Who nothing earthly, but of fire and aire,  
Though with soft leggs did runne as fast as he";  
and Beaumont and Fletcher, A Wife for a Moneth, v. i. (Cam. v. p. 68):—  
"Where lyon-like I saw him show his valour,  
And as he had been made of compleat vertue,  
Spirit and fire, no dregs of dull earth in him."  
See also Blundeville's description (cited in Shakespeare's England, ii. p. 41):—  
"A horse is coloured as he is complexion'd ... and he is complexioned according as he doth participate more or less of any of the four elements. If the earth predominates, he is melancholy, heavy, and faint-hearted and his colour is black, russet, a bright or dark dun. If he has more of the water, he is phlegmatic. ... If of the air, he is sanguine, pleasant, nimble. ... If of the fire, he is choleric, therefore light, hot and fiery, a stierer." Mr. Wyndham reads, "Shall neigh, no dull flesh in his fiery race," saying "A race of colts was a sporting term of the time (Madden)—akin to our 'bevy' of quails, 'wisp' of snipe," etc. See note in this series on Merchant of Venice, v. 72. Here I think it means "running or career," as in Sidney, Astrophel and Stella, lxxx. 12: "And no spur can hisesty race renew."  
12. But love, for love, etc.] For the love shown by my horse in going slowly away from you, I shall in my love of you forgive him for returning slowly, but I shall hasten on before him.  
14. go] walk; cf. The Tempest, iii. ii. 22: "We'll not run, Monsieur Monster"—"Nor go neither" (Dowden); Two Gentlemen of Verona, iii. i. 388: "Thou must run to him, for thou hast staid so long that going will scarce serve the turn"; Arte of English Poetry: "A foote ... serveth to three purposes ... to go, to runne, and to stand still ... sometimes swift, sometimes slow ... or peradventure steady" (Wyndham).  
LII] Perhaps a continuation of cviii.

4. For blunting] lest it should blunt; cf. Daniel, Sonnet xiii. 9: "Yet her hard rock, firm fixt for aye removing"; i.e. that it should never be moved.
Therefore are feasts so solemn and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet.
So is the time that keeps you as my chest,
Or as the wardrobe which the robe doth hide,
To make some special instant special blest,
By new unfolding his imprison'd pride.

Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lack'd, to hope.

\[ LIII \]

What is your substance, whereof are you made,
That millions of strange shadows on you tend?
Since every one hath, every one, one shade,
And you, but one, can every shadow lend.

5. feasts] the four festivals of the year (Steevens).
6. seldom coming] Malone compares 1 Henry IV. i. ii. 230:—
   "If all the year were playing holidays
   To sport would be as tedious as to work;
   But when they seldom come, they wish'd for come;
   And nothing pleaseth but rare accidents."
7. I. ii. 58:—
   "my state
   Seldom, but sumptuous, shew'd like a feast,
   And won by rareness such solemnity."
9. carcanet] necklace or collar of jewels; see Comedy of Errors, iii. i. 4. It occurs in Moore's Lalla Rookh, and in Tennyson's Last Tournament, l. 6.
10. robe] cf. 1 Henry IV; iii. ii. 56:—
   "Then did I keep my person fresh and new;
   My presence like a robe pontifical,
   Ne'er seen but wonder'd at."
11. Steevens.
12. whose . . . hope] "scope" is used in the sense of field of action, opportunity, cf. Measure for Measure, i. i. 65; and the meaning of the clause — whose goodness is so great that I can take delight in your presence, and in your absence hope for your return.
13. LIII] Compare the finer sonnet, cvi.
14. What is your substance] perhaps implying that it is divine, you are the 1dea of which your shadows are etωλα, Platonism is often introduced by poets into strange surroundings, as if in revenge; e.g. Morris, Sigurd:—
   "All things I have told you of wisdom are but broken images
   Of her hosts that abide in the heavens, and her light that Allfather sees."
15. That . . . tend] The sonnet is based on a pun: shadow (shade i. 3) is (1) the silhouette formed by a body that intercepts the sun's rays; (2) a picture, reflection, or symbol. "Tend" means attend, follow as a servant, and is strictly appropriate to "shadow" only in the first sense, though shadows is here used in the second; cf. the use of the word "lines" in xvi. 9, to bridge over the chasm that separates painting from a genealogical tree.
16. Since . . . tend] All men have one shadow each, in the first sense; you being only one can yet cast many shadows, in the second sense; for everything good and beautiful is either a representation of you or a symbol of your merits.
SONNETS

Describe Adonis, and the counterfeit
Is poorly imitated after you;
On Helen's cheek all art of beauty set,
And you in Grecian tires are painted new:
Speak of the spring and foison of the year,
The one doth shadow of your beauty show,
The other as your bounty doth appear;
And you in every blessed shape we know.
In all external grace you have some part,
But you like none, none you, for constant heart.

LIV

O, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give!
The rose looks fair, but fairer we it deem
For that sweet odour which doth in it live.
The canker-blooms have full as deep a dye
As the perfumed tincture of the roses,

5. counterfeit] replica, hence picture, or, as here, description.
6. poorly imitated] not so beautiful.
7. set] With this use of the imperative cf. lxxxix. 1, 3. The meaning seems to be—if to Helen's loveliness were added all the charms that the art of beauty (whatever that may be) can compass, she would then be an image of yourself in foreign clothes. Without addition to her native beauty she would only be a bad likeness, like Adonis.
8. tires] Perhaps a misprint for "tire." Tires are usually headresses, but the word seems here used for robes. See Prof. Case's note in this series on Antony and Cleopatra; ii. v. 22:—
"Then put my tires and mantles on him, whilst I wore his sword Philippian."

New Eng. Dict. cites in this sense Drayton, Polyolbion, xii. 3-18:—
"Forest far and near
Oft grutch at her estate; her flourishing to see,
Of all their stately tires disrobed when they bee."
9. foison] abundance (of harvest); Cotgrave has "Foison: f. Store, plenty, abundance, great fulnesse, enough."

xi. bounty] Malone aptly cites Antony and Cleopatra, v. ii. 86:—

"For his bounty
There was no winter in 't: an autumn 'twas,
That grew the more by reaping."
LIV] LIII cont.
2. truth] constancy; see lii. 14.
5, 6. The . . . roses] the canker = dog-rose, rosa canina, varies from white to dark red, but is here used only of some red and scentless wild rose, just as "rose" is used only for "the deep blush Damaske Rose" or "the great double Damaske Province or Holland Rose," which, Parkinson tells us, were the best for distilling; and not for the scentless English white Rose, or for the party coloured Rose called of some Yorke and Lancaster. Malone compares Much Ado About Nothing, i. iii. 28:—
"I had rather be a canker in a hedge than a rose in his grace"; see also 1 Henry IV. i. iii. 176:—
"To put down Richard, that sweet lovely rose,
And plant this thorn, this canker, Bolingbroke."

Steevens has a characteristic comment: "Shakespeare had not yet begun to observe the productions of nature with accuracy, or his eyes would have convinced him that the cynorrhodon is by no means of as deep a colour as the rose. But what has truth or nature to do with Sonnets?"
Hang on such thorns; and play as wantonly
When summer's breath their masked buds discloses:
But, for their virtue only is their show,
They live unwoo'd and unrespected fade;
Die to themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odours made:
And so of you, beauteous and lovely youth,
When that shall vade, by verse distills your truth.

LV

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmeard with sluttish time.

8. masked buds discloses] discloses = uncloses, opens; cf. Hamlet, i. iii. 36-40:
"The chariest maid is prodigal enough
If she unmask her beauties to the moon;
Virtue itself 'scapes not calumni-ous strokes:
The canker galls the infants of the spring,
Too oft before their buttons be disclosed."
(Malone); Love's Labour's Lost, v. ii. 295:
"Fair ladies mask'd are roses in their bud;
Dismask'd, their damask sweet
com-mixture shown,
Are angels vailing clouds, or roses blown."
9. But . . . show] But since their only merit is their beauty. For "for"
= because, cf. Troilus and Cressida, v. iii. 21:
"Oh, it is as lawful,
For we would give much, to use
violent thefts."
11. to themselves] i.e. without profit to others; cf. v. 9-14.
12. sweet deaths] Perhaps it were to inquire too curiously to ask whether
this means "dead sweets" as "swift extremity" means "extreme speed";
or whether "deaths" may be used
lightly for the ghosts of the flowers;

see Wülckner's Wright's gloss. i. p. 447b: "manes = deádas, deágodas": or for their corpses, "death" being
commonly used for death's head, and skeleton.
14. that] your beauty, l. 1.
14. vade] now usually explained as a variant of "fade," see New Eng.
Dict. sub voc. fade; but in some places it seems used as if it meant depart and
was borrowed from or confused with
Lat. vadere, to go. Spenser rimes it
to fade, Faerie Queene, v. ii. xl.
14. by verse] Malone may be right
in changing by to my.
1, 2. Not . . . rhyme] cf. Hor. Od.
iii. xxx. i, 2:—
"Exegi monumentum aere peren-nius
Regalique sita pyramidum altius." (Malone). This and the lines from Ovid, cited on 1. 5, were quoted by Meres in his Palladis Tamia, 1598, of
the works of Shakespeare and some other English poets; see Prof. Gregory
Smith's Elizabethan Critical Essays, ii. 318.
3. contents] i.e. what is contained in
my poems written in praise of you; see note on i. ir; and Merchant of
Venice, iii. ii. 246: "There are some shrewd contents in yon same paper";
and ib. iii. ii. 131, where a scroll is called a continent.
4. Than unswept stone] i.e. than in
unswept stone, "in" being understood
from "in these contents"; my verse
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgement that yourself arise,
You live in this, and dwell in lovers' eyes.

LVI

Sweet love, renew thy force; be it not said
Thy edge should blunter be than appetite,
Which but to-day by feeding is allay'd,
To-morrow sharpen'd in his former might:
So, love, be thou; although to-day thou fill
Thy hungry eyes even till they wink with fulness,
To-morrow see again, and do not kill
The spirit of love with a perpetual dulness.


will be a better memorial than the inscription on your tomb. If a change
is to be made, I would rather read Than on wept stone, where wept =
bewept, than with Stengel, Than in sweeped stone.
5-8. When . . . memory] cf. Ovid,
Met. xv:—

"Iamque opus exegi, quod nec Iovis
ira nec ignes,
Nec poterit ferrum, nec edax ab-
olere uetustas."
(Malone).
9. all-oblivious enmity] i.e. injurious oblivious; cf. note on "swift extrem-
ity," li. 6.
12. wear this world out] out-wear, i.e.
out-last, this world. Cf. King Lear, v.
iii. 17-19:—

"and we'll wear out,
In a wall'd prison, packs and sects
of great ones,
That ebb and flow by the moon."
13. till . . . arise] "till the decree
of the judgment day that you arise from
the dead" (Dowden). It may be
better to take "that" as equivalent to
when (Beeching); see Abbott's Shak-
speare's Grammar, who cites for the
meaning "at which time, when," Gen.
ii. 17: "In the day that thou eatest
thereof"; Spenser, Faerie Queene, i.
v. 19:—

"So wept Duessa until eventyde
That shining lamps in Jove's high
course were lit";
also Midsummer Night's Dream, iv. i.
140, and v. i. 387. The tone of the son-
et is against the easy change of to
judgment for the judgment.
LVI] Perhaps a plea for the renewal
of friendly intimacy.
6. wink] close; see xiii. 1. Such a
lethargy of satiety is described in An-
tony and Cleopatra, ii. i. 24-27:—

"Epicurean cooks
Sharpen with cloyless sauce his
appetite;
That sleep and feeding may pro-
rogue his honour
Even till a Lethe'd dulness."
8. dulness] Prof. Dowden says:
"Taken in connection with 'wink'
meaning sleep, dulness seems to mean
drowsiness, as when Prospero says of
Miranda's slumber (The Tempest, i. ii.
185): 'Tis a good dulness"; see
also citation in previous note.
SONNETS

Let this sad interim like the ocean be
Which parts the shore, where two contracted new
Come daily to the banks, that, when they see
Return of love, more blest may be the view;
Or call it winter, which, being full of care,
Makes summer's welcome thrice more wish'd, more rare.

LVII

Being your slave, what should I do but tend
Upon the hours and times of your desire?
I have no precious time at all to spend,
Nor services to do, till you require.
Nor dare I chide the world-without-end hour
Whilst I, my sovereign, watch the clock for you,
Nor think the bitterness of absence sour
When you have bid your servant once adieu;
Nor dare I question with my jealous thought
Where you may be, or your affairs suppose,
But, like a sad slave, stay and think of nought
Save, where you are how happy you make those.

So true a fool is love that in your will,
Though you do any thing, he thinks no ill.

9. interim] Intrin (in italics) Q.
13. Or] Malone (Tyrwhitt conj. and
Capell MS.); As Q; Ah! Anon. conj.; Else Palgrave (Anon. conj.)
LVII] 5. world-without-end] Ewing (Capell MS.); no hyphens in Q.
13. will] Will Q; "Will" Massey conj.

9. sad interim] period of estrangement, or possibly of absence.
10. contracted new] lately betrothed; see i. 5.
11. banks] shores; cf. 2 Henry VI.
iii. ii. 83:
"Was I for this nigh wrecked upon
And twice by awkward wind from
Drove back again unto my native clime?"
So "sea-banks" in Merchant of Venice,
v. i. 11; cf. Othello, iv. i. 138.
LVII] Reproach in the form of excuse. Perhaps this sonnet should follow the next; lviii. says: A god made your slave, and lvii. goes on
—Being your slave, etc.
5. world-without-end] the tedious hour that seems as if it would never
end. So, in Love's Labour's Lost, v. ii. 799:
"a time, methinks, too short
To make a world without end bargain in."
i.e. an everlasting bargain (Malone).
13. in your will] Prof. Dowden writes: "the Quarto has Will (capital W, but not italics). If a play on words is intended, it must be 'Love in your Will (i.e. your Will Shakespeare) can think no evil of you, do what you please'; and also 'Love can discover no evil in your will.' It would be possible to understand "will" as wilfulness, perversity, whether we take it with "do" or with "thinks," i.e. "though you do anything in your perversity," or "sees no harm in your perversity"; cf. cxxi. 8: "which in their wills count bad what I think good."
SONNETS

LVIII

That god forbid that made me first your slave,
I should in thought control your times of pleasure,
Or at your hand the account of hours to crave,
Being your vassal, bound to stay your leisure!
O, let me suffer, being at your beck,
The imprison'd absence of your liberty;
And patience, tame to sufferance, bide each check,
Without accusing you of injury.
Be where you list, your charter is so strong
That you yourself may privilege your time:
Do what you will; to you it doth belong
Yourself to pardon of self-doing crime.
I am to wait, though waiting so be hell,
Not blame your pleasure, be it ill or well.

10. II. time: Do] Malone; time To Q.

LVIII] LVII cont. (?) A complaint in
the form of an assertion that he has no
right to complain.
1. That] The Temple ed. silently
substitutes What.
5. beck] summons; cf. Taming of the
Shrew, Ind. ii. 36: "Each in his office
ready at thy beck "; " beck and call " is
still used, but the more common phrase
was " at your commandment."
6. The ... liberty] It has been dis-
puted that Elizabethan English ever
uses the passive participle for the active,
but the fact remains that the passive
was sometimes used where the active
would give a good sense and would be
used now. Here certainly " absence "
is not the prisoner but the gaoler. I
am imprisoned, i.e. kept apart from you,
this is due to your absence from me,
and your absence is the result of your
liberty to go where you will unrestrained
by the obligations of friendship.
7. tame to sufferance] sufferance has in
Shakespeare the two meanings, (1) en-
durance or patience, (2) suffering, pain.
The sense here may be either tame to
the extent of enduring anything, or
tame in respect to grief, i.e. not resent-
ing the pain you cause me. The former
seems preferable.
7. bide each check] submit to every
rebuff.
8. injury] perhaps insult, as often.
9. charter] license and liberty; cf.
lxxvii. 3. Charter, strictly a writing
conveying special powers and privileges,
is loosely used of any freedom of action;
see As You Like It, ii. v. 48:—
"I must have liberty
Withal, as large a charter as the
wind,
To blow on whom I please ";
Coriolanus, i. ix. 14:—
" My mother,
Who has a charter to extol her
blood."
11. Do] I accept Malone's emenda-
tion of To (Q) on these grounds: (i)
there are clearly two liberties permitted
to the friend, liberty of place, and liberty
of action. " Be where you list " permits
only the former. " Do what you
will " is needed to permit the latter;
(2) the rhythm of " Do what you will "
exactly balances that of " Be where
you list." (3) the contrast between
Shakespeare's position and his friend's
is more clearly marked with " Do "; see
lvii. 3. 4:—
"I have no precious time at all to
spend,
Nor services to do till you re-
quire,"
i.e. he himself has not liberty to be
where he lists or to do what he will.
12. self-doing] which you do your-
self; equivalent to " self-done."

[LVIII.]
SONNETS

LIX

If there be nothing new, but that which is
Hath been before, how are our brains beguil'd,
Which, labouring for invention, bear amiss
The second burthen of a former child!
O, that record could with a backward look,
Even of five hundred courses of the sun,
Show me your image in some antique book,
Since mind at first in character was done.
That I might see what the old world could say
To this composed wonder of your frame;
Whether we are mended, or whe'r better they,

1. there] ed. 1640; their Q.
1, 2. is Hath] Gildon; is, Hath Q.

LIX] Out of place; cf. cvi.
1-4. If . . . child] See Ecclesiastes, i. 9, 10; Hopton, Concordance of Yeares, pp. 36, 37: "The Crystalline Heaven is also a cleare substance . . . accomplishing a full revolution in 36,000 yeares, but according to Alphonus, in 49,000 yeares. [Different numbers are given by others e.g., Macrobius, 15,000; see commentators on De Som. Scip. 11. xi.]. . . This revolution of some is called Magnus Annuus Platonis, because when it was compleat he thought all things should return to the estate they were at first"; cf. Chaucer, Boethius, iii. Met. xi.: "And yf so be that the Muse and the doctrine of Plato singeth sooth, al that every wight lerneth, he ne doth no-thing elles thanne but recordeth [i.e. remembers], as men recorden thinges that ben foryeten" [i.e. forgotten].
3, 4. Which . . . child] Which striving to create something new fail of their object and only reproduce what was in existence long ago. "Labouring," meaning also parturien, may have suggested the metaphor in l. 4.
5. record] Usually explained as "history," but the words "with a backward look" suggest something less impersonal than even history personified, vis. the recording faculty, memory; compare the use of the verb in the extract from Chaucer above, and Troilus and Cressida, i. iii. 14:

"Sith every action that hath gone before,
Whereof we have record,"
where the context shows that Agamemnon is appealing not to history but to his generals' recollection of the previous seven years. In Twelfth Night, v. i. 253: "O that record is lively in my soul," record also means memory but with a difference, not the mind that remembers but the remembered thing. The text means, I believe, "O that I could look back in memory on some description of you, made as it were in a previous incarnation"—of course an impossible wish, based on the hypothesis that history repeats itself at the end of a cycle. For the accent on record compare the quotation from Twelfth Night above, and Richard III. iv. iv. 28.

6. hundred] thousand (Stengel); 500 may be intended to refer roughly to the dawn of literature in England. See the same subject treated in cvi.
8. Since . . . done] Since thought was first expressed in writing. For "character" see Measure for Measure, iv. ii. 208.
11. Whether we are] Hudson read whether we're; whe'r we are would be better.
11. whe'r] So Malone, for where Q, a form of whether which occurs also in Venus and Adonis, i. 304, and should perhaps be read also in l. 493. See
Or whether revolution be the same.
O, sure I am, the wits of former days
To subjects worse have given admiring praise.

LX

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth

King John, ii. i. 167 (F r): "Now shame upon you where she does or no"; and Gower, Confessio Amantis, i. 1811:—
"He mot on of tuo thinges chese,
Wheer he wol have hire such on
O elles upon daiies lyght."
Prof. Case adds Jonson, Epigrams, xcvi.: "Who shall doubt, Donne, where I a poet be."
12. whether . . . same] i.e. whether the new cycle is exactly the same as the old, and therefore my description of you is identical with your image in some antique book.
13. wits] men of genius; so Holland's Pliny tells us (ii. xiii.) that certain discoveries in regard to eclipses were made "by the wittie calculation of Hipparchus."

LX] LIX cont.
1.4. Like . . . contend] See Golding's Ovid's Metamorphoses, xv. 199-203:—
"The tyme itself continually is fleet-
ing like a brooke.
For neyther brooke nor lyghtsomme
tyme can tarrye still. But looke
As every wave dryves other foorth,
and that that commes behynd
Bothe thrusteth and is thrust itself.
Even so the tymes by kynd
Doo fly and follow bothe at once,
and evermore renew."
4. In sequent toil] toiling one after another; cf. "a dozen sequent messengers," in Othello, i. ii. 41.
5. Nativity . . . light] i.e. as soon as it reaches the world of light; the sense of "main" is here immensity rather than power, the original meaning; Malone compares Merchant of Venice, v. 97:—
"Emptys itself as doth an inland
brook
Into the main of waters."
Prof. Dowden says: "The entrance of a child into the world at birth is an entrance into the main or ocean of light"; the image is suggested by l. 1, where our minutes are compared to waves.
6. Crawls to maturity] The comparison of life to the sun's course for a natural day is less definite here than in Sonnet vii. or in Herrick's "Gather ye roses."
7. Crooked] malignant or thwarting; see Two Gentlemen of Verona, iv. i. 22: "If crooked fortune had not thwarted me"; and Henry VIII. v. iii. 44: "Envy and crooked malice," but the word may be due to the curved shadow of an eclipse, though "eclipses" is probably, as Dean Beeching says, used vaguely of any sort of obscuration; cf. xxxv. 3, "clouds and eclipses."
8. confound] destroy, as in Macbeth, iv. i. 54: "Confound and swallow navigation up"; and Antony and Cleo-
patra, iii. ii. 58: "What willingly he did confound he wail'd," i.e. what he deliberately destroyed.
9. Time . . . youth] i.e. Time with his dart (cf. "age's cruel knife," lxiii. 10) kills the beauty of youth. With "flourish" = painting, i.e. bloom,
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow:
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

LXI

Is it thy will thy image should keep open
My heavy eyelids to the weary night?
Dost thou desire my slumbers should be broken,
While shadows like to thee do mock my sight?
Is it thy spirit that thou send'st from thee
So far from home into my deeds to pry,
To find out shames and idle hours in me,
The scope and tenour of thy jealousy?
O, no! thy love, though much, is not so great:
It is my love that keeps mine eye awake;

13. times in hope] future times (Dowden).

Malone compares Twelfth Night, iii. iv. 404:—

"The beauteous eye
Are empty trunks o'erfavour'd by the devil."

10. delves] cf. "that bald sexton Time," in King John, iii. i. 324; and Richard II. i. iii. 229: "Thou canst help time to furrow me with age"; but the metaphors in this and many other sonnets cross and mingle.

10. parallels] The word is used without an epithet both of lines of latitude and longitude and of communication trenches in the field, see New Eng. Dict. sub voce; the reference here is probably to the latter, cf. Sonnet ii. 3: "And dig deep trenches in thy beauty's field," but Malvolio's wrinkles are compared to the lines on the new map with the augmentation of the Indies, though there the contour of the land may be included with the suggestion of irregularity of outline. Here the meaning is rows of lines, as when Coleridge (Biog. Lit. x.) compared a furrowed face to a man "looking at him through a used gridiron."

LXI] Perhaps a continuation of xliii.; cf. xxvii.

1. 3. open ... broken] For other imperfect rimes, see xxvi. 13, 14; xlii. 5, 7.

4. While ... sight] This line recalls Marlowe, Dido, i., where Aeneas complains:

"Stay, gentle Venus, fly not from thy son!
Too cruel, why wilt thou forsake me thus,
Or, in these shades deceiv'st mine eyes so oft?"

which is a reminiscence of Vergil, Æn., i. 407, 408:—

"Quid natum totiens, crudelis tu quoque, falsis
Ludis imaginibus?"

7. idle hours] Prof. Dowden compares the dedication of Venus and Adonis:

"I ... vowe to take advantage of all idle hours, till I have honoured you with some graver labour." "Shames and idle hours" is a hendiadys, the meaning being: "to see how badly I spend my spare time."

8. The ... jealousy] the aim and purport of your suspicion.
SONNETS

Mine own true love that doth my rest defeat,
To play the watchman ever for thy sake:
For thee watch I whilst thou dost wake elsewhere,
From me far off, with others all too near.

LXII

Sin of self-love posseseth all mine eye
And all my soul and all my every part;
And for this sin there is no remedy,
It is so grounded inward in my heart.
Methinks no face so gracious is as mine,
No shape so true, no truth of such account;
And for myself mine own worth do define,
As I all other in all worths surmount.

But when my glass shows me myself indeed,
Beated and chopp'd with tann'd antiquity,

7. for . . . do] for . . . so S. Walker conj.; so . . . do Hudson (Lettisom conj.); I . . . so Beeching conj.

11. defeat] destroy; the original sense was to unmake or undo. Prof. Dowden compares Othello, iv. ii. 160: "And his unkindness may defeat my life."
12. play the watchman] keep awake, a metaphor from the stage.
14. From . . . near] cl. cxliv. 11, 12.

LXII] A compliment in the form of a confession of vanity.

4. grounded . . . heart] From the Prayer-Book phrase, "grafted inwardly in our hearts."

5. gracious] full of charm, attractive; New Eng. Dict. cites Greene, Friar Bacon, ix. 174: "Gracious as the morning star of heaven," and Evelyn, Mem. iii. 45: "His person is not very gracious, the small-pox having put out one of his eyes."

7. And . . . define] The line runs as if "Methinks" l. 5 had been "I think"; but besides the absence of a subject for "do," the words "for myself" are far from clear. To the conjectures already made I would add:—

"And, for myself mine own worth to define,
I do all other in all worths surmount,
meaning, "if I am to be taken at my own valuation," i.e. I would read to for do as in lviii. Malone reads Do for To, and accept in the next line the reading of the Capell MS. A good sense is given by Dean Beeching's conjecture—"And I myself my own worth so define" with which no correction is needed in the next line; "but it is," he says, "simpler to understand the omission of the personal pronoun understood from 'methinks'; 'I for myself, mine own worth do define, as though,' etc." Prof. Dowden asks, does "for myself" mean "for my own satisfaction?"

8. As] In such a way that (Dowden). As though (Beeching). The nearest modern idiom needs a change of construction—"As surmounting in every way the worth of others."

8. other] the old plural, we now say "others."

10. Beated] overpowered. "Beated" is the later and now lost weak form
SONNETS

LXIII

Against my love shall be, as I am now,  
With Time's injurious hand crush'd and o'erworn;  
When hours have drain'd his blood and fill'd his brow  
With lines and wrinkles; when his youthful morn  
Hath travell'd on to age's steepy night,  
And all those beauties whereof now he's king  
Are vanishing or vanish'd out of sight,  
Stealing away the treasure of his spring;  
For such a time do I now fortify  
Against confounding age's cruel knife,

of the past participle of "beat";  
"beaten," the strong and earlier form,  
has survived it. For the meaning,  
cf. Tennyson, _Tithonus:_—

"But thy strong hours indignant  
work'd their wills,  
And beat me down and marr'd and  
warped me."  

Shakespeare may have written  
"'Bated," Malone's conjecture, but we  
have no proof. Prof. Dowden com-  
pares _Merchant of Venice,_ ii. iii. 32:  
"These griefs and losses have so bated me";  
Malone had cited "With bated  
breath and whispering humbleness," _ib._  
t. iii. 125. I think _bated_ gives a good  
sense corresponding to _lxxi._ 3: "When  
hours have drained his blood" as  
"chopt" corresponds to "fill'd his  
brow with lines and wrinkles." Malone  
explained his "bated" as disfigured,  
but when Antonio was bated he was  
wasted away.

10. _chopt'd_ chapped, with skin  
cracked and roughened, as by frost or  
age; see _As You Like It,_ ii. iv. 50:  
"Her pretty chopt hands"; and  
2 _Henry IV._ iii. ii. 294: "a little, lean,  
old, chopt, bald shot."

12. _so self-loving_ sc. as to love what  
I see in my glass.

13. _thee, myself_ i.e. thee, my other  
self, _alter ipse_; "for myself" seems to  
mean here "instead of myself."

LXIII] My verse will show my  
friend's beauty when he is old like  
me.

1. _Against_ In anticipation of the  
time when, etc.; cf. _Midsummer Night's  
Dream,_ iii. ii. 99: "I'll charm his eyes  
against she do appear." Against is  
equivalent to "For," i. 9, where the  
sentence goes on again after the break  
at "spring."

3. 4. _When . . . wrinkles_ Referring  
back to _lxxii._ 10: "Beated [Bated?]  
and _chopt_ = shrunken and seamed.

5. _age's steepy night_ A metaphor  
from the course of the sun with which  
Malone compares vii. Ascent and de-  
scent are both steep, as Ovid says  
(Met. ii._):—

"And Ardua prima via est . . .  
Ultima prona via est."

8. _Stealing_ This refers in sense to  
"Time," i. 2, or to "hours," i. 3.

9. _fortify_ cf. _ensconce,_ xlix. 9; Prof.  
Dowden compares "the wreckful siege  
of battering days," _lxv._ 6; _fortify_ is  
figurative in _Twelfth Night,_ i. v. 153:  
"He's fortified against my denial";  
and in _Hamlet,_ i. i. 32:—

"And let us once again assail your  
ears  
That are so fortified against our  
story."

For the intransitive use, see _2 Henry  
IV._ i. iii. 56; _1 Henry VI._ i. iv. 61.

10. _confounding_ destroying; cf. v. 6,  
viii. 7, etc.
That he shall never cut from memory
My sweet love's beauty, though my lover's life:
His beauty shall in these black lines be seen,
And they shall live, and he in them still green.

LXIV

When I have seen by Time's fell hand defaced
The rich-proud cost of outworn buried age;
When sometime lofty towers I see down-razed,
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss and loss with store;


12. love's . . lover's] Implying him whom I love and who loves me; or we might read his for my. You will be old and I shall be dead; but perhaps "knife," 1. 10, should be taken as threatening his friend's life as well as his beauty.

13, 14. black . . green] cf. lxv. 14: "That in black ink my love may still shine bright."

LXIV [LXIII cont.


4. mortal rage] "mortal" may be contrasted with "eternal" in the sense of destroying as opposed to indestructible; Time and Death are sometimes synonymous in the Sonnets, and the changes here mentioned are in lxv. 1. 2 ascribed to "sad mortality." We may therefore explain the phrase as deadly fury or fury of death; cf. King John, 11. i. 454:

"not Death himself
In mortal fury half so peremptory."

Prof. Case thinks "mortal" is opposed to "eternal" in another sense, and "mortal fury" "perhaps more likely to be man's rage than Time's, whose hand is 'fell' but not furious."

5-8. When . . store] Malone compares 2 Henry IV. iii. i. 45-53:

"O God! that one might read the book of fate,
And see the revolution of the times

Make mountains level, and the continent
Weary of solid firmness, melt itself
Into the sea! and, other times to see
The beachy girdle of the ocean
Too wide for Neptune's hips; how chances mock
And changes fill the cup of alteration
With divers liquors."

Mr. Tyler cites Tennyson, In Memoriam, cxiii. —

"There rolls the deep where grew the tree,
O earth, what changes hast thou seen!
There where the long street roars hath been
The stillness of the central sea,
The hills are shadows, and they flow
From form to form, and nothing stands;
They melt like mist, the solid lands,
Like clouds they shape themselves and go."

The ultimate source is no doubt Golding's Ovid's Metamorphoses, xv. 288-90:

"Even so have places oftentimes exchaunged theire estate,
For I have seene it sea which was substantial ground alate:

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SONNETS

When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminante,
That Time will come and take my love away.
This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

LXV

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out
Against the wreckful siege of battering days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O, fearful meditation! where, alack,
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink my love may still shine bright.

In personal action." (Beeching).
10. Time's chest] Steevens compares Trolus and Cressida, iii. iii. 145:—"Time hath, my lord, a wallet at his back
Wherein he puts alms for oblivion/gpl;
for there Time is represented as a tramp, here, as a householder, like Shakespeare himself; see xlviii. 2, 5.
Malone gives several examples in Shakespeare of the image of a jewel in chest or box, and there are others; see Richard II. ii. i. 180; King John, v. i. 40; 2 Henry VI. iii. ii. 409; Pericles, iii. ii. 99.
12. of] Malone's emendation of or (Q).
LXVI

Tir'd with all these, for restful death I cry,
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplac'd,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly, doctor-like, controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill:
Tired with all these, from these would I be gone,
Save that, to die, I leave my love alone.

LXVII

Ah, wherefore with infection should he live
And with his presence grace impiety,
That sin by him advantage should achieve
And lace itself with his society?
Why should false painting imitate his cheek,


LXVI] Perhaps this sonnet should be grouped with those that express world-weariness.
1. all these] The evils enumerated in the following lines (Dowden). Capell "compared Hamlet's famous soliloquy with this sonnet"; see also Measure for Measure, ii. ii. 110-24.
3. And ... jollity] i.e. And the undeserving magnificently arrayed. See New Eng. Dict. jollity, 7: "A state of splendour, exaltation, or eminent prosperity; splendour, magnificence; finery of dress or array. [e.g.] Latimer, 4th Sermon before Edward VI. (Arber), 113: 'He shewed him all the kyngedomes of the worlde, and al theyr jolitley.'"
8. disabled] four syllables, as "remembred," (Q) lxxiv. 12.
9. And ... authority] Art is commonly used in Shakespeare for letters, learning, science. Can this line refer to the censorship of the stage? (Dowden).
10. doctor-like] with the air of one who knows.
11. simplicity] idiocy.
12. And ... ill] And good a prisoner to, i.e. helpless in the hands of evil.
LXVII] LXVI cont. (?)
1-4. Ah ... society] Why should he countenance with his presence the evils described in lxvi.? "With infection" means in an age of corruption.
4. lace itself] embellish itself. So in Romeo and Juliet, iii. v. 8:—
"look, love, what envious streaks
Do lace the seving clouds in yonder east:") (Steevens), where the meaning is the same as in Swinburne's
"The cloud at its wing's edge whiten
When the clarions of sunrise are heard,
and "envious" indicates merely that the scene is "Parting at Morning."
SONNETS

And steal dead seeing of his living hue?  
Why should poor beauty indirectly seek  
Roses of shadow, since his rose is true?  
Why should he live, now Nature bankrupt is,  
Beggar'd of blood to blush through lively veins?  
For she hath no exchequer now but his,  
And, proud of many, lives upon his gains.  
O, him she stores, to show what wealth she had  
In days long since, before these last so bad.  

LXVIII

Thus is his cheek the map of days outworn,  
When beauty liv'd and died as flowers do now,

bankrUpt] Gildon; bankrout Q.  
9. proud] pro'd Capell MS.

6. And . . . hue] Why should painting steal the lifeless appearance of beauty from his living hue? (Dowden).  
Mr. Tyler compared v. 2: “The lovely gaze where every eye doth dwell.”  
New Eng. Dict. does not recognise “appearance” as a meaning of “seeing”; Farmer conjectured seeming; the m, if represented by a stroke over the e, might have escaped the printer’s notice.

7. Why . . . seek] Beauty may be personified and denote whatever Power produces things beautiful. “Indirectly” may mean “by imitation” instead of going straight to the fountain-head, Nature’s store = “his exchequer” of l. 11. So Mr. Wyndham: “Beauty is not ‘beauty indifferent and imperfect’ (Tyler) but abstract Beauty personified and called ‘poor,’ as abstract Nature personified is stated to be ‘beggar’d’ and with ‘no exchequer now but his.’” Dean Beeching dissents, “Shakespeare is usually faithful to rhetorical parallelism within the quatrains; and here ‘poor beauty’ corresponds to ‘false painting,’ not to ‘bankrupt Nature.’” With this Prof. Case agrees: “If ll. 7 and 8 are properly to carry out the precedent thought, we must take ‘since’ in the regular but here rather awkward sense ‘because,’ and understand the whole as follows: Why should sin derive countenance from his society? Why should the natural hue of his cheek become the type for counterfeits? Why should inferior beauty artificially mimic roses because he has true ones?”


10. to blush] i.e. for blushing, or which may blush. Such beautiful complexes as we see are due to cosmetics.
I think “Beggar’d” goes with Nature, and explains “bankrupt”; see next note.

12. And . . . gains] Nature is represented as proud of her many beautiful forms “in days long since” (l. 14); he is the only one actually in existence and her reputation depends on him. “His gains” I take to mean merely the beauty he has received, his natural beauty. Dean Beeching, however, says: “Nature being bankrupt is said to live upon the friend’s gains; or rather the question is asked, why he should be allowed to be ‘beggar’d of blood’ in order to feed Nature’s pride in her other children.” But the answer, ll. 13, 14, seems to show that it is not he who is beggared of blood, for if so he would not be stored to show what was best in the past. Prof. Case paraphrases: “Why should he live now that Nature is bankrupt and beggared of blood to fill the veins of her creatures, for she has now no resources but in him, and for all her pride in past achievement, lives upon his increase? The reason is that he must live to show what wealth, etc.” He takes “gains” to equal, not merely the beauty he has received, but what he continues to receive, what replenishes his exchequer.”

13. stores] i.e. keeps, as it were, in stock; cf. xi. 9; xiv. 12.

LXVIII] LXVII cont.
SONNETS

Before these bastard signs of fair were borne, 
Or durst inhabit on a living brow;  
Before the golden tresses of the dead,  
The right of sepulchres, were shorn away, 
To live a second life on second head; 
Ere beauty’s dead fleece made another gay: 
In him those holy antique hours are seen, 
Without all ornament itself and true, 
Making no summer of another’s green, 
Robbing no old to dress his beauty new; 
And him as for a map doth Nature store, 
To show false Art what beauty was of yore.

LXIX

Those parts of thee that the world’s eye doth view 
Want nothing that the thought of hearts can mend; 
All tongues, the voice of souls, give thee that due, 
Uttering bare truth, even so as foes commend.

LXIX] 3. that due] Malone (Capell MS. and Tyrwhitt conj.); that end Q; thy due Sewell, ed. 2. 4. Uttering] Vttring Q.

"Though we be now in extreme misery 
And rest [i.e. remain] the map of weather-beaten woe."
Beaumont and Fletcher, Mons. Thomas, iv. ix. (Cam. 4, 158):—
"nor is my face 
The map of anything I seem to suffer."
See also Richard II. v. i. 12; 2 Henry VI. iii. i. 203; Titus Andronicus, iii. ii. 12.
1. days outworn] the olden time; cf. "outworn buried age," lxiv. 2. Outwear means to spend or waste, in Love’s Labour’s Lost, ii. i. 23: “Till painful study shall outwear three years” ; and Henry V. iv. ii. 63: "The sun is high, and we outwear the day."
3. fair] beauty.
3. borne] I venture to restore the Quarto reading; cf. Troilus and Cressida, iii. iii. 103:—
"The beauty that is borne here in the face 
The bearer knows not."
6. The right of sepulchres] Malone compares Merchant of Venice, iii. ii. 92:—
"So are those crisped snaky golden locks,
Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre’;
and Timon of Athens, iv. iii. 144:—
"thatch your poor thin roofs
With burdens of the dead."
Malone adds that in our author’s time the false hair usually worn, perhaps in compliment to the queen, was of a sandy colour; hence, “golden,” l. 5.
10. all] any.
10. itself] Malone proposed himself, explaining the word as if it were in opposition to “him,” l. 9. I take it to refer to "hours." “Itself” means unadulterated and is singular either because "those holy antique hours" = the beauty of the past, or because the phrase is singular in sense = "the antique world" of As You Like It, ii. iii. 57. Plural expressions of time are often treated grammatically as singulars.
LXIX] LXVIII cont. (?).
4. so . . . commend] i.e. without exaggeration; sparingly.
SONNETS

Thy outward thus with outward praise is crown'd;
But those same tongues, that give thee so thine own,
In other accents do this praise confound
By seeing farther than the eye hath shown.
They look into the beauty of thy mind,
And that, in guess, they measure by thy deeds;
Then chiruls, their thoughts, although their eyes were kind,
To thy fair flower add the rank smell of weeds:
But why thy odour matcheth not thy show,
The soil is this, that thou dost common grow.

LXX

That thou art blam'd shall not be thy defect,
For slander's mark was ever yet the fair;
The ornament of beauty is suspect,
A crow that flies in heaven's sweetest air.
So thou be good, slander doth but approve
Thy worth the greater, being woo'd of time;

5. Thy] Malone, 1780 (Capell MS.); Their Q; Thine Malone, 1790. 14. The soil] Cam. Edd. (Capell MS. and Delius conj.); The solec Q; The soil Gildon; The solev Malone; Th'assoil Anon. conj.

8. By . . . shown] cf. xxiv. 13, 14:—
"Yet eyes this cunning want to grace their art,
They draw but what they see, know not the heart."
10. they . . . deeds] Prof. Case notes: "Thy deeds as they interpret them, see cxxi. 12: 'By their rank thoughts my deeds must not be shown' (cited by Dean Beechig) and next sonnet. I think the slander lies in the interpretation, not in inventions." Their has been anonymously conjectured for thy, but the sense "they judge you by themselves" does not suit the context.

The Cambridge Editors cite Udall, Erasmus: "This question could not one of them all soil," i.e. resolve or decide. The verb is usually "assool," as in Gower, Con. Am. viii. 364: "But if he couthe the question Assoile." The substantive is not found elsewhere.

Malone's conjecture solev with the same meaning is equally unknown, but is nearer to the text of Q, solev; a y might easily be mistaken for v.

14. common] Prof. Case writes: "Is Shakespeare rebuking his friend for general loving, or merely (which suits better with the interpretation of l. ro above) with graceing iniquity with his presence (see Ixvii.)? Or do the slanderers stigmatize him as growing 'common'? probably not." We may perhaps compare 1 Henry IV. iii. ii. 40, 41:—
"So common-hackney'd to the eyes of men,
So stale and cheap to vulgar company."

LXX] LXIX cont.
3. suspect] suspicion, as in Venus and Adonis, l. 1010.
5. So] If only. The implied reasoning is—slandered goodness is more than ordinarily good, for slander is evidence of beauty, and beauty, of temptation.
5. approve] prove.
6. being woo'd of time] I once thought "time" might here mean
For canker vice the sweetest buds doth love,
And thou present'st a pure unstained prime.
Thou hast pass'd by the ambush of young days,
Either not assail'd, or victor being charg'd;
Yet this thy praise cannot be so thy praise,
To tie up envy evermore enlarg'd:
If some suspect of ill mask'd not thy show,
Then thou alone kingdoms of hearts shouldstst owe.

LXXI
No longer mourn for me when I am dead
Than you shall hear the surly sullen bell

youth, as in Merchant of Venice, i. i.

"the great debts
Wherein my time, something too prodigal,
Hath left me gaged,"
and that the meaning was "being exposed to the ambush of young days";
but in the next line the stress seems to be on "sweetest" rather than on "buds," and therefore it is better to take "time" (as saeculum in Tacitus, De Germ. xix.) for fashion, or the way of the world; cf. "the inviting time," in cxxiv. 8. The age, like other ages, had roses and raptures for the indiscreet. See Hunter, New Illustrations, ii. 240 (referred to by Prof. Dowden), where Clarendon is quoted: "Yet he who shall diligently observe the distempers and conjunctures of time [the Times], the ambition, pride, and folly of persons, and the sudden growth of wickedness," etc.

7. For . . . love] Malone compares Two Gentlemen of Verona, i. i. 42-49:

"Yet writers say, as in the sweetest bud
The eating canker dwells, so eating love
Inhabits in the finest wits of all."—
"And writers say, as the most forward bud
Is eaten by the canker ere it blow,
Even so by love the young and tender wit
Is turn'd to folly, blasting in the bud,
Losing his verdure even in the prime," etc.
Give warning to the world that I am fled
From this vile world, with vilest worms to dwell:
Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe.
O, if, I say, you look upon this verse
When I perhaps compounded am with clay,
Do not so much as my poor name rehearse,
But let your love even with my life decay;
Lest the wise world should look into your moan,
And mock you with me after I am gone.

LXXII

O, lest the world should task you to recite
What merit liv'd in me, that you should love
After my death, dear love, forget me quite,
For you in me can nothing worthy prove;
Unless you would devise some virtuous lie,
To do more for me than mine own desert,
And hang more praise upon deceased I
Than niggard truth would willingly impart:
O, lest your true love may seem false in this,
That you for love speak well of me untrue,
My name be buried where my body is,
And live no more to shame nor me nor you.
For I am sham'd by that which I bring forth,
And so should you, to love things nothing worth.

LXXIII

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang

4. vilest] Gildon; vildest Q.
LXXII] 13. sham'd] shamed Q.
4. vilest] Gildon's needless emendation of wildest, vile = vile was quite common. Scott revived it, *The Lay of the Last Minstrel*, iii. xiii., and rimed it to "child."
10. compounded . . . clay] cf. 2 Henry IV. iv. v. 116: "only compound me with forgotten dust" (Malone), and Hamlet, iv. ii. 6: "Comounded it with dust whereto 'tis kin."
LXXII] LXXI cont.
4. prove] experience, find; Dean Beeching compares Lucrece, 613: "When they in thee the like offences prove."
7. I] So "she" in Love's Labour's Lost, v. ii. 469; "Woo'd but the sign of she."
10. untrue] untruly.
LXXII] This beautiful sonnet seems out of place: it should perhaps precede lxii.
1-4. That . . . sang] cf. Cymbeline, iii. iii. 60-64:—
SONNETS

Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset faeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.

4. Bare ruin'd choirs] Bare ruin'd quires ed. 1640; Bare rn'wd quiers Q; Barren'wd quiers Lintott; Barren'd of quires Capell MS.

"then was I as a tree
Whose boughs did bend with fruit: but in one night,
A storm or robbery, call it what you will,
Shook down my mellow hangings, nay, my leaves,
And left me bare to weather."
and Timon of Athens, iv. iii. 263-66:

"... That numberless upon me stuck as leaves
Do on the oak, have with one winter's brush
Fell from their boughs and left me open, bare
For every storm that blows."
(Malone).

4. Bare . . . sang] Malone writes:
"Quires or choirs here means that part of cathedrals where divine service is performed, to which, when uncovered and in ruins, 'A naked subject to the weeping clouds' [2 Henry IV. i. iii. 61], the poet compares the trees at the end of autumn, stripped of that foliage which at once invited and sheltered the feathered songsters of summer." Steevens goes further: "This image was probably suggested to Shakspere by our desolated monasteries. The resemblance between the vaulting of a Gothic isle [i.e. aisle], and an avenue of trees whose upper branches meet and form an arch over head, is too striking not to be acknowledged. When the roof of the one is shattered, and the boughs of the other leafless, the comparison becomes yet more solemn and picturesque." But when we read in Cymbeline (iii. iii. 42-44):

"our cage
We make a quire, as doth the prison'd bird,"
are we presented with a picture of a full choral service in an edifice in good repair? Or when Timon (v. i. 53) says,

"'Tis thou that rigg'st the bark and plough'st the waves," is a picture of a shipyard followed by another of draught-oxen with a man pushing behind? No lovelier line has ever been written, but its beauty is of sound and lingering movement rather than of painting; if a picture is intended by "choir," which I do not think, it is at least instantly withdrawn, or "those boughs which shake against the cold" would contrast strangely with the stolid desolations of masonry. Any suggestion of the ruins of long ago is precluded by the word "late" which looks back at furthest to the summer that is just over. The picture intended is of wintry boughs only, for the poem is of the shortness of life, and the flight of its singing birds and the palsy of old age that is yet alive; but it is imprudent to go behind the scenes and inspect the properties; for this is to illustrate "or ever the silver cord be loosed," by a knowledge of anatomy and by things in bottles; and to make Ecclesiastes xii. a rival of "The Purple Island." I should add that Prof. Case dissents from my view—"The idea of choirs of course only came because the birds sang there, as in Cymbeline, nevertheless Shakespeare thinks of ruined churches or he would not have used the words 'bare ruin'd choirs,' whether his thoughts went as far as Steevens thinks or not. As to 'late,' without agreeing with Steevens, I do not see how you can restrict it to one meaning: it can mean 'last summer' in the direct, and something very different in the figurative meaning. As to the contrast between boughs and masonry, Shakespeare passes always from image to image and metaphor to metaphor without minding the contrast. In Macbeth, sleep that knits up, etc., is the death, etc., a bath, a balm, and so on."
In me thou see'st the glowing of such fire,  
That on the ashes of his youth doth lie, 
As the death-bed whereon it must expire, 
Consum'd with that which it was nourish'd by. 
  This thou perceiv'st, which makes thy love more strong, 
To love that well which thou must leave ere long.

LXXIV

But be contented: when that fell arrest  
Without all bail shall carry me away;  
My life hath in this line some interest,  
Which for memorial still with thee shall stay.  
When thou reviewest this, thou dost review  
The very part was consecrate to thee: 
The earth can have but earth, which is his due; 
My spirit is thine, the better part of me: 
So then thou hast but lost the dregs of life, 
The prey of worms, my body being dead; 
The coward conquest of a wretch's knife, 
Too base of thee to be remembered. 
  The worth of that is that which it contains,  
And that is this, and this with thee remains.

1. contented: when] Malone; contented, when Sewell; contented when Q.


"Had I but time (as this fell sergeant,  
Is strict in his arrest), O I could  
tell you—  
But let it be."
(Capel).

3. My ... interest] "Interest" may mean part or share, as perhaps in Titus Andronicus, iii. i. 250: "Where life hath no more interest but to breathe"; cf. Much Ado About Nothing, iv. i. 233:—  
"then shall he mourn,  
If ever love had interest in his  
liver,"  
The part of my life which is in my verse will continue; so Horace, Od. iii. xxx.:—  
"Non omnis moriar, multaque pars mei  
Vitabit Libitinam."
LXXV

So are you to my thoughts as food to life, 
Or as sweet-season'd showers are to the ground; 
And for the peace of you I hold such strife 
As 'twixt a miser and his wealth is found; 
Now proud as an enjoyer, and anon 
Doubting the filching age will steal his treasure; 
Now counting best to be with you alone, 
Then better'd that the world may see my pleasure: 
Sometime all full with feasting on your sight, 
And by and by clean starved for a look; 
Possessing or pursuing no delight, 
Save what is had or must from you be took. 
Thus do I pine and surfeit day by day, 
Or gluttoning on all, or all away.

LXXVI

Why is my verse so barren of new pride, 
So far from variation or quick change? 
Why with the time do I not glance aside

2. sweet-season'd] hyphenated by Malone.
3. peace] price or sake Malone conj.; prize Staunton conj.
8. better'd] better Isaac conj.

LXXV] In subject, at least, this sonnet is connected with those which hint at a possibility of his friend's inconstancy; cf. xlviii., xlxi. An Envoy to lvi.-lxiv. (?).
2. sweet-season'd] sweet and seasonable, or perhaps better, of the sweet season, viz. April; see Merchant of Venice, ii. ix. 93: "A day in April never came so sweet"; and Chaucer, Prologue, i, 2:
"When that April with his shoures sote [sweet]
The droghte of Marche hath perced to the rote."
Prof. Case adds Surrey (ed. Arber, p. 4): "The soote season, that bud and blome forth better,"
3. peace] the peace that comes to me from your friendship; cf. Henry VIII, ii. ii, 130: "Heaven's peace be with him."
"Strife" was used of any tumult or agitation of the mind, but if a struggle is suggested, it is between pride of possession and fear of loss.
6. Doubting . . . treasure] "Perc-
SONNETS

To new-found methods and to compounds strange?
Why write I still all one, ever the same,
And keep invention in a noted weed,
That every word doth almost tell my name,
Showing their birth and where they did proceed?
O, know, sweet love, I always write of you,
And you and love are still my argument;
So all my best is dressing old words new,
Spending again what is already spent:
For as the sun is daily new and old,
So is my love still telling what is told.

LXXVII

Thy glass will show thee how thy beauties wear,
Thy dial how thy precious minutes waste;
The vacant leaves thy mind’s imprint will bear,

4. new-found] hyphened by Malone.
fall Lintott; spell Nicholson conj.
LXXVII] t. wear] Sewell; were Q.
Malone conj.

4. compounds] i.e. compound words
(New Eng. Dict.).
6. And . . . weed] Invention is im-
agination or the product of imagina-
tion,—Why do I dress my thoughts in
a well-known style? Cf. cv. 7-12.
8. where] i.e. from where, whence.
ro. argument] subject; cf. c. 8.
LXXVII] Envoy to lvi.-lxvii. (C.
A. Brown.) Verses sent with a gift
of a MS. book and also perhaps a
pocket dial, and a mirror. It seems
out of place unless we accept Prof.
Dowden’s conjecture; see note on 11.
3. 4.
2. dial] a pocket dial.
3. 4. The . . . this book] Malone
may be right in his conjectures These
for The, and thy for this; “these
vacant leaves” when written on would
become “thy book.” Steevens says:
“Probably this Sonnet was designed
to accompany a present of a book con-
sisting of blank paper. . . . Lord Or-
rery sent a birthday gift of the same
kind to Swift, together with a copy of
verses of the same tendency.” Malone
agrees, noting that we learn from Son-
net cxxii. that Shakespeare received
tables, i.e. a note-book, from his friend.
Prof. Dowden hazards a conjecture
“that Shakspere, who had perhaps
begun a new MS. book with Sonnet
lxxv., and who, as I suppose, apolo-
gised for the monotony of his verses in
lxvi., here ceased to write, knowing that
his friend was favouring a rival, and in-
vited his friend to fill up the blank pages
himself. Beauty, Time, and Verse
formed the theme of many of Shak-
speare’s sonnets; now that he will write
no more, he commends his friend to his
glass, where he may discover the truth
about his beauty; to the dial, where he
may learn the progress of time; and
to this book, which he himself—not
Shakspere—must fill.” C. A. Brown
and Henry Brown treat this sonnet as
an Envoy.” Dean Beeching notes
“that the phrases in lines 3 and 10,
‘the vacant leaves,’ ‘these waste
blanks,’ seem to imply that the album
was not altogether unwritten in; but
they would be justified if the dedica-
tory sonnet occupied the first page. The
sonnet is so out of key with what pre-
cedes and follows it, that it is best to
treat it as an occasional poem to which
And of this book this learning mayst thou taste.  
The wrinkles which thy glass will truly show  
Of mouthed graves will give thee memory;  
Thou by thy dial’s shady stealth mayst know  
Time’s thievish progress to eternity.  
Look, what thy memory cannot contain  
Commit to these waste blanks, and thou shalt find  
Those children nurs’d, deliver’d from thy brain,  
To take a new acquaintance of thy mind.  
These offices, so oft as thou wilt look,  
Shall profit thee and much enrich thy book.


we have not the complete clue. The ‘wrinkles’ of l. 5 makes it impossible to regard it as an Envoy to the sonnets before it.’

4. this learning] What the glass and dial have taught thee (Beeching). This supports Prof. Dowden’s conjecture and gives a coherent sense; yet it may be that “this” (cf. “these” lxvi. 1) refers only to what follows, viz. “what thy memory cannot contain,” an expression too general to be restricted to reflections from a mirror or on the course of time. Prof. Case writes: “I believe this learning is ‘thy mind’s imprint,’ which, of course, may include any reflections taught him by his glass and dial; this book = the vacant leaves (no change needed). We have then three things: the glass shows waste of beauty, the dial waste of time, and the now vacant leaves, or book, will show his mind’s imprint, his wisdom or learning. The exposition is complete but begins again. The glass shows wrinkles suggesting graves, the dial shows the stealthy passage of Time, the book will nurse or keep safe old impressions, old opinions, and give them back as new acquaintances. As said in l. 4, he can taste his mind’s imprint, the learning he put in the book. If we keep The vacant leaves we need not even suppose a gift unless we like.”

5. truly] Does this mean “unlike my poetry”?  
5, 6. wrinkles . . . graves] cf. 3 Henry VI. v. ii. 19:

10. blanks] Malone (Theobald conj. and blacks Q.)

“The wrinkles in my brows, now fill’d with blood,  
Were liken’d oft to kingly sepulchres;  
For who liv’d king but I could dig his grave?”

7. shady stealth] stealing shadow, see li. 6, and civ. 10:—  
“Ah yet doth beauty, like a dial hand,  
Steal from his figure and no pace perceived.”

8. thievish] cf. All’s Well that Ends Well, 11, i. 169:—  
“Or four and twenty times the pilot’s glass  
Hath told the thievish minutes how they pass”;  
Milton, Sonnet ii. [= vii.] 1: “Time, the subtle thief of youth” (Malote).

10. blanks] Theobald’s conjecture for blacks, Q. Blank is a privative word used to connote the absence, partial or complete, of writing or other marks. The nearest parallel is perhaps Twelfth Night, 111. i. 115:—  
“For his thoughts,  
Would they were blanks rather than filled with me.”

11, 12. Those . . . mind] The Temple ed. omits the comma at “brain,” but the meaning is—you will see your thoughts—these children of your brain—nursed, i.e. tended or taken care of, as Schmidt explains.

13, 14. These . . . book] the duties performed by glass and dial, in suggesting thoughts and by the diary in preserving them.
SONNETS

LXXVIII

So oft have I invok'd thee for my Muse
And found such fair assistance in my verse
As every alien pen hath got my use
And under thee their poesy disperse.
Thine eyes, that taught the dumb on high to sing
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing
And given grace a double majesty.
Yet be most proud of that which I compile,
Whose influence is thine and born of thee:
In others' works thou dost but mend the style,
And arts with thy sweet graces graced be;
But thou art all my art, and dost advance
As high as learning my rude ignorance.

LXXIX

Whilst I alone did call upon thy aid,
My verse alone had all thy gentle grace;
But now my gracious numbers are decay'd,
And my sick Muse doth give another place.
I grant, sweet love, thy lovely argument

7. learned's] Gildon; learneds Q; learnedst
Anon. conj.

LXXVIII] Probably connected with lxxvii. and lxxxii.
3. As . . . use] i.e. that poets who are strangers to you have fallen into my habit of addressing you in verse.
4. under thee] under your patronage or countenance (cf. lxxxvi. 13); perhaps a metaphor from a sign-board: Shakespeare uses imagery from the police-court and the farm-yard. Mr. Tyler explains "under thy auspices"; Dean Beeching, "under thy inspiration."
5. the dumb] Shakespeare, who is intended also by the "heavy ignorance" of the next line.
5. on high] aloud; see New Eng. Dict.
6. heavy ignorance] the phrase occurs, as Steevens noted, in Othello, II. i. 144.
7. added feathers] A metaphor from hawking: feathers missing or broken were replaced by sound ones or spliced. The technical term was "imp," see Richard II. II. i. 292; "Imp out our drooping country's broken wing"; and though here, as Prof. Case notes, we have addition not replacement, yet "mend," 11, seems to support my view.
7. learned's] This and "grace," I. 8, may refer to the rival poet. Dyce cites Spenser, Teares of the Muses:—
"Each idle wit at will presumes to make [i.e. write poetry],
And doth the learned's task upon him take";
9. compile] compose; cf. Love's Labour's Lost, iv. iii. 131; v. ii. 52, 896.
12. arts] learning, as in the Passionate Pilgrim, xvi. 223.
13. advance] lift up; cf. Richard III. I. ii. 40: "Advance thy halbert higher than my breast"; and Titus Andronicus, II. i. 125: "But to your wishes' height advance you both."
LXXIX] A continuation of lxxviii.
3. gracious] pleasing; cf. lxii. 5.
5. thy lovely argument] the subject of your beauty.
Deserves the travail of a worthier pen;
Yet what of thee thy poet doth invent
He robs thee of, and pays it thee again.
He lends thee virtue, and he stole that word
From thy behaviour; beauty doth he give,
And found it in thy cheek: he can afford
No praise to thee but what in thee doth live.
Then thank him not for that which he doth say,
Since what he owes thee thou thyself dost pay.

LXXX

O, how I faint when I of you do write,
Knowing a better spirit doth use your name,
And in the praise thereof spends all his might,
To make me tongue-tied, speaking of your fame!
But since your worth, wide as the ocean is,
The humble as the proudest sail doth bear,
My saucy bark, inferior far to his,
On your broad main doth wilfully appear.
Your shallowest help will hold me up afloat,
Whilst he upon your soundless deep doth ride;
Or, being wreck'd, I am a worthless boat,
He of tall building and of goodly pride:
Then if he thrive and I be cast away,
The worst was this; my love was my decay.


7. thy poet] probably the rival poet,
LXXX] LXXIX eontl. 1. I faint] feel discouraged.
2. a better spirit] a greater genius;
cf. lxxiv., where Shakespeare distinguishes between his mortal body and
his spirit, the source of his poetry. See also lxxxvi. 5.
The expression occurs in Wit's Trenchmou (ap. Grosart's Breton, i.
xxvii. 6; "least in blowing at a coal
I doo but put out the fire, and obscure
her praise that may be pend by a better
spirit, let this suffice for the sum of my
praise."
6. The ... bear] Steevens compares
Troilus and Cressida, i. iii. 34-44;—
"the sea being smooth,
How many shallow bauble boats
dare sail
Upon her patient breast, making
their way
With those of nobler bulk!
But let the ruffian Boreas once en-
rage
The gentle Thetis, and anon behold
The strong-ribb'd bark through
liquid mountains cut,
Bounding between the two moist
elements,
Like Perseus' horse: where's then
the saucy boat
Whose weak untimber'd sides but
even now
Co-rivall'd greatness?"
The same comparison is found in Nashe
(Works, ed. McKerrow, iii. 104): "As
much to say as why may not my
Muse bee as great an Appollo or God
of Poetrie as the proudest of them? but
it comes as faire short as ... a
Cocke-boate of a Carricke."
10. soundless] unfathomed, not "too
deep for sound or foam"; cf. "unsounded
deeps," in Two Gentlemen of
Verona, iii. ii. 81.
SONNETS 81

LXXXI

Or I shall live your epitaph to make,
Or you survive when I in earth am rotten;
From hence your memory death cannot take,
Although in me each part will be forgotten.
Your name from hence immortal life shall have,
Though I, once gone, to all the world must die:
The earth can yield me but a common grave,
When you entombed in men’s eyes shall lie.
Your monument shall be my gentle verse,
Which eyes not yet created shall o’er-read;
And tongues to be your being shall rehearse,
When all the breathers of this world are dead;
You still shall live—such virtue hath my pen—
Where breath most breathes, even in the mouths of men.

LXXXII

I grant thou wert not married to my Muse,
And therefore mayst without attaint o’erlook

1. Or] Whe’r Staunton conj. 10-12. o’er-read; ... rehearse, ... dead:]
 o’er read, ... rehearse; ... dead, S. Walker conj. 14. breathes] Sewell;
breaths Q; kills Staunton conj.

LXXXI] This should perhaps follow xviii.
1. Or] Staunton conjectured Whe’r = whether.
3. From hence] From my poems, as in I. 5, or, if this sonnet should immediately follow xviii., from these “eternal lines.”
4. each part] Strictly, all my powers; cf. xvii. 4: “half your parts,” but as no stress is being laid on Shakespeare’s gifts, it may mean rather, all that I am; I shall be wholly forgotten.
6. to] = for, as far as the world is concerned.
8. in men’s eyes] not “having a conspicuous tomb,” but being present to the mind’s eye, by virtue of my descriptions; see I. 10, and xviii. 13, 14:—
“So long as men can breathe or eyes can see
So long lives this, and this gives life to thee,”
a couplet which seems to express the meaning of ll. 8 and 14.
12. the breathers] the living; cf. Antony and Cleopatra, III. iii. 24:—

"She shows a body rather than a life,
A statue than a breather."
Malone compares As You Like It, III. ii. 298: “I will chide no breather in the world but myself.”
14. in ... men] So Ennius, of himself, “volto vivu’ per ora virum.”
LXXXII] Connected with lxxviii. In the interval between them “his friend,” as Prof. Dowden conjectures, “had perhaps alleged in playful self-justification that he had not married Shakespeare’s Muse.”
1. married] Alluding, as Prof. Dowden notes, to the phrase “forsaking all other” in the marriage service. For a similar reference to another phrase, “till death us depart,” see Antony and Cleopatra, IV. ii. 31:—
“I turn you not away; but, like a master,
Married to your good service, stay till death.”

See also lxii. 4.
2. attain] Here “shame or discredit”; see New Eng. Dict. and lxxviii. 7:—
The dedicated words which writers use
Of their fair subject, blessing every book.
Thou art as fair in knowledge as in hue,
Finding thy worth a limit past my praise;
And therefore art enforc'd to seek anew
Some fresher stamp of the time-bettering days,
And do so, love; yet when they have devis'd
What strained touches rhetoric can lend,
Thou truly fair worth truly sympathiz'd
In true plain words by thy true-telling friend;
And their gross painting might be better us'd
Where cheeks need blood; in thee it is abus'd.

LXXXIII
I never saw that you did painting need,
And therefore to your fair no painting set;

8. time-bettering] hyphened by Gildon; time's bettering Capell MS.
true-telling] hyphened by Sewell.

"a story
Of faults concealed wherein I am
attained."
The word often denotes open disgrace
or impeachment.
2. o'erlook] read, as in Midsummer
Night's Dream, ii. ii. 121:—
"your eyes, where I o'erlook
Love's stories written in love's
richest book"
and King Lear, v. i. 50: "I will o'er-
look thy paper."
3. dedicated words] words of dedication.
"Dedicated" means "devoted"
as well as "inscribed," but the latter
is supported by xxv. 8: "Naming thy
name blesses an ill report": the ded-
ication would contain the patron's
name. "To bless" is to sanctify as if
by the sign of the cross.
5. hue] shape, or possibly com-
plexion; see xx. y, and New Eng.
Dict.
5, 6. Thou art . . . Finding] The
meaning is the same as if the verb had
not taken the place of the participle,
and vice versa, viz. "Thou being as
fair . . . Dost find," etc.
3, 4. "Shakespeare had celebrated his
friend's beauty (hue); perhaps his
learned rival had celebrated the patron's
knowledge; such excellence reached
'as limit past the praise' of Shakespeare
who knew small Latin and less Greek" (Dowden).
8. time-bettering] Strictly, which
time betters, but equivalent to bettered
by time; see xxxii. 6: "the bettering
of the time."
10. strained touches] touches of ex-
aggeration, as in xvii. 12, "stretched
metre" is the exaggeration of poetry.
11. truly sympathiz'd] represented
to the life; Schmidt explains "sympa-
thize " as "to answer to, to correspond
with," citing Lucrece, xi13:—
"True sorrow then is feelingly suf-
iced
When with like semblance it is
sympathized."
" (when it meets with the semblance of the
same suffering); and Love's Labour's
Lost, iii. 52: "A message well sympa-
thized, a horse to be an ambassador
for an ass."
14. abus'd] used out of place, mis-
used; see Love's Labour's Lost, ii. i.
227:—
"This civil war of words were much
better used
On Navarre and his bookmen; for
here 'tis abused."
LXXIII] LXXII cont.
1. painting] as in lxxii. 13, where
"painting" is opposed to "true plain
words."
2. fair] beauty.
I found, or thought I found, you did exceed
The barren tender of a poet's debt:
And therefore have I slept in your report,
That you yourself, being extant, well might show
How far a modern quill doth come too short,
Speaking of worth, what worth in you doth grow.
This silence for my sin you did impute,
Which shall be most my glory, being dumb;
For I impair not beauty being mute,
When others would give life and bring a tomb.
There lives more life in one of your fair eyes
Than both your poets can in praise devise.

LXXXIV

Who is it that says most? which can say more
Than this rich praise, that you alone are you?
In whose confine immured is the store

8. what] that Malone conj.
LXXIV] i, 2. most? ... you?] most, ... you, Q.

4. The ... debt] The worthless offering with which a poet repays an obligation. A poet's "recompense" is praise (Timon of Athens, r. i. 15), which is merely an I.O.U. in verse. For "barren," see Cymbeline, v. v.

162:—
"Hearing us praise our loves of Italy
For beauty that made barren the swelling boast
Of him that best could speak."
"Tender" is proffer, as in Hamlet, i.

iii. 106:—
"You have ta'en these tenders for true pay
Which are not sterling."

5. slept ... report] ceased as from indolence to praise you; cf. Henry VIII. ii. ii. 43:

"The King's eyes, that so long have slept upon
This bold bad man."
"Report" is commendation, as in Love's Labour's Lost, ii. i. 63.

6. extant] in existence. New Eng. Dict. cites Prynne, Anti-Armin, 126:

"There is not an Arminian, a Pelagian this day extant."

7. modern] ordinary; see Prof. Case's note on Antony and Cleopatra, v. ii.

166, in this series. Malone glosses it by common or trite. Mr. Wyndham says the ordinary sense is intended, and gives examples from the Sonnets of Modernity unfavourably contrasted with Antiquity; see, however, "time-bettering days," lxxxii. 8.

7. S. come ... grow] falls short of the worth which, etc.

8. what ... grow] your crop of virtues, but Mr. Tyler hesitates between "doth grow as a poet contemplates and attempts to describe your worth," and an allusion "to Mr. W. H.'s still immature youth."

12. bring a tomb] cf. xvii. 3.

LXXXIV] LXXXIII cont.

x-4. Who ... grew] Q points wholly with commas, vis. at most, more, praise, alone, you, store, grew, marking the rhythm rather than the sense. Perhaps the only note of interrogation should follow "grew." This would mean "Who that says most can say more than that you are yourself, the person who monopolises in himself the world's stock of beauty"; i.e. "which," i. i., is a personal relative as in the Lord's Prayer. With the reading of the text "Who" and "which" are interrogative, and "In whose confine" means "and in your confine." "Confine" = limits, as in King Lear, ii. iv. 150.

3. 4. In ... grew] i.e. None but yourself can be your parallel; the store
Which should example where your equal grew.
Lean penury within that pen doth dwell
That to his subject lends not some small glory;
But he that writes of you, if he can tell
That you are you, so dignifies his story.
Let him but copy what in you is writ,
Not making worse what nature made so clear,
And such a counterpart shall fame his wit,
Making his style admired every where.
You to your beauteous blessings add a curse,
Being fond on praise, which makes your praises worse.

LXXXV

My tongue-tied Muse in manners holds her still,
While comments of your praise, richly compil’d,
Reserve their character with golden quill,

10. worse] gross Staunton conj.
12. his style] his stile Q; his still ed. 1640;
him still Gildon.

LXXXV] 3. Reserve their] Rehearse thy Tyler; Rehearse your Anon. conj.
MS.; Reserve your Anon. conj. MS.; Preserve their Burgon conj.; Describe their Dowden conj.

which should produce your equal is
"Beauty's store," and she (see lxvii. 11) hath no exchequer now but yours.
8. so] by so saying, i.e. by describing you as you are.
11. counterpart] duplicate or copy.
14. on] of.
14. which . . . worse] sc. Either because you cannot be praised for modesty, or because your vanity encourages flatterers who greet you with the "strained touches" of rhetoric, "which" meaning the fact that you are fond of praise. Mr. Tyler explains "by which 'your praise,' the praise due to you, is really lessened and deteriorated"; and Dean Beeching: "Praise spoils your 'praises,' which, as above said, should be mere description of your excellence. Or the construction may be 'being fond of such (inadequate) praise as,' etc."

LXXXV] cf. lxix. 2, 3.
1. in manners] from politeness; cf. Twelfth Night, ii. i. 15: "you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself."
2. compil'd] composed; see lxviii. 9.
3. Reserve their character] Their may be a misprint for your (cf. ye the contracted form of the) or for thy as in xxvi. 12, xxvii. 10, etc.; you and thou are found together in Sonnet xxiv. "Reserve" means preserve as in xxxii. 7; Lover's Complaint, l. 147; Minshew gives as the Latin, reservare, servare. "Character" is characteristics of body or mind; see Twelfth Night, i. ii. 51:—

"thou hast a mind that suits
With this thy fair and outward character"
and Coriolanus, ii. i. 71: "What harm can your bisson conspectuities glean out of this character," viz. out of Menenius's description of himself. With this reading the meaning is "eternise you."
Prof. Dowden says: "Possibly 'Deserve their character' may be right, i.e. deserve to be written," but Dean Beeching objects that this would not go well with l. 4, and the same objection might be brought against his own conjecture Receive:

"The sense required from this obscure line is an antithesis to l. 1, the antithesis expressed quite clearly in l. 5: 'I think good thoughts while others write good words.' This third line, therefore, must mean 'are written down with golden quill.' 'Character' means 'writing' as in Sonnet lxix. 8;
And precious phrase by all the Muses fil’d.
I think good thoughts, whilst other write good words, 5
And, like unletter’d clerk, still cry “Amen”
To every hymn that able spirit affords,
In polish’d form of well refined pen.
Hearing you prais’d, I say “’Tis so, ’tis true,”
And to the most of praise add something more;
But that is in my thought, whose love to you,
Though words come hindmost, holds his rank before.
Then others for the breath of words respect,
Me for my dumb thoughts, speaking in effect.

LXXXVI
Was it the proud full sail of his great verse,
Bound for the prize of all too precious you,
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb wherein they grew?

4. fil’d] Q; fill’d Gildon. 5. other] others Sewell. 7. hymn] Himne Q;
line Massey conj.
LXXXVI] 2. all too precious] in a parenthesis Q.

for ‘reserve,’ therefore, we should expect ‘receive,’ and for that ‘reserve’ may be a misreading of the MS., or it may be used as a strong way of saying ‘are written in a permanent form for posterity.’ It seems to me that the antithesis is sufficiently emphasized by the phrase ‘with golden quill.’

4. by all the Muses fil’d] The implication that all the Muses could give a higher perfection to style than the Muse of Poetry alone is found also in Tennyson, To Virgil: “All the charm of all the Muses often flowering in a lovely word”; “filed” is polished, perfected; cf. Cicero, de Or. i. 39, 180: “uir oratione maxime limatus,” and Ovid, P. i. 5, 19:

“incipiam lima mordacius uti,
Et sub judicium singula verba uocem.”

Prof. Case adds Jonson on Shakespeare, “In his well-turned and true-filed lines.”

7. hymn] poem; see The Kingis Quair (Scottish Text Soc.), 33:—

“And on the smallé greene twistis sat
The lyttle suete nyghtingale, and song
So loud and clere the ymbynys consecrat
Off luvis use”;

and ib. 197: “Unto the Impnis of my maisteris dere Gowere and Chaucere . . . I recommend my buk.” The word may connote praise, as it usually does.

“Hymns” has been supposed to refer to Chapman who used it as a title, “Hymnus in Cynthia” just as “with golden quill” has been referred to Davies who prided himself on his penmanship. Spenser also wrote “Hymns.”

11. that . . . thought] i.e. the something more is unspoken; see Two Gentlemen of Verona, ii. 17:—

“What, gone without a word?
Ay, so true love should do, it cannot sneak.”

14. in effect] virtually, by showing my love; see l. 11.

LXXXVI] LXXXV cont.
1. Was . . . verse] cf. lxxx. 6; this, if not ironical, could apply only to Marlowe’s verse or Chapman’s, and Marlowe died in 1593; would good verse be inspired by the gulling of an affable ghost?

3. inhearse] entomb.
4. Making . . . grew] cf. Romeo and Juliet, ii. iii. 10:—

“The earth that’s nature’s mother is her tomb;
What is her burying grave that is her womb.”

(Malone).
SONNETS

Was it his spirit, by spirits taught to write
Above a mortal pitch, that struck me dead?
No, neither he, nor his compeers by night
Giving him aid, my verse astonished.
He, nor that affable familiar ghost
Which nightly gulls him with intelligence,
As victors, of my silence cannot boast;
I was not sick of any fear from thence:
But when your countenance fill'd up his line,
Then lack'd I matter; that enfeebled mine.

LXXXVII

Farewell! thou art too dear for my possessing,
And like enough thou know'st thy estimate:
The charter of thy worth gives thee releasing:
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it, else mistaking;

5. by ... write] Mr. Massey thinks
this refers to Marlowe; the Herbertists,
to Chapman; see Introduction.
8. astonished] stunned or paralysed
"as by a thunderstroke; see Lucrece, l.
1730" (Dowden).
9. familiar] cf. Love's Labour's Lost,
l. ii. 177:—
"Love is a familiar;
Love is a devil; there is no evil
angel but love ";
and Chapman, Shadow of Night, Ded.
"she [Skill sc. in poetry] will scarcely
be looked upon by others but with in-
vocation, fasting, watching; yea, not
without having drops of their souls like
an heavenly familiar."
13. fill'd] Malone read fil'd, but, as
Prof. Dowden notes, Q distinguishes
between fil'd from "file" in lxxv. 4,
and fild = "fil'd " here and in xvii. 2,
and lxxiii. 3. See l. 14: filing would
not add "matter " or strength.

LXXXVII] This may be the closing
sonnet of a series, and the next group
may begin with xcvi.
2. estimate] worth; cf. Richard II.
ii. iii. 56: "None else of name and
noble estimate."
3. charter of thy worth] Your worth
is so great that you may end our friend-
ship on the ground that there is no cor-
responding worth in me. For this
sense of charter, privilege, or freedom of
action, see lxxxv. 9; and As You Like It,
ii. vii. 48.
4. determinate] "i.e. determined,
ended, out of date. The term is used
in legal conveyances " (Malone); for
8. patent] privilege, as in Othello,
iv. i. 209: " Give her patent to offend."
Boiswell conjectured patient, but
whether as adjective or substantive he
does not say. " Is swerving "=returns
to you; cf. l. 12, " comes home again."
LXXXVIII

When thou shalt be dispos'd to set me light,
And place my merit in the eye of scorn,
Upon thy side against myself I'll fight,
And prove thee virtuous, though thou art forsworn.
With mine own weakness being best acquainted,
Upon thy part I can set down a story
Of faults conceal'd, wherein I am attainted;
That thou in losing me shalt win much glory:
And I by this will be a gainer too;
For boding all my loving thoughts on thee,
The injuries that to myself I do,
Doing thee vantage, double-vantage me.

1. dispos'd] ed. 1640; dispode Q.
2. in ... scorn] among despised things; see “Within the eye of honour,” Merchant of Venice, i. i. 137; and Two Gentlemen of Verona, i. iii. 32:
3. Is guilty of this fault.] I think “growing” is a participle agreeing with “gift,” and that the sense is—growing out of misprision, having its origin in, or being based upon a mistake—the mistake in question being an over-estimate of me or an under-estimate of yourself.
4. no such matter] A common phrase meaning “nothing of the sort,” “not at all”; cf. Beaumont and Fletcher, Woman’s prize, i. ii.: “And then Moroso has ye”—“No such matter.”
5. And be in eye of [i.e. within reach of] every exercise Worthy his youth.
6. Upon thy part] In support of your case against me. Steevens compares Hamlet, iii. 1. 123: “but yet I could accuse me of such things that it had been better my mother had not borne me.”
7. wherein ... attainted] Perhaps, “by which I am infected,” a meaning New Eng. Dict. illustrates by 1 Henry VI. v. v. 81:
8. Doing ... me] Profiting you, profit me, and are therefore doubly profitable.

1. set me light] value me little, despise me; perhaps a metaphor from cards; Schmidt cites Richard II. i. iii.
2. For gnarling sorrow hath less power to bite The man that mocks at it and sets it light”;

12. double-vantage] hyphenated by Malone (Capell MS.).
SONNETS

Such is my love, to thee I so belong,
That for thy right myself will bear all wrong.

LXXXIX

Say that thou didst forsake me for some fault,
And I will comment upon that offence:
Speak of my lameness, and I straight will halt,
Against thy reasons making no defence,
Thou canst not, love, disgrace me half so ill,
To set a form upon desired change,
As I'll myself disgrace; knowing thy will,
I will acquaintance strangle and look strange;
Be absent from thy walks; and in my tongue
Thy sweet beloved name no more shall dwell,
Lest I, too much profane, should do it wrong;
And haply of our old acquaintance tell.
For thee, against myself I'll vow debate,
For I must ne'er love him whom thou dost hate.

Then hate me when thou wilt; if ever, now;
Now, while the world is bent my deeds to cross,

good I will bear all evil, but, of course,
Shakespeare had admitted his friend's
"right" to be forsworn. "Wrong"
might mean injustice rather than injury,
but Shakespeare seems to have used
the word in the latter sense, if we may
believe Ben Jonson that Julius Casar,
III. i. 47, originally read " Know Caesar
doth not wrong but with just cause,
and in Troilus and Cressida, iv. ii.
5, "You'll do him wrong ere you're ware"; "wrong" seems to mean an
injury not an injustice.
LXXXIX] This may be connected
with xxxvi.
1. Say] i.e. If you say so, though it
is false; cf. "Speak," I. 3.
3. lameness] If Shakespeare had been
really lame from an accident or other-
wise, a reference to his lameness would
here be out of place, where he is ex-
pressing his willingness to confess
imaginary weaknesses and uncommitted
crimes. For the metaphorical use of
the word New Eng. Dict. quotes Bur-
ton's Diary: "I love not to hear it,
that there is a lameness in this house";
cf. "lame" in xxxvii. 3, and Gower,
Confessio Amantis, v. 2709: "The
gold hath mad hisse wittes lame";
see also "limping sway" = incom-
petent officials, in lxvi. 8.
6. To . . . change] To make in-
constancy look respectable; cf. King
John, v. vii. 26:—
"you are born
To set a form upon that digest
Which he hath left so shapeless
and so rude."
8. strangle] cf. Antony and Cleopatra,
II. vi. 130: "The band that seems to
tie their friendship together shall be the
very strangler of their amity" (Malone).
Dream, v. i. 31:—
"More [joy] than to us
Wait in your royal walks, your
board, your bed."
13. vow debate] pledge myself to de-
clare war.
14. For . . . hate] cf. Much Ado
About Nothing, v. ii. 68-71: "In spite
of your heart, I think; alas, poor heart!
If you spite it for my sake I will spite
it for yours; for I will never love that
which my friend hates."
XC] LXXXIX cont.
Join with the spite of fortune, make me bow,  
And do not drop in for an after-loss:  
Ah, do not, when my heart hath 'scap'd this sorrow,  
Come in the rearward of a conquer'd woe;  
Give not a windy night a rainy morrow,  
To linger out a purpos'd overthrow.  
If thou wilt leave me, do not leave me last,  
When other petty gries have done their spite,  
But in the onset come: so shall I taste  
At first the very worst of fortune's might;  
And other strains of woe, which now seem woe,  
Compar'd with loss of thee will not seem so.

XCI

Some glory in their birth, some in their skill,  
Some in their wealth, some in their body's force;  
Some in their garments, though new-fangled ill;

shall] ed. 1640; shall Q.
XCI 2. body's] Malone (Capell MS.); bodies Q; bodies' Dyce.

3. the spite of fortune] Dean Beechings asks: "Does this 'spite of fortune' refer to the troubles of Shakespeare's company, due to the popularity of the boy actors? See Hamlet, ii. ii. 352." Line 2 shows that Shakespeare is not here complaining of the fate that made him an actor, as he may be in cxii. 6, 7.

4. after-loss] what Shylock calls "loss upon loss," Merchant of Venice, iii. i. 96; though "after-love" in Two Gentlemen of Verona, iii. i. 95, and Richard II. v. iii. 35, is love that succeeds a different feeling, hatred, or scorn.

6. rearward] cf. Much Ado About Nothing, iv. i. 128:—
"Thought I thy spirits were stronger than thy shames.
Myself would, on the rearward of reproaches,
Strike at thy life."
(Malone). See also Romeo and Juliet, iii. ii. 121 (Steevens).

8. linger] cause to linger, protract; cf. Midsummer Night's Dream, i. i. 4; 2 Henry IV. ii. 265; and A Proper Wooring Song (Clément Robinson, A Handful, etc., ed. Arber, p. 52):—
"It can be no lesse than a sinfull deed,
trust me truely;
To linger a Louer that lookes to speede,
in due time duely."

13. strains] Prof. Dowden explains "inward motions of woe," citing Much Ado About Nothing, v. i. 11-14:—
"Measure his woe the length and breadth of mine
And let it answer every strain for strain,
As thus for thus and such a grief for such,
In every lineament, branch, shape, and form":—
but, as Dean Beechings says, this passage seems to fix the meaning of "strain" in both places as "sort," "kind," which connects with the root-meaning of "race."

XCI] Perhaps connected with xxix.
3. new-fangled ill] fashionably ugly. The original sense of "new-fangled" (properly new fangle, the "d" is excrecent), viz. "fond of novelty," appears in As You Like It, iv. i. 152: "More new-fangled than an ape," but "new-fangled shows" in Love's Labour's Lost, i. i. 106, seems to mean newly and strangely fashioned. Prof. Case refers to the Vice in Like Will to Like who is called Nichol Newfangle, and quotes:—
"Let thy new-fangled fashions bear such a sway
That a rascal be so proud as he that best may";
SONNETS

Some in their hawks and hounds, some in their horse;
And every humour hath his adjunct pleasure,
Wherein it finds a joy above the rest:
But these particulars are not my measure;
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delight than hawks or horses be;
And having thee, of all men's pride I boast:
Wretched in this alone, that thou mayst take
All this away and me most wretched make.

XCII

But do thy worst to steal thyself away,
For term of life thou art assured mine;
And life no longer than thy love will stay,
For it depends upon that love of thine.
Then need I not to fear the worst of wrongs,
When in the least of them my life hath end.
I see a better state to me belongs
Than that which on thy humour doth depend:
Thou canst not vex me with inconstant mind,
Since that my life on thy revolt doth lie.
O, what a happy title do I find,
Happy to have thy love, happy to die!
But what's so blessed-fair that fears no blot?
Thou mayst be false, and yet I know it not.

g. better] ed. 1640; bitter Q.

see Hazlitt's Dodsley, iii. p. 312. I may add that this Nichol Newfangle was taught (in hell) to make breeches as big as good barrels (p. 310).

4. horse] the old plural, horses, as in The Taming of the Shrew, iii. ii. 206: "My horse"—"Ay, sir, they be ready."

5. humour] disposition, individual temperament, the complexon or constitution depending on the prevailing humour, whether blood, red choler, black choler, or phlegm (Prof. Case).

10. Richer . . . cost] Steevens compares Cymbeline, iii. iii. 23, 24:
"Richer than doing nothing for a bauble,
Prouder than rustling in unpaid-for silk."

12. And . . . boast] I boast of having in you the equivalent of all the sources of pride which other men have severally; see xxix., where he speaks of being consoled for the absence of other men's advantages.

XCLl XCl cont.

10. Since . . . lie] Since my life depends on your friendship; "revolt" is similarly used in Romeo and Juliet, iv. i. 58:
"Or my true heart with treacherous revolt
Turn to another."

11. O . . . find] How truly I deserve the name of happy, but "happy title" may be, as Prof. Case takes it, "title to happiness" implying certainty of happiness."
SONNETS

XClII

So shall I live, supposing thou art true,  
Like a deceived husband; so love's face
May still seem love to me, though alter'd new;  
Thy looks with me, thy heart in other place:
For there can live no hatred in thine eye,  
Therefore in that I cannot know thy change.
In many's looks the false heart's history
Is writ in moods and frowns and wrinkes strange,
But heaven in thy creation did decree
That in thy face sweet love should ever dwell;  
Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell.

How like Eve's apple doth thy beauty grow,
If thy sweet virtue answer not thy show!

XCVI

They that have power to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold and to temptation slow;
They rightly do inherit heaven's graces
And husband nature's riches from expense;
They are the lords and owners of their faces,
Others but stewards of their excellency.
The summer's flower is to the summer sweet.
Though to itself it only live and die,
But if that flower with base infection meet,
The basest weed outbraves his dignity:

5. there] Gildon; their Q.

XCII] XCII cont.
7. 8. In ... strange] Malone contrasts Macbeth, 1. iv. 12:—
"There is no art
To find the mind's construction in the face."
13. Eve's apple] "It was pleasant to the eyes," Gen. iii. 6.

XCVI] Perhaps out of place; cf. lxix. 5. rightly do inherit] usually explained as if it meant "have a right to get them"; I take it to mean "use them rightly," or more strictly, possess them as they ought to be possessed by keeping a firm hold on them. Of course "heaven's" implies that they are a gift; compare Romeo and Juliet, 1. ii. 30, and Richard II. ii. 1. 83:—
"as a grave
Whose hollow womb inherits [i.e. contains], nought but bones," which, however, Prof. Case explains as "receives as its due," "comes into possession of."
6. expense] expenditure, waste, as in cxxix. 1.
8. stewards] through whose hands money passes for the advantage of others.
10. to itself] for itself; cf. liv. 11.
11, 12. But ... dignity] cf. lxix. 11, 12.
For sweetest things turn sourest by their deeds;
Lilies that fester smell far worse than weeds.

XCV
How sweet and lovely dost thou make the shame
Which, like a canker in the fragrant rose,
Doth spot the beauty of thy budding name!
O, in what sweets dost thou thy sins inclose!
That tongue that tells the story of thy days,
Making lascivious comments on thy sport,
Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O, in what sweets dost thou thy sins inclose!
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Making lascivious comments on thy sport,
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That tongue that tells the story of thy days,
Making lascivious comments on thy sport,
Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O, in what sweets dost thou thy sins inclose!
That tongue that tells the story of thy days,
Making lascivious comments on thy sport,
Thou mak'st faults graces that to thee resort.
As on the finger of a throned queen
The basest jewel will be well esteem'd,
So are those errors that in thee are seen
To truths translated and for true things deem'd.
How many lambs might the stern wolf betray,
If like a lamb he could his looks translate!
How many gazers mightst thou lead away,
If thou wouldst use the strength of all thy state!
But do not so; I love thee in such sort,
As thou being mine, mine is thy good report.

XCVII

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness every where!
And yet this time remov'd was summer's time;
The teeming autumn, big with rich increase,
Bearing the wanton burthen of the prime,
Like widowed wombs after their lords' decease:
Yet this abundant issue seem'd to me


XCVII] 8. widowed] widdowed Q; widow'd Gildon.

4. Thou . . . resort] The faults that "to thee resort" are the vices referred to in xcv. 9, 10. You turn your faults into graces. A similar construction may be seen in lxxvii. ix.

10. If . . . translate] A prolepsis, if he could transform his looks so as to be like a lamb; cf. Midsummer Night's Dream, iii. i. 121, where bully Bottom has his looks translated like an ass.

13, 14. But . . . report] The same couplet closes xxxvi. Prof. Dowden suggests as a possibility that the MS. in Thorpe's hands may here have been imperfect, and that he filled it up so far as to complete xcvii. with a couplet from an earlier sonnet. On the other hand, if we may judge from a single instance, it was Thorpe's practice where he suspected a lacuna to indicate it by marks of parenthesis, see cxxvi. The repetition seems to show that Shakespeare did not prepare the Sonnets for publication, as the misprints, that he did not read the proofs.

XCVII] Perhaps the beginning of a new series following one that closes with lxxvii. The "absence" may be a metaphor for estrangement.

5. time remov'd] "removed" seems to have an active sense, the time that separated us. Malone paraphrases "This time in which I was remote or absent from thee," citing (irrelevantly) Measure for Measure, i. iii. 8: "He ever lov'd the life remov'd"; and 1 Henry IV. iv. i. 35:—

"nor did he think it meet To lay so dangerous and dear a trust On any soul remov'd."

Prof. Dowden cites Twelfth Night, v. 92:—

"Taught him to face me out of his acquaintance
And grew a twenty years removed thing," which Schmidt explains, "as if he had not seen me for twenty years." There seems to be no exact parallel.

SONNETS

But hope of orphans and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 'tis with so dull a cheer
That leaves look pale, dreading the winter's near.

XCVIII

From you have I been absent in the spring,
When proud-pied April, dress'd in all his trim,
Hath put a spirit of youth in every thing,
That heavy Saturn laugh'd and leap'd with him.
Yet nor the lays of birds, nor the sweet smell
Of different flowers in odour and in hue,
Could make me any summer's story tell,
Or from their proud lap pluck them where they grew:

10. hope] crop Staunton conj.

10. But . . . fruit] a hendiadys; the imagery seems blurred beyond recognition or recovery. Autumn may be understood as the earth in autumn and is evidently the mother, but who is the father? Possibly, the prime = spring. Summer and autumn are indistinguishable. "Yet" must repeat the "yet" of L. 5, for to say a mother is a widow yet her child is an orphan is absurd. Dean Beeching explains: "It was the early autumn, and so the crops and fruits could as yet only be spoken of as a 'hope.' They would be orphans, because in the friend's absence summer seemed dead. For 'hope of orphans' = unborn children, cf. ix. l.3, 'times in hope' = unborn times."

XCVIII] This seems to have been placed here by some one who noticed that "absence" was referred to in the previous sonnet. Two sonnets on two different absences are unlikely to have been written without any other sonnet intervening.

2. proud-pied April] cf. Sidney, Elizabethan Sonnets, ed. Lee, i. 79: "May then young, his pied weeds showing," i.e. displaying his coat of many colours.
2. dress'd in all his trim] Malone compares Romeo and Juliet, i. ii. 27: 
"Such comfort as do lusty young men feel
When well-apparell'd April at the heel
Of limping winter treads";

see also I Henry IV. iv. i. 101, 113: "As full of spirit as the month of May;" "They come like sacrifices in their trim."

4. That . . . him] The planet Saturn made those born under its influence cold, gloomy, and melancholy; cf. Cymbeline, ii. v. 12:—
"did it with
A pudency so rosy the sweet view on't
Might well have warm'd old Saturn."

7. Could . . . tell] By a "summer's story" Shakespeare seems to have meant some gay fiction. Thus his comedy founded on the adventures of the king and queen of the fairies, he calls A Midsummer Night's Dream. On the other hand, in The Winter's Tale (ii. i. 25) he tells us, "a sad tale's best for winter." So also in Cymbeline (iii. iv. 12):—
"if it be summer news,
Smile to it before: if winterly, thou need'st
But keep that countenance still."

(Malone).

8. Or . . . grew] "their" = on which they lay; Malone compares Richard II. v. ii. 46:—
"Who are the violets now,
That strew the green lap of the new-come spring?"

See also A Lover's Complaint, 235: "made the blossoms dote."
SONNETS

Nor did I wonder at the lily's white,
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,
Drawn after you, you pattern of all those.
Yet seem'd it winter still, and, you away,
As with your shadow I with these did play.

The forward violet thus did I chide:
Sweet thief, whence didst thou steal thy sweet that smells,
If not from my love's breath? The purple pride
Which on thy soft cheek for complexion dwells

Because to see her lips they blush for shame.
The lily's leaves, for envy, pale became;
And her white hands in them this envy bred.
The Marigold the leaves abroad doth spread;
Because the sun's and her power are the same.
The violet of purple colour came,
Dyed in the blood she made my heart to shed.
In brief. All flowers from her their virtue take;
From her sweet breath their sweet smells do proceed;
The living heat which her eye-beams doth make
Warmeth the ground and quickeneth the seed.
The rain, wherewith she watereth the flowers
Falls from mine eyes, which she dissolves in showers."

"forward violet" Schmidt explains "forward" here as early-ripe, premature, citing Richard III. iii. i. 94:
"Short summers lightly have a forward spring"; Hamlet, i. iii. 8:
"A violet in the youth of primy nature,
Forward, not permanent."

The viola odorata is regarded as belonging to the spring because its later seed-bearing flowers are hardly noticed, having inconspicuous petals.
SONNETS

In my love's veins thou hast too grossly dyed.
The lily I condemned for thy hand,
And buds of marjoram had stol'n thy hair;
The roses fearfully on thorns did stand,
One blushing shame, another white despair;
A third, nor red nor white, had stol'n of both,
And to his robbery had annex'd thy breath;
But, for his theft, in pride of all his growth
A vengeful canker eat him up to death.

More flowers I noted, yet I none could see
But sweet or colour it had stol'n from thee.

C

Where art thou, Muse, that thou forget'st so long
To speak of that which gives thee all thy might?
Spend'st thou thy fury on some worthless song,
Dark'n'ing thy power to lend base subjects light?
Return, forgetful Muse, and straight redeem
In gentle numbers time so idly spent;
Sing to the ear that doth thy lays esteem
And gives thy pen both skill and argument.

7. marjoram] Sewell; marierom Q.
scent S. Walker conj.

6. I ... hand] i.e. I said that it had stolen its whiteness from thy hand.
Dean Beeching explains "for" as "in comparison with"; I think it means "on account of." Malone paraphrases, "I condemned the lily for presuming to emulate the whiteness of thy hand."

7. marjoram] Prof. Dowden writes: "Mr. H. C. Hart tells me that buds of marjoram are dark purple-red before they open and afterwards pink; dark auburn, I suppose, would be the nearest approach to marjoram in the colour of hair. Mr. Hart suggests that the marjoram has stolen not colour but perfume from the young man's hair"; Dean Beeching, "I have a bunch of half-opened marjoram before me as I write, and the colour is that of the pigment known as 'brown madder'".

If we knew the colour of the hair we might be able to infer the exact species of marjoram and vice versa. Some suppose the reference is to the shape of marjoram buds, but shape is not mentioned in l. 14.

8. The ... stand] uneasily, as detected thieves; cf. Winter's Tale, iv. iv. 596: "But O the thorns we stand upon," where there is no quibble.

C] Written after an interval, see l. 1.
3. fury] the "fine frenzy" of Midsummer Night's Dream, v. i. 12; cf. Sidney, Astrophel and Stella, lxxiv.: —

"Some do I hear of poet's fury tell,
But (God wot) wot not what they mean by it";

Cicero (De Orat. 46) explains: "Saepe enim audiui poetam bonuminem sine inflammatione animorum existere posse, et sine quodam aflatu quasi furoris." See also xvii. 11, "a poet's rage."

4. Dark'n'ing ... light] whereas a noble subject (see lxxxiv. 7, 8) dignifies a poet's story.

6. gentle] noble; cf. The Tempest, i. ii. 468: "Make not too rash a trial of him, for He's gentle"; and as a verb Henry V. iv. iii. 63:—

"Be he ne'er so vile
This day shall gentle his condition."
Rise, resty Muse, my love's sweet face survey,  
If Time have any wrinkled grace there;  
If any, be a satire to decay,  
And make Time's spoils despised every where.  
Give my love fame faster than Time wastes life;  
So thou prevent'st his scythe and crooked knife.

O truant Muse, what shall be thy amends  
For thy neglect of truth in beauty dyed?  
Both truth and beauty on my love depends;  
So dost thou too, and therein dignified.  
Make answer, Muse: wilt thou not haply say,  
"Truth needs no colour, with his colour fix'd;  
Beauty no pencil, beauty's truth to lay;  
But best is best, if never intermix'd"?

cause the friend is Nature's store of truth and beauty.

14. prevent'st] Gildon; preuenst Q.  
CI] 2, 4. dyed . . . dignified] di'd . . . digni'sde Q.  

34:—
"Weariness  
Can snore upon the flint, when resty sloth  
Finds the down pillow hard";
and Sidney, Astrophel and Stella, lxxx.:  
"And no spur can his resty race renew."  
1x. be a satire to] i.e. satirize: satire = satirist, perhaps to be regarded as a misuse of "Satyr," says New Eng. Dict., citing Harington, Ulysses upon Ajax:—
"Harke in thine eare,  
Miacmos is a Satire, a quipping fellow."
14. prevent'st] "so by anticipation thou hinderest the destructive effects of his weapons" (Steevens).
14. scythe . . . knife] crooked scythe, a hendiadys.
2. truth in beauty dyed] cf. liv. i. 2:—
"O how much more doth beauty  
beauteous seem  
By that sweet ornament which  
truth doth give."
3. Both . . . depends] Perhaps be-
Because he needs no praise, wilt thou be dumb?
Excuse not silence so, for 't lies in thee
To make him much outlive a gilded tomb
And to be praised of ages yet to be.
Then do thy office, Muse; I teach thee how
To make him seem long hence as he shows now.

CII

My love is strengthen'd, though more weak in seeming;
I love not less, though less the show appear:
That love is merchandiz'd whose rich esteeming
The owner's tongue doth publish every where.
Our love was new, and then but in the spring,
When I was wont to greet it with my lays;
As Philomel in summer's front doth sing,
And stops her pipe in growth of riper days:
Not that the summer is less pleasant now
Than when her mournful hymns did hush the night,
But that that wild music burthen's every bough,
And sweets grown common lose their dear delight.
Therefore, like her, I sometime hold my tongue,
Because I would not dull you with my song.

CIII

Alack, what poverty my Muse brings forth,
That having such a scope to show her pride,
Throughout, a poet's praise is spoken
Of in metaphors derived from painting.
Compare ciii. 9, 10.
10, ili. 't lies . . . tomb] Though his truth and beauty need no aid now, they will die with him if not immortalised in verse.

CIII] Perhaps connected with the preceding sonnet, but cf. lxviii.
3, 4. That . . . where] merchandiz'd = treated as a merchant treats his goods; esteeming = worth or value. For "a seller's praise," see note on xxi. 14, and Love's Labour's Lost, ii. i.
16 (cited by Capell):—
"my beauty, though but mean
Needs not the painted flourish of your praise:
Beauty is bought by judgment of the eye,
Not utter'd by base sale of chapmen's tongues."
3:—
"no shepherdess, but Flora
Peering in April's front";
and Coriolanus, ii. i. 57: "the forehead of the morning" (Malone).
8. her] So Housman; cf. "her mournful hymns," i. 10. Q has his, which is perhaps right, whether taken as masculine or neuter. Shakespeare may have known that it is the cock nightingale which sings.

CIII] Possibly this sonnet should precede lxvii.
2. scope] as we say, field; cf. cv.
12.
The argument, all bare, is of more worth
Than when it hath my added praise beside!
O, blame me not, if I no more can write!
Look in your glass, and there appears a face
That over-goes my blunt invention quite,
Dulling my lines and doing me disgrace.
Were it not sinful then, striving to mend,
To mar the subject that before was well?
For to no other pass my verses tend
Than of your graces and your gifts to tell;
And more, much more, than in my verse can sit,
Your own glass shows you when you look in it.

CIV

To me, fair friend, you never can be old,
For as you were when first your eye I ey'd,
Such seems your beauty still. Three winters cold
Have from the forests shook three summers' pride,

3. argument, all bare] cf. "bare
trueht," etc.
7. over-goes] pass, exceeds; cf.
Richard III. ii. ii. 61: "To overgo
thy plaints and drown thy cries." The
more usual "outgo" occurs in Henry
VIII. i. ii. 207; Timon of Athens, i. i.
285. For the sense, Steevens compares
The Tempest, iv. i. 10:—
"For thou wilt find she will out-strip
all praise,
And make it halt behind her";
and Othello, ii. i. 63:—
"he hath achiev'd a maid
That paragons description and wild
fame:
One that excels the quirks of
blazoning pens."
9, 10. striving... well] cf. King
John, iv. ii. 28:—
"When workmen strive to do better
than well,
They do confound their skill"
(Steevens); and King Lear, i. iv. 369:
"Striving to better oft we mar what's
well" (Malone).

11. pass] end or issue.

CIV] The difficulty of determining the
date of the Sonnets may be illustrated
by Mr. H. Brown's explanation of the
three years here mentioned: "The
allusion is to the time when the poet
first saw him [Lord Herbert] as a boy,
before the date of the commencement
of the song... Thus, now, circa
1603-4 refers to 1597-8, the date of the
first Sonnet, from which Time has been
withheld. He reminds his friend he first
saw him three years before this date,
1597-8, i.e. in 1594-5."

3. winters] Dyce reads winters' cor-
responding to "summers'." Q, of
the course, has no apostrophes: they were
not then used in such a case.

4. three summers' pride] A similar
expression occurs in Romeo and Juliet,
i. ii. 10: "Let three more summers
wither in their pride" (Steevens).
Three beauteous springs to yellow autumn turn'd
In process of the seasons have I seen,
Three April perfumes in three hot Junes burn'd,
Since first I saw you fresh, which yet are green.
Ah, yet doth beauty, like a dial-hand
Steal from his figure, and no pace perceiv'd;
So your sweet hue, which methinks still doth stand,
Hath motion, and mine eye may be deceiv'd:
For fear of which, hear this, thou age unbred;
Ere you were born was beauty's summer dead.

CV

Let not my love be call'd idolatry,
Nor my beloved as an idol show,
Since all alike my songs and praises be
To one, of one, still such, and ever so.
Kind is my love to-day, to-morrow kind,
Still constant in a wondrous excellence;
Therefore my verse to constancy confin'd,
One thing expressing, leaves out difference.

"Fair, kind, and true," is all my argument,
"Fair, kind, and true," varying to other words;
And in this change is my invention spent,
Three themes in one, which wondrous scope affords.
SONNETS

“Fair, kind, and true,” have often liv’d alone,  
Which three till now never kept seat in one.

CVI

When in the chronicle of wasted time  
I see descriptions of the fairest wights,  
And beauty making beautiful old rhyme  
In praise of ladies dead and lovely knights,  
Then, in the blazon of sweet beauty’s best,  
Of hand, of foot, of lip, of eye, of brow,  
I see their antique pen would have express’d  
Even such a beauty as you master now.  
So all their praises are but prophecies  
Of this our time, all you prefiguring;  
And, for they look’d but with divining eyes,  
They had not skill enough your worth to sing:  
For we, which now behold these present days,  
Have eyes to wonder, but lack tongues to praise.

12. skill Malone (Tyrwhitt conj. and Capell MS.); still Q.

13. alone] i.e. each in one man or another.  
CVI] cf. lix. Prof. Dowden compares Constable, Diana:—  
“Miracle of the age I never will deny  
That former poets praise the beauty of their days;  
But all those beauties were but figures of thy praise,  
And all those poets did of thee but prophesy.”  
1. wasted] spent, not mis-spent; so “days outworn” (lxviii. 1) = the days of old.  
3. making . . . rhyme] i.e. making old rime beautiful.  
5. blazon] Perhaps praise; cf. “praises,” 1. 9, rather than mere description. Cotgrave (Dict. 1611) has “Blason: m. Armes, or, a coate of Armes; also, the scutchion, or shield wherein Armes are painted, or figured; also, Blazon, or the blazing of Armes; also, prayse, commendation &c.”; cf. “Blasonner, To blaze Armes; also to prayse,” etc. To blaze arms is to describe them in technical terms, or to paint them with their proper colours.

8. master] own, possess, as in Lucrece, l. 563; Merchant of Venice, v. 174; cf. master = owner, As You Like It, iii. v. 108.

11. look’d . . . eyes] saw as in a glass darkly, not face to face.

12. skill] Tyrwhitt’s correction of still, Q, which Mr. Wyndham retains, taking “enough” as the object of had. Having the skill, for “the Poet defers here as elsewhere to the artistic excellence of the antique presentment of beauty,” they had not the model, and had therefore not “enough.”
SONNETS [cvii.

CVII

Not mine own fears, nor the prophetic soul
Of the wide world dreaming on things to come,
Can yet the lease of my true love control,
Suppos'd as forfeit to a confin'd doom.
The mortal moon hath her eclipse endur'd,

4. Suppos'd] Suppos'de Q. 5. 7. endur'd . . . assur'd] indur'd . . . assur'de Q.

CVII] This sonnet may owe its place here to the word "prophecies" in cvi. 9, as xxvii. may have succeeded xxvi. because xxvi. 9 speaks of "my moving." Massey regarded it as congratulating Southampton on his release from the Tower on the accession of James I. He has received more support for his view that the "mortal moon" is Elizabeth, the Cynthia of the poets. Certainly before her death there were forebodings as to the future and a time of peace followed. Prof. Dowden opposes these views: "I interpret (as Mr. Simpson does, Philosophy of Shakespeare's Sonnets, p. 79): "Not my own fears (that my friend's beauty may be on the wane, Sonnet cv. 9-14) nor the prophetic soul of the world, prophesying in the person of dead knights and ladies your perfections (Sonnet cv.), and so prefiguring your death, can confess my lease of love to a brief term of years. Darkness and fears are past, the augurs of ill find their predictions falsified, doubts are over, peace has come in place of strife; the love in my heart is fresh and young (see cviii. 1-9) and I have conquered Death, for in this verse we both shall find life in the memories of men."

1. fears] It is not stated whether these fears were lest his friend's beauty should wane, or his friend's constancy, or lest his friend's imprisonment (if he was imprisoned) should keep them apart.

1, 2. the . . . come] Steevens cited Hamlet, 1. v. 40: "O my prophetic soul! my uncle!" The words "of the wide world" make it difficult to believe that the describers of the fairest wights are referred to. The expression may mean merely the anxieties which everyone felt as to the future. "Prophetic" in the words from Hamlet means practically "apprehensive" or "foreboding."

3. 4. Can . . . doom] The length of a lease of true love may be supposed to be that of the lives of the lovers at least. The lease would be forfeited by death, or estrangement, or possibly, in the opinion of the wide world, by separation, whether the separation was due to imprisonment or some other cause.

4. confin'd doom] This naturally would mean a condemnation to prison, but as "confined" is sometimes used of time as well as of space, it might mean limited in duration, but I do not at present see how a lease of anything could be forfeited to a doom of brevity. Prof. Case writes: "Is not 'confined doom' simply mortality, limited duration of life?"

5. The . . . endur'd] "Mortal" seems to mean earthly or human, as "terrene" in Antony and Cleopatra, iii. xiii. 153 (cited by Steevens):—

"Alack, our terrene moon
Is now eclips'd;"
or it might mean subject to death. "Hath her eclipse endur'd" has been explained to mean "has survived her eclipse" and by others to mean "has died." Prof. Dowden takes the former view: "an earlier reference to a moon-eclipse (xxxv. 3) has to do with his friend, not with Elizabeth, and in the present sonnet the moon is imagined as having endured her eclipse, and come out none the less bright." On the other hand, in xxxv. 3: "Clouds and eclipses stain both moon and sun," eclipses may be intended to denote more than a passing disfigurement, for they are associated with the thorns of roses, the mud of fountains, and the canker that lives in sweetest bud; and Milton uses "eclipse" of Samson's blindness (S. Agonistes, 1. So). Besides, "eclipse" was often used not so much as an astronomical term but astrologically to denote disaster or at least a portent of disaster, like comets.
And the sad augurs mock their own presage;
Uncertainties now crown themselves assur'd,
And peace proclaims olives of endless age.
Now with the drops of this most balmy time
My love looks fresh, and Death to me subscribes,
Since, spite of him, I'll live in this poor rhyme,
While he insults o'er dull and speechless tribes:
And thou in this shalt find thy monument,
When tyrants' crests and tombs of brass are spent.

CVIII

What's in the brain, that ink may character,
Which hath not figur'd to thee my true spirit?
What's new to speak, what new to register,
That may express my love, for thy dear merit?
Nothing, sweet boy; but yet, like prayers divine,

6. And . . . presage] The sad augurs
may be solemn politicians; and their
presage may be not a prophecy that the
moon would die, which, if Elizabeth was
the moon, was fulfilled, but that its
death would be succeeded by strife,
which was not fulfilled, see Bacon,
Apophthegms 13: "Queen Elizabeth . . . said, 'I am sure my office will
not be long void.' And yet at that
time there was much speech of troubles,
and divisions about the crown, to be
after her decease; but they all van-
ished; and King James came in, in a
profound peace.'

7,8. Incertainties . . . age] It is per-
haps worth while to cite Dekker, The
Wonderfull Yeare [Works, ed. Grosart,
i. pp. 96, 97]: "The Queene being
honoured with a Diademe of Starres,
France, Spaine, and Belgia lift up their
heads, preparing to do as much for
England by giving ayme, whilst she
shot arrows at her owne brest (as they
imagined) as she had done (many a
yeare together) for them: and her owne
Nation betted on their sides, looking
with distracted countenance for no
better guests than Civilli Sedition,
Uprores, Rapes, Murders, and Mas-
sacres. But the wheel of Fate turned,
a better lottery was drawne, Pro Troia
stabat Apollo, God stuck valiantly to
us. For behold, up rises a comfortable
Sun out of the North, whose glorious
beames (like a fan) dispersed all thick
and contagious clowdes. The loss of
a Queene was paid with the double in-
terest of a King and Queene. The Cedar
of her government which stood alone
and bare no fruit is now changed to an
Olive, upon whose spreading branches
grow both Kings and Queenses."

9,10. Now . . . fresh] "My love
has been explained as (2) my friend,
(2) my affection for my friend. If the
friend gained by the accession of James
he might aptly be compared to a flower
refreshed by rain. Some go further and
suppose a reference to the 'King's
weather' of the time.

10. subscribes] submits. Malone cites
Trotius and Cressida, iv. v. 105:—
"For Hector in his blaze of wrath
subscribes
To tender objects."

14. tyrants] Some think this is an
allusion to Elizabeth's treatment of
Southampton in regard to his marriage.
CVIII cf. civ.

3. new] So Malone for new, Q, which
Boswell defends: "What can I say now
more than I have already said in your
praise?" But poetry contains more
than common sense: new gives the
pleasure and the emphasis of repetition,
SONNETS

I must each day say o'er the very same,
Counting no old thing old, thou mine, I thine,
Even as when first I hallowed thy fair name.
So that eternal love in love's fresh case
Weighs not the dust and injury of age,
Nor gives to necessary wrinkles place,
But makes antiquity for aye his page;
Finding the first conceit of love there bred,
Where time and outward form would show it dead.

CIX

O, never say that I was false of heart,
Though absence seem'd my flame to qualify.
As easy might I from myself depart
As from my soul, which in thy breast doth lie:
That is my home of love: if I have rang'd,
Like him that travels, I return again;
Just to the time, not with the time exchang'd,

8. hallowed] Q; hallow'd Gildon.

6, 7. same . . . thine] I retain Q's comma after "same"; some editors have substituted a semicolon. "Counting no old thing old" may be parenthetical, and "thou (art) mine, I (am) thine" the words or the substance of the words said o'er each day; or possibly the latter may be taken as an absolute construction, "thou being mine," etc. For the sense, cf. Swinburne:— "Change, that makes of new things old,
Leaves one old thing new;
Love which promised truth, and told
True."

9. in love's fresh case] in the case of, or in regard to love which is new though old. Malone, who was a lawyer, explains: "By the case of love the poet means his own compositions," i.e. the pleadings.


13, 14. Finding . . . dead] Love is engendered in the eyes, and the meaning may be—finding the first conception of love, i.e. the old love reborn, in eyes that are bright no longer, or it may be more general—finding love as young as ever in those who no longer have youth and the freshness of youth. Prof. Dowden paraphrases: "Finding the first conception of love, i.e. love as passionate as at first, felt by one whose years and outward form show the effects of age."

CIX] cf. ci. and cxvii.

2. my . . . qualify] to make my love less warm; "qualify" is moderate or temper, as in 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."

4. As . . . lie] cf. Love's Labour's Lost, v. ii. 826: "Hence ever then my heart is in thy breast" (Malone).

5. rang'd] cf. ex. i: "gone here and there"; cf. Taming of the Shrew, iii. i. 91; Midsummer Night's Dream, iii. ii. 171 (Malone).

7. Just to] exactly, punctually; cf. Macbeth, iii. iii. 4: "To the direction just."

7. with the time exchang'd] changed by the time; or perhaps, changing as time changes, see Epigrams by J. D. 22: "And with the time doth change from that to this." "Exchanged" is merely changed as in Greene (ed. Collins, ii. p. 306): "Exchanging will to wit and soothfastnesse."
So that myself bring water for my stain.
Never believe, though in my nature reign'd
All frailties that besiege all kinds of blood,
That it could so preposterously be stain'd,
To leave for nothing all thy sum of good;
For nothing this wide universe I call,
Save thou, my rose; in it thou art my all.

CX

Alas, 'tis true I have gone here and there,
And made myself a motley to the view,
Gor'd mine own thoughts, sold cheap what is most dear,
Made old offences of affections new;
Most true it is that I have look'd on truth

All . . . blood] cf. Timon of Athens, iv. iii. 7:
"nature
To whom all sores lay siege."

rose] cf. "beauty's rose," i. 2

CX] CIX cont.
2. a motley] a harlequin or jester, so
called from the motley coat worn at
times by professional fools; see As You
Like It, ii. vii. 34; iii. iii. 79.
3. Gor'd] literally pierced as with a
spear. Malone compares Troilus and
Cressida, iii. iii. 228:
"I see my reputation is at stake,
My fame is shrewdly gor'd,"
explaining: "I have wounded my own
thoughts; I have acted contrary to what
I knew to be right." Boswell adds
Hamlet, v. ii. 261:
"Till by some elder masters, of
honour known,
I have a voice and precedent of
peace,
To keep my name ungored.'"
Dean Beeching quotes Twelfth Night,
iii. i. 129:
"Have you not set mine honour at
the stake
And baited it,"
adding: "From these passages it is
clear that for a man's reputation to be
'gored' meant that it was exposed like
the bear at the stake for common censure.
Perhaps the poet here says that
he has exposed his own reputation in
this way, either by writing for the stage
or becoming a society jester. Or per-
haps the clause means simply, 'I have
wounded my own self-respect.'" In
the quotation from Troilus and Cress-
ida, we have, I think, two independent
metaphors, from the stake, and from
goring; in that from Twelfth Night
"baiting" is not goring; neither does
"my own thoughts" mean name and
fame which are rather the thoughts
of other people about me. Yet Shakes-
peare uses "transfix" in much the
same way, lx. 9: "Time doth trans-
fix the flourish set on youth"; but
Time had a dart, and Shakespeare's
spear was only on his coat of arms.
"Gor'd" may indicate, as from a dis-
tance, some such meaning as maimed
or stiiffed, or could the word mean
"mocked at"? New Eng. Dict. gives
"to gird at" as a meaning of "gore,"
with an example from Middleton, "Your
wit is still goring at my lady's projects,
and "to gird at" is used in the sense of
carping. Or can the word be a meta-
phor from dressmaking and mean
make narrow? see Goldsmith, "Who
born for the universe narrow'd his
mind."

Made . . . new] formed new ties
to the neglect of older friends; cf. ll.
10, 11. Prof. Case suggests the pos-
sibility of taking "old" in the inten-
sive sense, or of explaining; "offences
that have the force of long-standing
ones."
Askance and strangely: but, by all above,
These blenches gave my heart another youth,
And worse essays prov'd thee my best of love.
Now all is done, have what shall have no end:
Mine appetite I never more will grind
On newer proof, to try an older friend,
A god in love, to whom I am confin'd.
Then give me welcome, next my heaven the best,
Even to thy pure and most most loving breast.

CXI

O, for my sake do you with Fortune chide,
The guilty goddess of my harmful deeds,
That did not better for my life provide
Than public means which public manners breeds,
Thence comes it that my name receives a brand,
And almost thence my nature is subdu'd
To what it works in, like the dyer's hand:
Pity me then and wish I were renew'd;
Whilst, like a willing patient, I will drink
Potions of eisel 'gainst my strong infection;
No bitterness that I will bitter think,
Nor double penance, to correct correction.

10, 12. grind . . . confin'd] grind'd . . . confin'd Q.
CXI 1. with] Gildon; wish Q.
8. renew'd] renew'd Q.
10. eisel]

7. blenches] generally glossed, after Malone, as "starts aside, aberration," but New Eng. Dict. explains "blench" as a turning of the eye aside, a side glance, and Eng. Dial. Dict. gives examples of the senses glance and glimpse, as both verb and substantive. See Hamlet, ii. ii. 626:

"If he but blench
I know my course."
(Malone); Measure for Measure, iv. v. 5: "Though sometimes you do blench from this to that" (Dowden).
8. worse essays] my trial of worse friendships.
9. Now . . . done] Now that all such attempts are over.
9. have] take, as often. Malone read save after Tyrwhitt's conjecture.
10. ii. Mine . . . friend] I shall never provoke an older friend by whetting my desire for friendship by experiments or experiences with newer friends.

Prof. Case understands "try" to mean "test the value of."

CXI CX cont.
4. public . . . breeds] a profession that does not promote independence and self-respect.
10. eisel] cf. Hamlet, v. i. 299; Skelton, ed. Dyce, i. p. 145:

"In stead of drynke they gave me gall
And eysell mengled ther withall."

It means vinegar, which, says Malone, "is esteemed very efficacious in preventing the communication of the plague and other contagious distempers"; aromatic vinegar in a smelling-bottle is still regarded by some people as a prophylactic.

11, 12. No . . . correction] There is no medicine which I will think too bitter, nor will I refuse a double penance, to punish and more than punish me. "Correct correction" is explained by "double."
SONNETS

Pity me then, dear friend, and I assure ye
Even that your pity is enough to cure me.

CXII

Your love and pity doth the impression fill
Which vulgar scandal stamp'd upon my brow;
For what care I who calls me well or ill,
So you o'er-green my bad, my good allow?
You are my all the world, and I must strive
To know my shames and praises from your tongue;
None else to me, nor I to none alive,
That my steel'd sense or changes right or wrong.
In so profound abysm I throw all care
Of others' voices, that my adder's sense
To critic and to flatterer stopped are.
Mark how with my neglect I do dispense:
You are so strongly in my purpose bred
That all the world besides methinks are dead.

4. o'er-green] o'er-skreen Sewell; o'er-grieve Steevens conj. 5. all the world, and] all-the-world, and Malone; all, the world and Gildon. 8. or changes] e'er changes Malone conj.; so changes Knight conj.; or charges Anon. conj. 9. abysm] Abysme Q (in italics). 14. besides methinks are] Malone (Capell MS. and Steevens conj.); besides me thinkes y'are Q.

13, 14. assure ye ... cure me] We might read assure me = I am convinced, but similar rimes occur, xxvi. 13; xlii. 5; lix. 1.
CXII] CXI cont.
1. doth ... fill] effaces the scar.
2. vulgar] common, public; cf. "vulgar tongue"; Topsel, Four-footed Beasts, p. 392: "Of the vulgar little mouse"; Hamlet, i. ii. 99:—
"is as common
As any the most vulgar thing to sense."
4. o'er-green] New Eng. Dict, gives examples of "green" in the sense of clothing with green, e.g. a bare patch with grass, old buildings with creepers, but none so early.
4. allow] approve.
7, 8. None ... wrong] Two sentences are crushed into one, viz. For me there are no others in the world than you and I, i.e. none I take into account; and None but you can alter my fixed opinions, whether they are right or wrong, or perhaps, for better or worse. Prof. Dowden paraphrases: "No one living for me except you, nor I alive to any, who can change my feelings fixed as steel either for good or ill (either to pleasure or pain)." So Dean Beeching: "So far as I am concerned, there is no one but you alive in all the world by whom my resolute mind can be changed to right or wrong." He suggests as an alternative charges for changes, i.e. "There is none but you from whom my mind receives charges of right or wrong."
10. adder's sense] see Psalm lviiii.
4. 71. critic] censurer as in Troilus and Cressida, v. ii. 131 (Dowden).
12. dispense] excuse, pardon; cf. Lucrece, 1070, 1279 (Dowden).
14. are] Q reads y'are; Dyce, they're, which may be right; Q's y being "they" contracted, y = th. If so "all the world" means "as for all the world."
CXIII

Since I left you mine eye is in my mind,
And that which governs me to go about
Doth part his function and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart
Of bird, of flower, or shape, which it doth latch:
Of his quick object hath the mind no part,
Nor his own vision holds what it doth catch;
For if it see the rud’st or gentlest sight,
The most sweet favour or deformed’st creature,
The mountain or the sea, the day or night,
The crow or dove, it shapes them to your feature:

6. bird, of] birds, or ed. 1640. latch] Malone (Capell MS.); lack Q. sweet favour] sweet favor Q; sweet favour’d Delius conj.

CXIII Since we parted, your image is always with me, it is like a flying blot before my mind’s eye, and I can see nothing else. This is (fancifully) ascribed to the alchemy (cf. cxiv. 4) by which everything I see is changed by my eye (or by my mind) into your form.

2. that . . . about] my eye which directs my steps; “govern” is used of the mind or spirit in Timon of Athens, r. i. 292, and Merchant of Venice, iv. i. 134, but of a single sense in Much Ado About Nothing, i. i. 67: “four of his five wits went halting off, and now is the whole man governed with one.”

3. part his function] Possibly this means—abandon its office or duty; cf. Richard II. iii. i. 3: “Since presently your souls must part your bodies”; Pericles, v. iii. 38: “When we with tears parted Pentapolis”; so in Ixiii. 14: “To love that well which thou must leave ere long,” where one who remains is said to leave one who goes away. But it is possible to take “part” in the sense of “divide.” The eye has two functions: (1) to receive images, (2) to convey them to the mind; here, Shakespeare’s eye fulfils the first but not the second. Prof. Case says “Can ‘part his function’ = give part to the eye of the mind?”

4. effectually] actually, in reality.

73:—

“my eyes are out
Even with the fierce looks of
these bloody men.”

5. heart] mind, as in Coriolanus, iii. i. 257.

6. lack] So Malone, for lack Q. To lack formerly signified to lay hold of. So in Macbeth, iv. iii. 195:—

“but I have words,
Which should be howl’d out in
the desert air,
Where hearing should not lack them.”

7. quick] not “living” (see l. 11) but “presented in swift succession”; cf. cxiv. 8.

7, 8. Of . . . catch] “his” in both lines = its, and the first “his” refers to “mine eye” (or perhaps more precisely to its supposed substitute, “that which governs me,” etc.), and the second to “my mind.” The mind receives no image of the various objects seen by the eye, and the eye does not retain these images: they are instantly transmuted to “your feature.” It would be possible to take the second “his” as also referring to “mine eye”; in the next sonnet it is clearly the eye which transmutes.

9. rud’st] So Q: it is not consistent to read “rudest” here, and “sharpest” in cxv. 7.

12. it . . . feature] cf. Rossetti, Sister Helen: “In all that his soul sees, there am I.”
Incapable of more, replete with you,
My most true mind thus maketh mine untrue.

CXIV

Or whether doth my mind, being crown'd with you,
Drink up the monarch's plague, this flattery?
Or whether shall I say, mine eye saith true,
And that your love taught it this alchemy,
To make of monsters and things indigest
Such cherubins as your sweet self resemble,
Creating every bad a perfect best,
As fast as objects to his beams assemble?
O, 'tis the first; 'tis flattery in my seeing,
And my great mind most kingly drinks it up:
Mine eye well knows what with his gust is 'greeting,


14. My . . . untrue] Malone unre-ervedly withdrew his conjectures, "My most true mind thus makes mine eye untrue," and "Thy most true mind thus maketh mine untrue," and explained the text as "'The sincerity of my affection is the cause of my untruth,' i.e. of my not seeing objects truly, such as they appear to the rest of mankind.' He compared Measure for Measure, ii. iv. 170: 'Say what you will, my false outwights your true," where "false" and "true" are substantives. But I believe his first conjecture right, or Lettsom's adaptation of it, mak'th for makes. There is no contrast between the poet's mind and his truth or untruth. The contrast is between mind and eye; "true" means true to love, faithful, and "untrue," inaccurate, and the meaning is "my love for you (the truth of my mind) causes my eye to see you in everything."

CXIV] CXIII cont.

2. flattery] = this false presentment of other shapes in your more pleasing shape, as the truth is improved for a "monarch's" ear — Wyndham. Flattery is here What is pleasing but not true.

3. 4. Or . . . alchemy] i.e. or can it be that these things that seem to be changed into your shape (cxiii. 9-12) are really so changed and that love of you enabled my eye to change them? Alchemy usually meaning the transmutation of base metals to gold is used of any complete change for the better, e.g. in Julius Caesar, i. iii. 159:—

"And that which would appear
Offence in us,
His countenance, like richest alchemy,
Will change to virtue."

5. indigest] shapeless; cf. King John, v. vii. 26:—

"You are born
To set a form upon that indigest
Which he hath left so shapeless
And so rude."

(Beeching). So 3 Henry VI. v. vi. 51: "An indigested and deformed lump"; cf. 2 Henry VI. v. i. 157 (Dowden).

9. flattery] Prof. Dowden compares Twelfth Night, i. v. 328:—

"I do I know not what, and fear to find
Mine eye too great a flatterer for my mind."

II. what . . . 'greeting] what is pleasant to its palate, i.e. to the mind's; gust = taste; for 'greeting cf. Merchant of Venice, ii. ii. 108.
And to his palate doth prepare the cup:
If it be poison'd, 'tis the lesser sin
That mine eye loves it and doth first begin.

CXV

Those lines that I before have writ do lie,
Even those that said I could not love you dearer:
Yet then my judgement knew no reason why
My most full flame should afterwards burn clearer.
But reckoning Time, whose million'd accidents
Creep in 'twixt vows, and change decrees of kings,
Tan sacred beauty, blunt the sharpest intents,
Divert strong minds to the course of altering things;
Alas, why, fearing of Time's tyranny,
Might I not then say "Now I love you best,"
When I was certain o'er incertainty,
Crowning the present, doubting of the rest?
Love is a babe; then might I not say so,
To give full growth to that which still doth grow.

10. Now . . . best] printed as a quotation first by Malone. 12, 14. rest ?

13, 14. If . . . begin] The allusion here is to the tasters to princes. So in King John, v, vi. 28: "Who did taste to him?"—"A monk . . . Whose bowels suddenly burst out." (Steevens). The eye can hardly be blamed for giving the mind what it likes itself.

CXV] I once said that my love was at its height. False, but I feared it might be lessened by Time. And why could I not say so truly? Just because Love is a child, and my love is still growing.

2. Even . . . dearer] Can this refer to lost sonnets?

3, 4. Yet . . . clearer] i.e. Yet I said then what I believed to be true, since I could not see how a love so complete could increase.

4. flame] cf. cix. 2 (Dowden).

5. But reckoning Time] If "but" is an adverb = only, this means: "I saw no reason why love should grow, for I took nothing into consideration but Time, and Time alters things for the worse. I did not take account of love itself, see l. 13. But if "but" is a conjunction, the construction, broken at "things," l. 8, may be as Dean Beeching says, "resolved in 'fearing of Time's tyranny,' " which is equivalent to "taking into account the damage done by Time." With the former explanation a comma should take the place of the full stop after "clearer."

8. Divert . . . things] i.e. turn strong minds from their purpose and force them to go with the current. "Altering" is neuter, and "altering things" = mutable things, or rather, things as they change. Mr. Tyler cites Hamlet, iii. ii. 210, 211—

"This world is not for aye, nor 'tis not strange,
That even our loves should with our fortunes change";
and Troilus and Cressida, iv. v. 293: "sweet love is food for fortune's tooth."

11, 12. certain . . . present] cf. cvii.

7: "Incertainties now crown themselves assured" (Dowden).

13, 14. Love . . . grow] The full stop at "grow" was rightly restored by Mr. Tyler. The question of l. 10, why could I not truly say that my love was full-grown, is here answered, because my love was a child, as Cupid is represented; it has grown since, and is still growing.
CXVI

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.

*height* [high] Q.

CXVI] Of constancy, possibly suggested by the lines in the previous sonnet on the power of Time.

2. *impediments* Prof. Dowden notes the reference to the Prayer-Book, *Form of Solemnization of Matrimony*: "If any of you know cause or just impediment," etc.

2. *Love is not love* cf. *King Lear*, i. 241:
"Love's not love
When it is mingled with regards
that stand
Aloof from the entire point."

(Steevens).

4. *bends . . . remove* i.e. changes its way so as to be alienated by constancy; "with the remover" does not mean in company with, but at the time when one of the pair is unfaithful. For the sense of "remove" cf. G. Fletcher, *El.* ii.:
"Distance of place my Love and me did part;
Yet both did swear, we never would remove;
In sign thereof I bade her take my heart
Which did and doth and cannot choose but love.
Thus did we part, in hope to meet again,
Where both did vow most constant to remain."

5. *mark* sea-mark, beacon; cf. *Coriolanus*, v. iii. 74:
"Like a great sea-mark standing every flaw,
And saving those that eye thee";
and *Henry VIII*. iii. ii. 196-99:
"yet my duty,
As doth a rock against the chiding flood,
Should the approach of this wild river break,
And stand unshaken yours."

(Malone).

8. *Whose . . . taken* whose influence cannot be calculated by science. Swinburne seems to refer to this passage in *A Rhyme*:
"Wisdom sits down lonely;
Hope keeps watch from far;
None but one seer only
Sees the star.
Love alone, with yearning
Heart for astrolabe,
Takes the star's height, burning
O'er the babe."

Dr. Ingleby, cited by Prof. Dowden, writes: "Here human virtue is figured under the 'true-fix'd and resting quality' of the northern star. Surely then, the 'worth' spoken of must be constancy or fixedness." But surely this is just what it is not; the constancy of the pole star is so far from being unknown that it is proverbial; cf. cynosure. The unknown worth may be the power to attract as well as to guide, in fact, its full influence, and it is only those who love who know of this. "Unknown" in this context means incalculable, or incalculably great. Some lines in Drayton's *Idea*, 43, have been compared:
"So doth the ploughman gaze the wandering star
And only rest contented with the light;
That never learned what constellations are,
Beyond the bent of his unknowing sight."

Height = altitude, the vertical distance from the horizon.
SONNETS

Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

CXVII

Accuse me thus: that I have scanted all
Wherein I should your great deserts repay.
Forgot upon your dearest love to call,
Whereto all bonds do tie me day by day;
That I have frequent been with unknown minds,
And given to time your own dear-purchas'd right;
That I have hoisted sail to all the winds
Which should transport me farthest from your sight.
Book both my wilfulness and errors down,


12. bears it out] survives, as in Othello, II. i. 19:
"If that the Turkish fleet
Be not enshelter'd and embay'd, they are drown'd;
It is impossible they bear it out."

13. upon me proved] proved against me; cf. the phrase "prove on one's body," i.e. by single combat.

CXVII] cf. CIX.

1, 2. scanted . . . repay] neglected those offices of friendship by which I should have required your merits. For "scant" cf. King Lear, II. iv. 178: "scant my sizes" = limit or reduce my allowance; ib. 1. i. 28r: "You have obedience scanted."

4. Whereto . . . by day] cf. Richard II. iv. 75:
"there is my bond [gage] of faith
To tie thee to my strong correction;"
Macbeth, iii. i. 17:
"to the which my duties

Are with a most indissoluble tie
Forever knit."
(Malone). "Bonds" (= obligations of friendship) is probably a legal term; "band" is found in Antony and Cleopatra, II. vi. 129.

5. frequent . . . minds] been familiar with nonentities, or better perhaps with strangers, as Prof. Case suggests, citing Antony and Cleopatra, II. vi. 86: "You and I have known, sir," i.e. been acquainted; see his note in this series—but Schmidt explains "unknown" as "such as I should be ashamed to mention," citing Richard III. i. ii. 218: "unknown reasons" = "such as I may not tell." For "frequent" cf. Winter's Tale, iv. ii. 36: "he is of late much retired from court and is less frequent to his princely exercises than formerly," etc.

6. time] society, the world. So Prof. Dowden who compares lxx. 6. His alternative, "given away to temporary occasion what is your own property, and therefore an heirloom for eternity," seems less probable.

9. Book] Debit me with; in 2 Henry IV. iv. iii. 50, "book'd" = entered to my credit. Cf. the use of "papers" in Henry VIII. i. i. 80.
CXVIII

Like as, to make our appetites more keen,
With eager compounds we our palate urge;
As, to prevent our maladies unseen,
We sicken to shun sickness when we purge;
Even so, being full of your ne'er-cloying sweetness,
To bitter sauces did I frame my feeding;
And sick of welfare found a kind of meetness
To be diseas'd, ere that there was true needing.
Thus policy in love, to anticipate
The ills that were not, grew to faults assured,
And brought to medicine a healthful state,
Which, rank of goodness, would by ill be cured:
But thence I learn, and find the lesson true,
Drugs poison him that so fell sick of you.

10. *surmise accumulate*] *surmise, accumulate* Q.
12. *waken'd*] Malone;

waken'd Q.

CXVIII] 5. *ne'er-cloying*] Malone (Theobald conj.); *nere cloying* Q; *neare cloying* ed. 1640. 10, 12. *assured . . . cured*] Q; *assur'd . . . cur'd* Malone.

10. *And . . . accumulate*] add a mass of suspicions to the evidence against me.

11. *level*] Steevens compares *Henry VIII*. i. ii. 2:—

"I stood i' the level
Of a full-charged confederacy."

See also *A Lover's Complaint*, 309.

13. *appeal*] the legal term.

CXVIII] CXVII cont.

2. *eager compounds*] the "bitter sauces" of l. 6. "Eager," says Steevens, "is sour, tart, poignant.

Aigre, Fr. So in *Hamlet*, i. v. 69:—

'It doth posset
And curd like eager droppings into milk."

3. *prevent*] anticipate, avoid disease by taking medicine before it comes.

5. *ne'er-cloying*] the epithet explains why this "policy in love" was mistaken (Beeching).

6. *To . . . feeding*] made friends with undesirable people lest I should weary of you, see cxvii. 5.


11. *And . . . state*] i.e. caused it to need medicine.

12. *rank of goodness*] i.e. too full of goodness, like a man suffering from a plethora. Prof. Dowden compares 2

*Henry IV*. iv. i. 64:—

"To diet rank minds sick of happiness,
And purge the obstructions that begin to stop
Our very veins of life";

and Dean Beeching, *Hamlet*, iv. vii. r18: "goodness growing to a plurisy."

The disease and the remedies are mentioned elsewhere, as in *Julius Caesar*, iii. i. 152; *As You Like It*, i. i. 91.

14. *Drugs . . . you*] the intercourse with "unknown minds" left me in a worse state than when I was weary of the monotony of my happiness with you.
CXIX

What potions have I drunk of Siren tears,
Distill'd from limbecks foul as hell within,
Applying fears to hopes and hopes to fears,
Still losing when I saw myself to win!
What wretched errors hath my heart committed,
Whilst it hath thought itself so blessed never!
How have mine eyes out of their spheres been fitted,
In the distraction of this madding fever!
O benefit of ill! now I find true
That better is by evil still made better;
And ruin'd love, when it is built anew,
Grows fairer than at first, more strong, far greater.
So I return rebuk'd to my content,
And gain by ill thrice more than I have spent.

CXX

That you were once unkind befriends me now,
And for that sorrow which I then did feel
Needs must I under my transgression bow,
Unless my nerves were brass or hammer'd steel.
For if you were by my unkindness shaken,

CXIX] CXVIII cont.
1. Siren] The Siren would seem to be
the lady of the Sonnets in the Appendix,
says Dean Beeching, comparing with
l. 2, cxlvii. 14.
2. limbecks] alembics, stills; cf. Macbeth, i. vii. 67.
7. out...fitted] Lettsom conjectured fitted, but Malone's explanation of the text is generally accepted:
"How have mine eyes been convulsed during the frantick fits of my feverous love." He compares Midsummer Night’s Dream, ii. 99: “Made me compare with Hermia’s sphery eyne”; and Hamlet, i. vi. 17: “Make thy two eyes, like stars, start from their spheres.”
10. That...better] I do not know this proverb. Perhaps we should read evil for better. There is an Icelandic saying rendered by W. Morris, “Bettered is bale by bale that follows it”; but “better” may, as Prof. Case suggests, refer to “love” in the next line, and not, as I take it, to “ruin’d love” = the ruin of love, which is evil.
11. build] Malone compares Comedy of Errors, iii. ii. 4: “Shall love, in building, grow so ruinous?”; Antony and Cleopatra, iii. ii. 30:—
“Let not the piece of virtue which is set
Betwixt us as the cement of our love,
To keep it builded, be the ram to batter
The fortress of it”;
and Troilus and Cressida, iv. ii. 109:—
“But the strong base and building
Of my love
Is as the very centre of the earth
Drawing all things to it.”
CXX] CXIX cont.
SONNETS

As I by yours, you've pass'd a hell of time;
And I, a tyrant, have no leisure taken
To weigh how once I suffer'd in your crime.
O, that our night of woe might have remember'd
My deepest sense, how hard true sorrow hits,
And soon to you, as you to me then, tender'd
The humble salve which wounded bosoms fits!
But that your trespass now becomes a fee;
Mine ransoms yours, and yours must ransom me.

CXXI
'Tis better to be vile than vile esteemed,
When not to be receives reproach of being;

6. you've] y'have Q; you have Malone (Capell MS.).
7. tyrant] truant
8. suffer'd] Sewell (ed. 2); suffered Q.
9. our] sour
11. soon] shame Staunton conj.
13. that ... becomes] let ... become Massey conj.

6. a hell of time] M. Henry in his preface to Les Sonnets de Shakspeare, translates, un temps d'enser, and we should expect here "a time of hell," but the phrase may have arisen from such expressions as "a hell of ugly devils," Richard III. i. iii. 227, and "a hell of pain," Troilus and Cressida, iv. i. 57. Malone compares with the text Othello, iii. iii. 169:—
"But, O, what damned minutes tell he o'er
Who dotes, yet doubts, suspects, yet strongly loves";
and Lucrece, 1287:—
"And that deep torture may be
call'd a hell
Where more is felt than one hath
power to tell."

7, 8. And... crime] I have not put myself in your place, have not taken time to think what I felt when our positions were reversed; "in your crime" = from your offence against me.
9. that our night of woe] "that" is probably not a conjunction but a demonstrative; so Staunton who conjectured sour for our. Dean Beeching thinks our impossible, as spoiling the antithesis of "you" and "me" which runs all through the sonnet, and proposes, as an alternative to sour, one for our, as in xcix. 9; cf. "once" in l. 8. It seems an objection to one that there is no hint in the Sonnets that joy came in the morning. I would refer "our night of woe" not to the offence committed by the friend but to the resulting estrangement; the dark days when both were unhappy may well be called "our night."

9. remember'd] reminded, as in Richard II. i. iii. 209; iii. iv. 14.
10. My deepest sense] Perhaps "deepest" goes in meaning with "remember'd"; impressed deeply on my heart the memory of the bitterness of being writh with one we love.
11. soon] Staunton's conjecture shame seems needless, if, with Dyce, we put a comma after "then" instead of Capell's after "me."
12. salve] Prof. Dowden compares xxxiv. 7.
13. that your trespass] = that trespass of yours.
13. becomes a fee] Compare John, ii. 170. 

CXXI] cf. cxxv. A very difficult sonnet, whether the subject is the prejudice against the stage (Burgersdijk), or some particular slander; and if the latter, which seems likely, whether Shakespeare himself or his friend was slandered; if his friend, Shakespeare identifies himself with him and writes as if the case were his own.

1, 2. 'Tis... being] i.e. It is
And the just pleasure lost, which is so deemed
Not by our feeling, but by others' seeing:
For why should others' false adulterate eyes
Give salutation to my sportive blood?


better to be vicious than to be thought so, when innocence is reproached as guilt.

3, 4. And . . . seeing] Can this mean: And when we lose the pleasure of being just [or the legitimate pleasure of having a good character] which is deemed a pleasure not so much from what we feel ourselves as from the way in which others regard us? For slander deprives a man of the second of the two natural rewards of virtue, viz. a good conscience and public approbation. Prof. Dowden explains: "And the legitimate pleasure lost, which is deemed vile not by us who experience it, but by others who look on and condemn"; Dean Beeching: "because else we are poorer by a pleasure, which is the viliness they mean, though, may be, we should not so reckon it"; Mr. Tyler: "the just pleasure—that is of self-respect or of an approving conscience. Which is so deemed looks back to what had been said in lines 1 and 2: 'When the character which is not vile is so deemed, looked at by the eyes of others; though all the time our own conscience tells us that we are misjudged and that we are not really vile'; i.e. the antecedent of "which" is the phrase "not to be," a construction hard to accept, and one which leaves us embarrassed by the truism that our freedom from vice is not deemed vicious by our own feeling. I am not satisfied with my own attempt at explanation, and the two others are open to the objections (x) that it is not "a pleasure" that is mentioned, but "the pleasure," sc. of being vile (?); (2) that there is no legitimate pleasure in being vile. Shakespeare has so far referred to two things only, vice and unjust suspicion. To treat "to be vile" as if it meant "to do what I think right and my censors think wrong," is to deprive the first line of all meaning. Besides, Shakespeare does not tell us that he has refrained from all acts capable of misinterpretation, and if he has not refrained, he has not "lost" "the just pleasure." Prof. Case writes: "The poet says: It is better to be vile than merely reputed so. He does not say: It is better to take a legitimate pleasure notwithstanding that others declare it vile. Consequently, if we could count on Shakespeare's consistency, I should regard the D. and B. explanations as ruled out, notwithstanding the temptation to see a correspondence between innocence regarded as villainy and legitimate pleasure regarded as vile pleasure. In that case I should prefer to take 'so deem'd' as 'deem'd just,' rather than as 'deem'd a pleasure,' and would paraphrase the whole in this way: 'And there is lost the just pleasure in our rectitude, which is deemed just (or our due) not because we feel it to be so, but because it is so in the eyes of others.' But then, again, we have l. 8 raising a doubt, for here certainly opinion comes in as it does not in l. 1."

5. For why] This should perhaps be printed as one word—"on what account, why"—an obsolete sense, of which New Eng. Dict. gives only earlier examples, but which survives as a provincialism.

5-8. For . . . good] Is the meaning: "Why should I be allured by meretricious charms"? or, as seems less unlikely: "Why should my sportive blood (i.e. my passions) be roused on certain occasions as though I looked with the lascivious eyes of others." This would imply his presence where a decent man would be safe but where a vicious man would have opportunities to act viciously. New Eng. Dict. gives Henry VIII. 11. iii. 103: "If this salute my blood a jot," under the heading, "to effect or act upon in any way." There is no other known parallel to "give salutation," etc., which Dean Beeching explains as "affect, stir, and so, infect." Prof. Case says: "I take these lines to be illustrative: I am not looking through the corrupt eyes of others when my wanton blood is stirred: why should I use their eyes? And why should my weaknesses be noted by still weaker men, whose standards are not mine?"
Or on my frailties why are frailer spies,
Which in their wills count bad what I think good?
No, I am that I am, and they that level
At my abuses reckon up their own:
I may be straight, though they themselves be bevel;
By their rank thoughts my deeds must not be shown;
Unless this general evil they maintain,
All men are bad and in their badness reign.

CXXII

Thy gift, thy tables, are within my brain
Full character’d with lasting memory,
Which shall above that idle rank remain,
Beyond all date, even to eternity:
Or, at the least, so long as brain and heart
Have faculty by nature to subsist;
Till each to raz’d oblivion yield his part

7. spies] Perhaps we should compare
"thou suborn’d informer," cxrv. 13.
8. in their wills] wilfully, or possibly, viciously, in their sensual way. The general sense seems to be—I have done no wrong but have been spied upon in my hours of idleness, and misjudged.
9. bevel] aim, hence, shoot at, attack; they accuse me of the vices they find in themselves.
10. slanting, hence not upright, as I am.
11. general] universal.
12. Can this mean "delight in evil"? Schmidt explains, "to exult in, to be made happy by," comparing Richard III. iv. iv. 53:—
13. That excellent grand tyrant of the earth,
That reigns in galled eyes of weeping souls:
but in New Eng. Dict. the nearest approach to a possible meaning for the word here is: "to go on or continue in some state or course of action." It cites Wyclif: "Also generaly pre'atis regnen [= reign] in symonye," i.e. bishops are without exception jobbers.
14. Can this mean "the vacant leaves" of lxxvii. filled with his friend’s thoughts in prose or verse, read and remembered by Shakespeare and now given away.
15. character’d] written down, registered. Malone compares Hamlet, 1. v. 98:—
from the table of my memory
I’ll wipe away all trivial fond records: ....
2. And thy commandment all alone shall live
Within the book and volume of my brain.
16. See thou character:"
Two Gentlemen of Verona, ii. vii. 3:—
I do conjure thee
Who art the table wherein all my thoughts
Are visibly character’d and engrav’d.
3. that idle rank] sc. of being tables;
"idle" originally meant "empty": they have now become part of the contents of Shakespeare’s mind.
4. date] time; cf. "dateless" = unending.
5. subtish] i.e. are allowed by nature to exist.
6. ras’d oblivion] Equivalent to "oblivion which erases"; the epithet
Of thee, thy record never can be miss'd.
That poor retention could not so much hold,
Nor need I tallies thy dear love to score;
Therefore to give them from me was I bold,
To trust those tables that receive thee more:
To keep an adjunct to remember thee
Were to import forgetfulness in me.

CXXIII

No, Time, thou shalt not boast that I do change:
Thy pyramids built up with newer might
To me are nothing novel, nothing strange;
They are but dressings of a former sight.
Our dates are brief, and therefore we admire
What thou dost foist upon us that is old;
And rather make them born to our desire
denotes no quality of oblivion, but only
the condition of objects affected by it.
We find in Measure for Measure, v. i. 13:
"the tooth of time
And raze of oblivion."
8. record] accented on the first syllable, as now, but see cxxiii. 11 (record); so record in Richard II. i. i. 30, but not in iv. i. 230; and in Antony and Cleopatra, iv. xiv. 99, but not in iv. ix. 8.
9. retention] Abstract for concrete, the retainer (thy tables) is too small to hold his love; cf. Twelfth Night, ii. iv. 99:
"No woman's heart
So big, to hold so much; they lack retention."
10. tallies] I do not need a book to remember your love by, as one counts 
basar things by a notch on a stick; see Hart's note on 2 Henry VI. iv. vii. 39, in this series.
11, 12. Therefore ... more] Therefore I ventured to give them away, so as to depend instead on that note-book (viz. my memory) which is more fully stored with records of your love.
13. adjunct] something external to and not part of myself; cf. Love's Labour's Lost, iv. iii. 314: "Learning is but an adjunct to ourself."
14. import] imply, as in Cymbeline, v. v. 445:
"The fit and apt construction of thy name,
Being Leo-natus, doth import so much."
CXXIII] cf. lix. and cvi.
1-4. No ... sight] I am so far from changing that I do not believe in change; there is nothing new under the sun.
2. pyramids] New marvels of architecture are not new to me; in the new I can see the old. Even before Shakespeare, pyramid (or rather pyramid) could be used of any tapering structure, e.g. a pinnacle or a spire. Here perhaps metaphorical. "Is there a reference to the new love, the 'ruin'd love' built anew (cix.), between two friends?"—Dowden, who compares cxxiv. 5; cxxv. 3 for the same metaphor.
5. dates] lives; "date" meant a space as well as a point of time, e.g. King John, iv. iii. 106:
"I loved him, and will weep
My date of life out for his sweet life's loss."
5. admire] wonder at, the Latin meaning, as in Hor. i. Ep. vi. i: "Nil admirari"; cf. "wondering," l. ro, and Twelfth Night, iii. iv. 165: "Wonder not, nor admire not in thy mind"; and Lodge, Phyllis, xxxv. 3: "I now admire and straight my wonders cease."
7. make ... desire] think them the novelties we wish to see. Prof. Dowden explains: "we choose rather to think such things new, and specially created for our satisfaction, than, as they really are, old things of which we have already heard."
SONNETS 119

Than think that we before have heard them told.  
Thy registers and thee I both defy,  
Not wondering at the present nor the past,  
For thy records and what we see doth lie,  
Made more or less by thy continual haste.  
This I do vow, and this shall ever be,  
I will be true, despite thy scythe and thee.

CXXIV

If my dear love were but the child of state,  
It might for Fortune's bastard be unfather'd,  
As subject to Time's love or to Time's hate,  
Weeds among weeds, or flowers with flowers gather'd.

II. doth] do Malone.
CXXIV] 2, 4. unfather'd . . . gather'd] unfathered . . . gathered Q.

II. records] see note on cxxii. 8.
II. doth] explained by Dean Beech- 
ing as singular and in agreement with 
the nearest subject; it is, however, the 
ordinary plural in Old and Middle 
English.
II. For . . . haste] We are be- 
guiled into believing that things cannot 
last by history, the record of change, 
and by an appearance of newness in 
the world about us. All this is an 
illusion due to the shortness of our 
lives, the swiftness with which Time 
passes. I at all events shall not 
change. Dean Beeching takes the 
opposite view: "So far from being 
changeless, all the works of Time, 
past and present, grow and decay as he 
passes on his rapid course. But for all 
that, there is such a thing as eternal 
truth, and 'I will be true.'"

CXXIV] The subject of this sonnet 
may be found undisguised by changing 
metaphors in xxv., but the style re- 
sembles that of cxxiii., where constancy is 
contrasted with the changes, or il- 
lusions of change, produced by Time. 
Here it is contrasted with the ups and 
downs of public life.

I. If . . . state] If "the child of 
state" does not mean a selfish love 
 arising from the pomp and power of 
its object, it may perhaps be taken to 
denote a "great prince's favour," a 
courtier or statesman subject to the 
vicissitudes of politics and Fortune's 
wheel. But behind all metaphors 
there seems to be the thought that if 
my love for my friend arose only from 
his prosperity, it would have no motive 
or ground of existence if his fortune 
changed. Dean Beeching takes "state" 
as "circumstances of nature or fortune, 
explained by 'accident' in line 5," ob- 
jecting to Prof. Dowden's explanation, 
"born of place and power and pomp," 
that "pomp" in l. 6 is 'only one 
alternative "state."
But a selfish 
love would not be kindled by the low 
estate of its object and die away as it 
improved...

2. Fortune's bastard] Whereas the 
heir would have his fate in his own 
hands, see Henry VIII. ii. ii. 21:— 
"That blind priest, like the eldest 
son of fortune 
Turns what he list";
the other is as Tennyson said, "The 
common care whom no one cared for."

2. unfather'd] Perhaps, left to shift 
for himself, he being, in law, nullius 
filius; but it is better, I think, to take 
it literally "deprived of a father " when 
Fortune, i.e. prosperity, dies.

4. Weeds . . . gather'd] Strictly, 
"weeds" may denote courtiers or 
public men neglected; "flowers," 
those in favour; see Richard II. v. ii. 
46:— 
"Welcome, my son: who are the 
violets now 
That strew the green lap of the 
new come spring?";
and A Lover's Complaint, 235: "whose 
rarest havings made the blossoms
No, it was builded far from accident;
It suffers not in smiling pomp, nor falls
Under the blow of thrall'd discontent,
Where to the inviting time our fashion calls:
It fears not policy, that heretic,
Which works on leases of short-number'd hours,

5. it . . . accident] Perhaps only an
allusion to the house that was founded
upon a rock, St. Matt. vii. 25. The
metaphor is not continued: a building
does not suffer, in any sense, in
smiling pomp or grow with heat.

6. It . . . pomp] It is not affected
(fostered) by prosperity; cf. "nor grows
with heat," l. 12. If "suffers" means
is "injuriously affected," the sense will
be: My love is not withered by the
sun of prosperity, I do not in my
prosperity neglect my friend, or, perhaps,
he does not neglect me in his.

6, 7. nor . . . discontent] cf. l. 12,
"nor drowns with showers." The
idea seems to be that the rain does not
beat it down, or if the flower has
now become a tree in Shakespeare's phantas-
magoria, there may be a reference to its
being hewn down. The general
meaning is—my love does not fail in
adversity; but it is not clear whether
"the blow" is inflicted by thrall'd dis-
content or on it; if the later, the meaning
may be—the blow that produces dis-
content by tyranny (proleptic). Ac-
cording to Dean Beeching, "the main reference here is to the Jesuit intrigues,
'the blow of thrall'd discontent' being
the Powder plot," and "thrall'd dis-
content," "the discontent of a party
held down by penal enactments." So
on l. 11, with a reference to l. 5, he
suggests that "a friendship like the
poet's is a great building, like the

Houses of Parliament, only not sub-
ject to such dangers." But the words
"fall under" are not such as to sug-
gest an impact from beneath. There
would be no point in saying "my love
is in a position to escape a blow that
was never delivered." Guido's was
not, and if it had been the Houses of
Parliament would not have fallen, at
least immediately, they would have
risen, sky-high. According to Mr.
Tyler, the poet is "alluding pretty
evidently to the discontent existing
after the death of Essex. The discon-
tent was 'thralled' as being kept down
and held in subjection." If so, whose
was the blow? Line 7 may mean
merely "under the influence of discon-
tent aroused by oppression."

8. Whereto . . . calls] Prof. Dowden
explains: "When time puts us who
have been in favour out of fashion";
but why is time called "inviting"? Mr.
Tyler: "The custom and usage of our
time invites to such discontent";
but what is "our fashion"? Prof. Case
says: "I suppose there can be no allu-
sion in 'thralled discontent' and 'our
fashion' to his affairs as an actor?"

9. heretic] In the language of lovers
a heretic was one who did not believe
in love or who refused to worship some
particular "mortal-breathing saint";
see Much Ado About Nothing, i. i. 236:
"Thou wast ever an obstinate heretic
in despite of beauty." Prof. Dowden
cites Romeo and Juliet, i. ii. 95, where
Romeo says of eyes unfaithful to the
beloved: "Transparent heretics be
burnt for liars." Dean Beeching in-
geniously suggests that if "policy"
has a side allusion to the Guy Fawkes
plot, there is special point in the epithet
"heretic" as a paraprosdokian. What is
certain is that the word at first sight does
not seem to harmonize with his theory.

10. Which . . . hours] i.e. like a
tenant on a short lease who exhausts
the land in his own immediate interests.
But all alone stands hugely politic,
That it nor grows with heat nor drowns with showers.
To this I witness call the fools of time,
Which die for goodness, who have liv'd for crime.

CXXV

Were't aught to me I bore the canopy,
With my extern the outward honouring,

12. grows] dries Capell MS.; glows Steevens conj.
CXXV] 2. the] thy or thee Staunton conj.

11. hugely politic] love itself is infin-

12. grows] Steevens would read

glows, because though a building may
be "drown'd," i.e. deluged by rain, it

13, 14. To . . . crime] Prof. Dowden

asks: "Does this mean, 'I call to wit-

ness the transitory unworthy loves

(fools of time = sports of time. See
cxvi. 9) whose death was a virtue since
their life was a crime?"" Mr. Wynd-

ham explains: "Who are so much the
dupes of Time that they attach impor-
tance to the mere order of sequence
in which events occur, and believe that
a death-bed repentance can cancel a life
of crime," Steevens says: "Perhaps
a hit at some of Fox's martyrs"; Dean
Beeching: "I believe the allusion here
is to the Jesuit conspirators whose ob-
ject in life was to murder the king, and
who when caught posed as martyrs for
the faith."

CXXV] CXXIV cont. Shakespeare has already said that his love is not the

child of state, exposed to the changes
and chances of public life. He goes on
to say that it desires neither adver-
tise nor profit. I think ll. 1, 2, are

answered in l. 9, and ll. 3, 4, in ll. 10-
12. Would it be of any real advantage
to me if I were to act as a satellite, a
dweller on form, and depend for my
whole future on influence, a dweller on
favour; "for eternity," is here taken as
a hyperbole; have I not known men
who did so lose all they had and all
they hoped for? My love belongs to
my private life and seeks nothing but
love in return. We may guess, if we
will, that the informer of l. 13 had ac-
cused Shakespeare of neglecting his
friend in public, or of paying public
court to another. Prof. Dowden says:
"There [cxxiv.] Shakspere asserted
that his love was not subject to time,
as friendships founded on self-interest
are; here he asserts that it is not
founded on beauty of person, and there-
fore cannot pass away with the decay
of such beauty. It is pure love for
love," Dean Beeching: "Commenta-
tors have ignored the fact that the verb
[were't] is conditional [there are ex-
ceptions, e.g. H. Browne]; and so they
have not seen that the poet is repudi-
ing charges laid against him by the
'informer' of l. 13. The charges are
of caring too much for his friend's
beauty and of laying upon that a
basis for eternity. To which he re-
pplies in the second quatrain that so
far from this being the case, his own
experience of others has shown him
that such conduct leads only to dis-
aster."

1. bore the canopy] i.e. should honour

you [or another] as those are honoured
over whose heads a cloth of state is carried.
See the stage-directions in

Henry VIII., where such a canopy is
carried over Anne Boleyn (iv. i.) and
over the Countess of Norfolk and the
baby princess Elizabeth (v. v.). The
expression is generally taken here as a
metaphor.

2. extern] Steevens compares Othello,
Or laid great bases for eternity,
Which prove more short than waste or ruining?
Have I not seen dwellers on form and favour
Lose all, and more, by paying too much rent,
For compound sweet forgoing simple savour,
Pitiful thrillers, in their gazing spent?
No, let me be obsequious in thy heart,
And take thou my oblation, poor but free,
Which is not mix'd with seconds, knows no art
But mutual render, only me for thee.
Hence, thou suborn'd informer! a true soul
When most impeach'd stands least in thy control.

4. prove] Sewell (ed. 2); proves Q.

"For when my outward action doth

demonstrate

The native act and figure of my

heart

In compliment extern, 'tis not long after

But I will wear my heart upon my

sleeve

For daws to peck at."

The line means, "Doing honour to the

outward appearance or dignity by an

outward act." Staunton conjectured

"thy outward" or "thee outward"; cf. lxix. 5: "Thy outward thus with

outward praise is crown'd," where

"outward" means external advantages,

perhaps "genus et facies et quae

fecimus ipsi," as Ovid says; here, it

may include "office." It may refer to

the friend or to the friend's rival for

Shakespeare's homage, if there was one.

3. Or ... eternity] See introductory

note. Prof. Dowden says: "The love of

the earlier Sonnets, which celebrated the

beauty of Shakspere's friend was to last

for ever, and yet it has been ruined."

5, 6. Have ... rent] Prof. Dowden

explains "favour" as outward appearance;

cf. cxiii. 10, and "lose ... more," as cease to love, and through

satiety even grow to dislike, which

Dean Beeching accepts. Prof. Case

says: "The word 'dwellers' (l. 5) sug-

gests 'rent' (l. 6). The 'dwellers'

are in opposition to 'I,' like him choos-

ing their method of recommending

themselves to some one above them.

It is they who pay too much for their

tenancy of ceremonial and favour, and

for this sweet compound forgo the taste

of pure happiness and sacrifice every-

thing to mere shows. Shakespeare

repudiates outward honouring and the

satisfaction of sharing in pomp and show,

and gives and receives love only, 'me

for thee.' They aim at these un-

substantial things and the favour of

their patron, miss love, and finally lose

everything."

8. Pitiful ... spent] like courtiers

waiting for preferment. Dean Beech-

ing explains: "Their love was a mere

matter of gazing, and so it was all ex-

pense without return, which is 'pitiful

thriving,' i.e. bad business." This seems

to conflict with his acceptance of Prof.

Dowden's explanation of l. 6: such

pitiful thriving would lead to starvation

rather than satiety.

9. let ... heart] i.e. let my devotion

appear in my love, not in ceremony.

11. not ... seconds] i.e. unadulter-

ated; seconds is a provincial term for

the second kind of flour, which is col-

lected after the smaller bran is sifted.

That our author's oblation was pure,

unmixed with baser matter, is all that

he meant to say (Steevens); Mr. Tyler

hints that the word was suggested by

"oblation," and Dean Beeching notes

that the simplest form of offering in the

Levitical code was a cake of meal.

12. render] Perhaps = surrender, as

Schmidt; but it may be used in refer-

ence to its legal sense, a "return" in

kind, money, etc., under certain circum-

stances.

13. suborn'd informer] Does this re-

fer to an actual person, one of the spies

of cxxi. 7, 8? Or is the "informer"

Jealousy or Suspicion? as in Venus and

Adonis, 655:

"This sour informer, this bate-breeding

spy,
O thou, my lovely boy, who in thy power
Dost hold Time’s fickle glass, his sickle, hour;
Who hast by waning grown, and therein show’st
Thy lovers withering as thy sweet self grow’st;
If Nature, sovereign mistress over wrack,
As thou goest onwards, still will pluck thee back,
She keeps thee to this purpose, that her skill
May time disgrace and wretched minutes kill.
Yet fear her, O thou minion of her pleasure!
She may detain, but not still keep, her treasure:
And her quietus is to render thee.

This canker that eats up Love’s tender spring,
This carry-tale, dissentious Jealousy”
(Dowden). The former seems more likely. Dean Beeching rejects both, explaining: “This is the false witness, of course imaginary, in the contest between the poet and Time, who brings the charge in lines 1-4.” But could an imaginary person be suborn’d or exercise control?

CXXVI Envoy to cii.-cxxv. (C. A. Brown). These twelve lines of heroic verse were mistaken for a sonnet, and two pairs of parentheses in Q mark the supposed omission of ll. 13, 14.


Short Time shall soon cut down with his consuming sickle.”

Dean Beeching reads sickle-hour after Sydney Walker: “the idea is that when ‘the hour is come’ the sickle strikes; cf. 1 Henry IV. v. ii. 85:—

“‘If life did ride upon a dial’s point,
Still ending with the arrival of an hour’,”

3. by waning grown] cf. xi. 1 (Beeching). The meaning here is—become more beautiful instead of wasting by growing older.

3. therein show’st] showest thereby, i.e. by the contrast.

4. lovers] friends; Delius conjectured lover’s, but the run of the sentence seems to demand a participle.

6. pluck thee back] se. by maintaining your beauty.

8. May time disgrace] se. by proving it ineffective.

12. quietus] a receipt, short for quietus est, mediaeval Latin = he is quit. See for examples New Eng. Diet.
SONNETS

CXXVII

In the old age black was not counted fair,  
Or if it were, it bore not beauty's name;  
But now is black beauty's successive heir,  
And beauty slander'd with a bastard shame:  
For since each hand hath put on nature's power,  
Fairing the foul with art's false borrow'd face,  
Sweet beauty hath no name, no holy bower,  
But is profan'd, if not lives in disgrace.  
Therefore my mistress' eyes are raven black,

7. bower] ed. 1640; bour E; hour Malone.  
8. if not lives] if not, lives  
Sewell (ed. 2).  
eyes . . . hairs Capell MS.; hairs . . . eyes Hudson (S. Walker and Delius conj.); eyes . . . brows Staunton conj.; hairs . . . brows Kinnear conj.

CXXVII-CLIV] Prof. Mackail accepting i.-cxxvi. as "a continuous, ordered, and authentic collection," thinks cxxvii.-cliv. "a miscellaneous and disordered appendix, in which cliii. and cliv. are pretty certainly not by Shakespeare, cxxviii. and cxlv. are very doubtful, and a plausible case can be made out against cxxvii., cxxvi., and cxlii."

1-14. In . . . so] Steevens compares  
Love's Labour's Lost, iv. iii. 250-65:—

"O, who can give an oath? where is a book?  
That I may swear beauty doth beauty lack,  
If that she learn not of her eye to look:  
No face is fair that is not full as black . . .  
O, if in black my lady's brows be deck'd,  
It mourns that painting and usurping hair  
Should ravish doters with a false aspect;  
And therefore is she born to make black fair.  
Her favour turns the fashion of the days,  
For native blood is counted painting now;  
And therefore red, that would avoid dispraise,  
Paints itself black, to imitate her brow."

See also Sidney's sonnet on Stella's eyes, cited below.

1-4. In . . . shame] Formerly ugliness was not thought, or at least called, beautiful; now it is painted so as to look beautiful and succeeds to Beauty's empire, though not the rightful heir, while Beauty has the discredit of being its reputed parent. This seems more in keeping with the context than to refer "black" (l. 3) to the dark lady, with a corresponding change in the interpretation of ll. 4, 12.

1. black . . . fair] For the prejudice against dark complexions, cf. "What care I how black I be?" and the use of "fair" to denote "beauty" and "beautiful." See also Sidney, Astrophe and Stella, vii. 10: "whereas black seems beauty's contrary."

3. successive heir] heir by order of succession, as in 2 Henry VI. iii. i. 49: "As next the king he was successive heir" (Dowden).

7. 8. Sweet . . . disgrace] Mr. Tyler explains: "Natural beauty has no exclusive name, no sanctuary all her own." Could we take "But is profan'd" with "bower" and supply "she" as subject of "lives"? (The subject is often omitted in A Lover's Complaint, and sometimes elsewhere.) If everyone painted, natural beauty would have no bower that was not profaned by cosmetics, and if there was an exception or two, these might be neglected as not in the fashion. With "bower," cf. A Lover's Complaint, 82: "Love lack'd a dwelling, and made him her place."

9. eyes] Staunton's conjecture brows is accepted by the Globe Edd. S. Walker and Delius suggested hairs
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Slander ing creation with a false esteem:
Yet so they mourn, becoming of their woe,
That every tongue says beauty should look so.

CXXVIII
How oft, when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand.
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

10. and] that Gildon; as Dyce.
fingers] Gildon; their fingers Q.

(commonly used in the sense of "hair") which is more rhythmical. The word "raven" shows that eyes must be wrong.
10. so suited] i.e. also dressed in mourning; cf. cxxii. 12: "suit thy pity like in every part," i.e. dress thy pity, etc.
10. and] as (Dyce) may be right.
10. mourners] Compare cxxxii. 3 post and see note there.
12. Slander ing . . . esteem] Malone explains: "They seem to mourn that those who are not born fair, are yet possessed of an artificial beauty, by which they pass for what they are not, and thus dishonour nature by their imperfect imitation and false pretensions"; cf. i. 4.
CXXVIII] Un-Shakesperian in sound and rhythm. Contrast viii.
1. music] cf. viii. 1. Steevens irrelevantly quotes Pericles, i. 1. 8r: "You are a fair viol," etc.
5. envy] The accent on the last syllable is very common though not found elsewhere in Shakespeare.
5. jacks] See Fairholt's note in Halliwell's Shakespeare: "The virginal jack was a small flat piece of wood, furnished on the upper part with a quill affixed to it by springs of bristle. These jacks were directed by the finger key to the string, which was struck by the quill, giving it liberty to sound as long as the finger rested on the key. When the finger was removed the quill returned to its place, and a small piece of cloth, fixed on the top of the jack, resting on the string stopped its vibration." Fairholt gives a diagram. A virginal, says Malone, was strung like a spinnet, and shaped like a pianoforte; see also Bacon, Apophthegms, i: "When Queen Elizabeth had advanced Raleigh, she was one day playing on the virginals . . . It fell out so, that the ledge before the jacks was taken away so as the jacks were seen." But here the word is wrongly used of the keys.
SONNETS

CXXIX

The expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjur'd, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoy'd no sooner but despised straight;
Past reason hunted; and no sooner had,
Past reason hated, as a swallow'd bait,
On purpose laid to make the taker mad:
Mad in pursuit, and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof, and prov'd, a very woe;
Before, a joy propos'd; behind, a dream.

All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell.

CXXX

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red:
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,

7. swallow'd] Ewing; swallowed Q.
quest to have,] quest, to have Q.
proud and very Q. 14. heaven] haven ed. 1640.

CXXIX] Perhaps suggested by Sidney's sonnet, to Desire:—
"Thou blind man's mark, thou fool's self-chosen snare!
Fond fancy's scum! and dregs of scattered thought!
Band of all evils! cradle of causeless care!
Thou web of will! whose end is never wrought," etc.

1. The . . . shame] Loss of vitality by waste that brings discredit; so "expense of blood" meant "loss of blood." In a shoulder note to The Purple Island, v. xviii., Fletcher tells us that "The fourth cavitie [sc. of the brain] is most noble where all the spirits are perfected. By [i.e. beside] it is the pith, or marrow, the fountain of these spirits."

4. not to trust] treacherous.

in quest to have] i.q. "in pursuit," l. 9.

11. prov'd, a very] Malone (Capell MS.);
9. soo] such, i.e. mad too.
10. in quest to have] i.q. "in pursuit," l. 9.

CXXX] cf. xxi. and contrast xviii., xcix.

4. If . . . wires] sc. as poets have called them; see Lyndsay, Ane Satire, i. 342: "Her hair is like the golden wyre"; Greene, Works, ed. Collins, ii. 274: "Phoebus' wyres compar'd to her haires unworthy the praysing"; Daniel (Elizabethan Sonnets, i. p. 101): "And golden hairs may change to silver wire."

5. damask'd] According to New Eng. Dict. having the hue of the damask Rose, and this, says Parkinson, Paradisus, p. 413, was "a fine deepe blush colour"; but it also meant "varie-
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go,
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

CXXXI

Thou art as tyrannous, so as thou art,
As those whose beauties proudly make them cruel;
For well thou know'st to my dear doting heart
Thou art the fairest and most precious jewel.
Yet, in good faith, some say that thee behold,
Thy face hath not the power to make love groan:
Although I swear it to myself alone.
And to be sure that is not false I swear,
A thousand groans, but thinking on thy face,
One on another's neck, do witness bear
Thy black is fairest in my judgment's place.
In nothing art thou black save in thy deeds,
And then this slander, as I think, proceeds.

CXXXII

Thine eyes I love, and they, as pitying me,
Knowing thy heart torments me with disdain,
And in the neck of that task'd the whole state."
See also Florio's Montaigne, Essays, i. cap. xl.: "all the inventions of torments that could be devised, being redoubled upon him, one in the necke of another." Steevens compares Hamlet, iv. vii. 164:—
"One woe doth tread upon another's heel,
So fast they follow."

12. fairest ... place] in the place assigned to it by my judgment.
CXXXII] cf. cxvii.
2. heart torments] Malone, reading torment with Q, put an ingenious...
SONNETS

Have put on black and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even
Doth half that glory to the sober west,
As those two mourning eyes become thy face:
O, let it then as well besem thy heart
To mourn for me, since mourning doth thee grace,
And suit thy pity like in every part.

Then will I swear beauty herself is black,
And all they foul that thy complexion lack.

CXXXIII

Beshrew that heart that makes my heart to groan
For that deep wound it gives my friend and me!
Is't not enough to torture me alone,
But slave to slavery my sweet'st friend must be?
Me from myself thy cruel eye hath taken,
And my next self thou harder hast engrossed:
Of him, myself, and thee, I am forsaken;
A torment thrice threefold thus to be crossed.
Prison my heart in thy steel bosom's ward,
But then my friend's heart let my poor heart bail;
Who'er keeps me, let my heart be his guard;

6. the east] Sewell; th' East Q.
9. mourning] Gildon; morning Q.

Herrick (ed. Grosart, iii. p. 2):—
"'Tis liberty to serve one Lord; but he
Who many serves, serves base servility."

6. my next self] my friend, alter ipse; Bacon goes further, Of Friendship:
"It was a Sparing Speech of the Ancients, to say, That a Friend is another himselfe."

6. harder hast engross'd] i.e. have captured and hold even more securely; engross was to monopolise or "corner" some commodity, leaving nothing for others.

7. myself] because I am no longer my own but yours.

11. Who'er ... guard] Whoever may be my gaoler, let my heart secure my friend against imprisonment by suffering in his place. The argument, says Prof. Case, seems to go on: "It will be out of your power to make my im-
Thou canst not then use rigour in my gaol:
And yet thou wilt; for I, being pent in thee,
Perforce am thine, and all that is in me.

CXXXIV

So, now I have confess'd that he is thine
And I myself am mortgag'd to thy will,
Myself I'll forfeit, so that other mine
Thou wilt restore, to be my comfort still:
But thou wilt not, nor he will not be free,
For thou art covetous and he is kind;
He learn'd but surety-like to write for me,
Under that bond that him as fast doth bind.
The statute of thy beauty thou wilt take,
Thou usurer, that put'st forth all to use,
And sue a friend came debtor for my sake;
So him I lose through my unkind abuse.
   Him have I lost; thou hast both him and me:
He pays the whole, and yet am I not free.

CXXXV

Woever hath her wish, thou hast thy "Will,"
And "Will" to boot, and "Will" in overplus;
   4. restore, to be] Lintott; restore to be Q; restore to me Gildon.
   am I] I am ed. 1640.
   CXXXV] i. 2. "Will"] Will Q (in italics).

prisonment harsh, for he will not share it;
and yet I am mistaken in that, for I am wholly in your power, and he is a part of me.
CXXXIV] CXXXIII cont.
   3. that other mine] i.e. that other myself; cf. "my next self," cxxxiii. 6.
   5. will not] sc. restore him.
   9. statute] Malone says: "Statute has here its legal signification, that of a security or obligation for money."
   11. came] i.e. who became.
   12. through . . . abuse] the unkind abuse or ill-treatment which I have received from you; "my" = inflicted on me.
   14. He pays the whole] As surety he is liable for my debt, but we should not both have to pay.
CXXXV] If this sonnet is not Shakespeare's, the movement of his verse is wonderfully imitated.

i. Will] This sonnet may have been suggested by cxxxiv. 2. According to Prof. Dowden, "Will = William [Shakspere], Will = William, the Christian name of Shakspere's friend [? Mr. W. H.], and Will = desire, volition. Here 'Will' in overplus' means Will Shakspere, as the next line shows, 'more than enough am I.' The first 'Will' means desire (but as we know that his lady had a husband, it is possible that he also may have been a 'Will,' and that the first 'Will' here may refer to him besides meaning 'desire'); the second 'Will' is Shakspere's friend."
The word "Will" was often played on, e.g. Arcadia, 10th ed. p. 93:
   "While I in heart my will write ere I die
   In which by will, my will and wits I binde
   Still to bee hers."
More than enough am I that vex thee still,  
To thy sweet will making addition thus.  
Wilt thou, whose will is large and spacious,  
Not once vouchsafe to hide my will in thine?  
Shall will in others seem right gracious,  
And in my will no fair acceptance shine?  
The sea, all water, yet receives rain still,  
And in abundance addeth to his store;  
So thou, being rich in "Will," add to thy "Will"  
One will of mine, to make thy large "Will" more.  
Let no unkind, no fair beseechers kill;  
Think all but one, and me in that one "Will."

CXXXVI

If thy soul check thee that I come so near,  
Swear to thy blind soul that I was thy "Will,"  
And will, thy soul knows, is admitted there;

Dowden conj.  
11, 12, 14. "Will"] Will Q (in italics).  
13. unkind, no] unkind "No"

Halliwell gives the following examples:—

"Kinde Katherine to her husband  
kist these words,  
Mine owne sweete Will, how derely  
doe I love thee.  
If true, quoth Will, the world no  
such affords,  
And that 'tis true I durst her warrant be:  
For nere heard I of woman good  
or ill,  
But always loved best her owne  
sweete Will";  
and (Book of Merry Riddles, ed. 1617,  
The LI Riddle):—

"My lover's Will  
I am content for to fulfill;  
Within this rime his name is  
famed:  
Tell me then how he is named?"

4. making ... thus i.e. by adding myself.

5, 7. spacious . . . gracious] If this is  
a triple rime, a beat is missing; if not,  
the syllables that should rime are identi-  
cal. So in Venus and Adonis, there is  
a foot too little in l. 758, or a foot too  
much in l. 760:—  
"Seeming to bury that posteri-  
ity . . .}
Thus far for love, my love-suit, sweet, fulfil.
"Will" will fulfil the treasure of thy love,
Ay, fill it full with wills, and my will one.
In things of great receipt with ease we prove
Among a number one is reckon'd none:
Then in the number let me pass untold,
Though in thy store's account I one must be;
For nothing hold me, so it please thee hold
That nothing me, a something sweet to thee:
Make but my name thy love, and love that still,
And then thou lovest me, for my name is "Will."

CXXXVII

Thou blind fool, Love, what dost thou to mine eyes,
That they behold, and see not what they see?
They know what beauty is, see where it lies,
Yet what the best is take the worst to be.
If eyes, corrupt by over-partial looks,
Be anchor'd in the bay where all men ride,
Why of eyes' falsehood hast thou forged hooks,
Where to the judgement of my heart is tied?
Why should my heart think that a several plot

I fill Q. 10. store's] Sewell (ed. 2); stores' Malone; stores Q.

something sweet] something, sweet, Dyce (ed. 2), (S. Walker conj.)

7. receipt] capacity, power of receiving and containing (Schmidt).
8. Among . . . none] Steevens compares Romeo and Juliet, i. ii. 33:
"Which on more view, of many mine being one
May stand in number, though in reckoning none."
"The poet here," says Dean Beeching, "makes the distinction with the opposite sense; he need not be counted, but must be reckoned with." See also note on viii. 14.
10. store's account] the inventory of your property.
11. For . . . me] Regard me as nothing.
12. a something sweet to] S. Walker proposed to read a something, sweet, to (cf. i. 4); wrongly, I think.
CXXXVIII] Though infinitely better, this sonnet may be addressed to the same person as the two preceding.
4. what . . . be] take the worst for the best, suppose his lady to be beautiful and loving.
5. If . . . looks] His looks or glances made partial [by love] prevent his eyes from seeing her as she is. The lover sees Helen's beauty in a brow of Egypt.
6. anchor'd] cf. Antony and Cleopatra, i. v. 33:—
"There would he anchor his aspect and die
With looking on his life."
(Malone), and Measure for Measure, ii. iv. 4:—
"Whilst my invention, hearing not my tongue,
Anchors on Isabel."

7, 8. Why . . . tied?] Why has love forced my mind to follow my eyes in flattering her.
9. several] private, exclusive, so a "several fishery" is one to which the public has no right of access. It is op-
Which my heart knows the wide world's common place?
Or mine eyes seeing this, say this is not,
To put fair truth upon so foul a face?
In things right true my heart and eyes have erred,
And to this false plague are they now transferred.

CXXXVIII

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unlearned in the world's false subtleties.
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:

11, 12. not, To] Sewell; not To Q.
CXXXVIII] 4. subtleties] forgeries ed. 1640. 7. false-speaking] hyphened by Sewell. 12. to have] "Passionate Pilgrim" and Malone (Capell MS.); t'haue Q.

posed to "common" in Love's Labour's Lost, II, i. 233, on which Malone cites Peacham's Worth of a Penny: "Others not affecting marriage at all live (as they say) upon the commons, unto whom it is death to be put into the severall." See also Dr. James's note in the Variorum eds. explaining the method of tillage of common land in Warwickshire rather than Shakespeare's use of "common" and "several."

12. To put] So as to put.
13, 14. In... transferred] This may mean—My heart and eyes have in the past judged truth to be a liar and now judge falsehood to be truth. "False plague" seems to mean plague of falsehood. They are given over to a disease which renders them incapable of distinguishing. Mr. Wyndham understands "false plague" of the lady.

CXXXVIII] The first poem in The Passionate Pilgrim, 1599, is an earlier form of this sonnet, viz.:—
"When my love swears that she is made of truth,
I do believe her, though I know she lives,
That she might think me some untutor'd youth,
Unskilful in the world's false forgeries.
Thus vainly thinking that she thinks me young,
Although I know my years be past the best,
I smiling credit her false-speaking tongue,
Outfacing faults in love with love's ill rest.
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 flattering 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."
The differences are in italics.
7. Simply] In my (assumed) simplicity.
11. habit] dress.
12. told] counted.
Therefore I lie with her and she with me,  
And in our faults by lies we flatter'd be.

CXXXIX

O call not me to justify the wrong  
That thy unkindness lays upon my heart;  
Wound me not with thine eye, but with thy tongue;  
Use power with power, and slay me not by art.  
Tell me thou lov'st elsewhere; but in my sight,  
Dear heart, forbear to glance thine eye aside:  
What need'st thou wound with cunning, when thy might  
Is more than my o'er-press'd defence can bide?  
Let me excuse thee: ah, my love well knows  
Her pretty looks have been mine enemies;  
And therefore from my face she turns my foes.  
That they elsewhere might dart their injuries:  
Yet do not so; but since I am near slain,  
Kill me outright with looks, and rid my pain.

CXL

Be wise as thou art cruel; do not press  
My tongue-tied patience with too much disdain;  
Lest sorrow lend me words, and words express  
The manner of my pity-wanting pain.  
If I might teach thee wit, better it were,  
Though not to love, yet, love, to tell me so;  
As testy sick men, when their deaths be near,

1. flatter'd] Malone (Capell MS.); flattered Q.  
2. Not, I think, immediately connected with the preceding sonnet.  
3. Use . . . art] Use your power energetically, reject me in plain words instead of wounding me as it were by strategy, as you do when you let me see by your looks that you are in love with some one else.  
5. than . . . bide] than my overpowered forces can resist.  
6. rid] put an end to, remove; cf. Richard II. v. iv. 11: “I am the king’s friend and will rid his foe”; 3 Henry VI. v. v. 67:—  
7. “Look in his youth to have him so cut off  
As, deathsmen, ye have rid this sweet young prince.”  
8. For the sense compare Constable, Diana, v. 7, 8:—  
9. “Dear! if all other favour you shall grudge  
Do speedy execution with your eye.”  
10. CXXXIX cont.  
11. CXL  
12. CXXXIX cont.  
13. CXL  
14. CXXXIX cont.
No news but health from their physicians know;  
For, if I should despair, I should grow mad,  
And in my madness might speak ill of thee:  
Now this ill-wresting world is grown so bad,  
Mad slanderers by mad ears believed be.  
That I may not be so, nor thou belied,  
Bear thine eyes straight, though thy proud heart go wide.

CXLI

In faith, I do not love thee with mine eyes,  
For they in thee a thousand errors note;  
But 'tis my heart that loves what they despise,  
Who, in despite of view, is pleas'd to dote;  
Nor are mine ears with thy tongue's tune delighted;  
Nor tender feeling, to base touches prone,  
Nor taste, nor smell, desire to be invited  
To any sensual feast with thee alone:  
But my five wits nor my five senses can  
Dissuade one foolish heart from serving thee,  
Who leaves unsway'd the likeness of a man,  
Thy proud heart's slave and vassal wretch to be:

13. *belied] belyde Q.

8. No . . . know] Are encouraged by their doctors to hope for recovery.  
"Testy" explains why: they are peevish.


13. so] such, viz. a mad slanderer, or, as Prof. Case suggests, "so believed."


4: "Thy looks with me, thy heart in other place."

CXLI] cf. cxxxxvii.

4. of view] i.e. of what it sees, as in cxlviii. xi.

6. feeling] The meaning is—nor does my sense of feeling, which is prone to base touches, nor my taste or smell desire, etc. Dean Beeching omits (with Q) the comma after "feeling," explaining that the poet says that his delicate feeling is not "prone to base touches," not that it is.

9. five wits . . . five senses] These seem to be distinguished, but only the latter have been mentioned. Dunbar (ed. Small, ii. p. 65) identified them:—

"Off the wrang spending of my wittis fywe,—  
In hering, seing, gusting, twiching,  
and smellyng;"  
but see Hawes, *Pastime of Pleasure*, ed. Southey, xxv. (referred to by Malone):—

"These are the five wittes remouing inwardly,  
First commen witte, and then ymagination,  
Fantasy, and estimation truely,  
And memory."

10, 12. Dissuade . . . be] "heart" is equivocal. Neither my senses nor my intellect can prevent my heart (as the seat of the emotions) from being your slave. "Who" = which, and refers to heart: for it (as the seat of reason) leaves me who am only
SONNETS

Only my plague thus far I count my gain,
That she that makes me sin awards me pain.

CXLII

Love is my sin, and thy dear virtue hate,
Hate of my sin, grounded on sinful loving:
O, but with mine compare thou thine own state,
And thou shalt find it merits not reproving;
Or, if it do, not from those lips of thine,
That have profan’d their scarlet ornaments
And seal’d false bonds of love as oft as mine,
Robb’d others’ beds’ revenues of their rents.
Be it lawful I love thee, as thou lov’st those
Whom thine eyes woo as mine importune thee:
Root pity in thy heart, that, when it grows,
Thy pity may deserve to pitied be.
If thou dost seek to have what thou dost hide,
By self-example mayst thou be denied!

8. beds’ revenues] Knight; beds revenues Q; beds, revenues Sewell; bed-revenues Capell MS.

the empty shell of a man, a reasonable creature only in appearance, unguided (sc. by itself, as the seat of reason); “likeness” is used, as picture, image, statue, etc., of one who seems deficient in certain human characteristics: Portia calls the Englishman who has nothing to say for himself, “a proper man’s picture.” So Morris, Acontius and Cydippe:—

“And thou whom men call by my name,
O helpless one, hast thou no shame
That thou must even look the same
As while agone,” etc.

CXLII] cf. clii.

2. Hate . . . loving] Does this mean that my sin is so grounded, or that your hatred of it is grounded on its sinfulness, or on your own sinful loving of others which makes you indifferent to me? Prof. Case says the most probable sense is “the ground of which hate is the fact that my love is sinful.” Perhaps we may compare Daniel, xxix.

13, 14:—

“See then who sins the greater of us twain,
I in my love, or thou in thy disdain?”

6. scarlet ornaments] Steevens compares Edward III. ii. i. 10:—

“Anone, with reverent feare when she grew pale,
His cheekes put on their scarlet ornaments.”

7. seal’d] with kisses, if Malone’s citations are apposite, viz. Venus and Adonis, 511; Measure for Measure, iv. i. 6; Merchant of Venice, ii. vi. 6.
8. others] Strictly we should read other’s, for “other” was plural as well as singular.

8. revenues] accented on the second syllable. The accent sometimes varies in the same play; cf. Midsummer Night’s Dream, i. i. 6, and i. i. 158.

13. what thou dost hide] i.e. pity.
14. By . . . denied] “May you be refused in accordance with your own practice!” or if we print with a full stop (as Q), “It will be possible to refuse.”
CXLIII

Lo, as a careful housewife runs to catch
One of her feather’d creatures broke away,
Sets down her babe, and makes all swift dispatch
In pursuit of the thing she would have stay;
Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent
To follow that which flies before her face,
Not prizing her poor infant’s discontent:
So runn’st thou after that which flies from thee,
Whilst I thy babe chase thee afar behind;
But if thou catch thy hope, turn back to me,
And play the mother’s part, kiss me, be kind:
So will I pray that thou mayst have thy “Will,”
If thou turn back and my loud crying still.

CXLIV

Two loves I have of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair,
The 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 foul pride.
And whether that my angel be turn’d fiend
Suspect I may, yet not directly tell;
But being both from me, both to each friend,
I guess one angel in another’s hell:

2. feather’d] Gildon; fethered Q.

CXLIII] Connected with cxxxvi. and cxxxi.; its authenticity has been questioned.
4. pursuit] not elsewhere in Shakespeare accented on the first syllable.
CXLIV] See Passionate Pilgrim, ii., where this sonnet is found with slight verbal differences.
2. suggest] urge or prompt, sc. towards comfort or despair, or possibly towards good and evil.
8. foul] as “colour’d ill,” and therefore not fair, which the Passionate Pilgrim version reads.
10. directly] exactly or precisely; cf. Merchant of Venice, i. iii. 78.
12. in . . . hell] Perhaps an allusion to the game of Barley-break, of which a description may be seen in the first
SONNETS

Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out.

CXLV

Those lips that Love's own hand did make
Breath'd forth the sound that said "I hate,"
To me that languish'd for her sake:
But when she saw my woeful state,
Straight in her heart did mercy come,
Chiding that tongue that ever sweet
Was used in giving gentle doom;
And taught it thus anew to greet;
"I hate,"
she alter'd with an end,
That follow'd it as gentle day
Doth follow night, who, like a fiend,
From heaven to hell is flown away;
"I hate,"
from hate away she threw,
And sav'd my life, saying "not you."

13. "I hate . . . threw] I hate—away from hate she flew Steevens conj.

book of Sidney's Arcadia. But "hell" was freely used (in accordance with its derivation, O.E. helan = to hide) of anything dark or out of sight, and hence of things evil; see Beaumont and Fletcher, Humorous Lieutenant, iv. ii.: "we found Her hell and her, I mean her charms and spells"; Nashe, Choice of Valentines, 276: "When he more glib to hell be lowe would passe."

14. fire] This may mean merely "drive him from her." Prof. Dowden compares 2 Henry IV. ii. iv. 365: "For the women?"—"For one of them, she is in hell already, and burns poor souls." See note on this line in Drayton's Idea, xx., "An evil spirit (your Beauty) haunts me still," etc., may be an imitation of this sonnet, or, as others suppose, its source; it is probably the former; see Dean Beeching's Note on Drayton's Sonnets.

CXLV] Perhaps not Shakespeare's. 13. threw] Steevens proposed—"I hate—away from hate she flew," etc. Having pronounced the words "I hate," she left me with a declaration in my favour. But threw may mean the same, if taken as equivalent to threw herself.

—After the words "I hate" she threw herself, i.e. departed from hatred by saying, etc. Fling = flinging oneself = depart, is quite common, e.g. Macbeth, ii. iv. 16; and Greene, ed. Collins, ii. p. 298:—

"Away they flinging and looking cooly backe
They laugh at me."

Malone, however, explains: "The meaning is—she removed the words I hate to a distance from hatred; she changed their natural import, and rendered them ineffectual, and underscruptive of dislike, by subjoining not you." He compares Lucrece, 1534 1537:—

"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."

Prof. Dowden says: "Malone's expression is probably the right one; it is however possible that the meaning may be—from hatred to such words as 'I hate,' 'she threw them away'."
CXLVI

Poor soul, the centre of my sinful earth,

......... these rebel powers that thee array,

Why dost thou pine within and suffer earth,

Painting thy outward walls so costly gay?

Why so large cost, having so short a lease,

Dost thou upon thy fading mansion spend?

Shall worms, inheritors of this excess,

Eat up thy charge? is this thy body's end?

Then, soul, live thou upon thy servant's loss,

And let that pine to aggravate thy store;

1, 2. earth, ... these rebel] earth, My sinful earth these rebel Q; earth, Fool'd by those rebel Malone; earth, Starv'd by the rebel Steevens conj.; My sinful earth, these Capell MS.; earth, Thrall to these rebel Anon. conj.; earth, Leagued with these rebel Hudson (Brae conj.); earth, [Foil'd by] these rebel Palgrave conj.; earth, [Hemm'd with] these rebel Furnivall conj.; earth, [Press'd by] these rebel Dowden conj.; earth, Why feed'st these rebel Tyler conj.

earth, ... array] earth.—My sinful earth these rebel powers array,—Massey conj.; 2. array.] array, Hudson; array ? Tyler.

4. so costly gay] in costly gay ed. 1640; in costly clay Sewell.

CXLVI] cf. cxxix.

1. centre] cf. Romeo and Juliet, ii. i.

2:—

"Can I go forward when my heart is here?

Turn back, dull earth, and find thy centre out." (Malone).

1. earth] body, as in the last quotation and Love's Labour's Lost, iv. iii.

69:—

"Then thou, fair sun, which on my earth doth shine."

Cf. Hamlet, v. i. 238; Merchant of Venice, v. 63-65:—

"Such harmony is in immortal souls,

But whilst this muddy vesture of decay

Doth grossly close it in, we cannot hear it."

2. ... these] This line in Q begins with the last three words of the previous line, and the simplest emendation would be to omit sinful, leaving the words "My earth" in apposition to "these rebel powers"; but perhaps a word like Feeding is needed to lead up to l. 3, and to be referred back to in l. 9. But the missing word may be quite different, e.g. Rebuke; "rebuke" and "rebel" have a syllable in common and this may have misled the printer. The word occurs in a similar connection in 1 Henry IV. v. v. r: "Thus ever did rebellion find rebuke." For other conjectures see critical note.

2. array] This has been explained as "beleaguer," but no instance of this absolute use has been cited. The word is found, though rarely, in the sense of "afflict" and of "defile." Prof. Case writes: "If the rebel powers are 'my earth' they clothe the soul as much as they wall it or are its mansion. If they are powers of the soul they may clothe it by overcoming its better judgment, in which case there is no difficulty in giving both the soul and the rebel powers the discredit. The whole tone of the sonnet seems to ask for 'clothe' or 'adorn.'"

8. charge] expenditure, the body on which you have spent so much; cf. Much Ado About Nothing, 1. i. 98: "the fashion of the world is to avoid cost and you encounter it. ... You embrace your charge too willingly."

10. let that pine] "that" refers to "servant" not to "loss," let your servant, the body, suffer want rather than its master, the soul; cf. Love's Labour's Lost, 1. i. 23: "My mind shall banquet though my body pine." Aggravate = increase, strictly, in weight. New Eng. Dict. gives a good though somewhat later instance of this use in a favourable sense, W. Austin, Medit. 46:
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more:
So shall thou feed on Death, that feeds on men,
And Death once dead, there's no more dying then.

CXLVII

My love is as a fever, longing still
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And frantic-mad with evermore unrest;
My thoughts and my discourse as madmen's are,
At random from the truth vainly express'd;
For I have sworn thee fair, and thought thee bright,
Who art as black as hell, as dark as night.

CXLVIII

O, me, what eyes hath Love put in my head,
Which have no correspondence with true sight!
Or, if they have, where is my judgement fled,


"All these aggravate the greatness of his Humilitie; and that aggravates the greatness of his Love."

11. terms divine] ages of immortality.

CXLVII] Probably belonging to the same series as cxlii.
2. preserve the ill] maintain the illness; cf. "nurseth the disease," l. 2.
3. except] find by experience that desire, a disease which rejected the prescriptions of its doctor reason, brings on death. This passage is cited by New Eng. Dict., together with Richard II. i. i. 72, under the heading, "To object to, to take exception to, to protest against." If physic and not Desire is nominative to did except, Prof. Case suggests the following explanation: "Shakespeare is the patient, whose disease, love or desire, is a dangerous appetite, which he gratifies against the advice of his physician Reason, and in which, indulged thus against the interdict of physic, he finds death."
4. Past . . . care] Malone cites Love's Labour's Lost, v. ii. 28: "past cure is still past care"; and Holland's Leaguer, a pamphlet of 1632, "Things past cure, past care." A similar proverb, "care's no cure," given by Ray, appears in 1 Henry VI. iii. iii. 3. But the proverb is here inverted, since reason, the physician, has left me and ceased to care for me, I cannot recover; "past care, past cure" is what Shakespeare says here.

CXLVIII] cf. cxxxvii.
That censures falsely what they see, aright?
If that be fair whereon my false eyes dote,
What means the world to say it is not so?
If it be not, then love doth well denote
Love’s eye is not so true as all men’s: no,
How can it? O, how can Love’s eye be true,
That is so vex’d with watching and with tears?
No marvel then, though I mistake my view;
The sun itself sees not till heaven clears.
O cunning Love! with tears thou keep’st me blind,
Lest eyes well-seeing thy foul faults should find.

CXLIX
Canst thou, O cruel! say I love thee not,
When I against myself with thee partake?
Do I not think on thee, when I forgot
Am of myself, all tyrant, for thy sake?
Who hateth thee that I do call my friend?
On whom frown’st thou that I do fawn upon?
Nay, if thou lour’st on me, do I not spend
Revenge upon myself with present moan?
What merit do I in myself respect,
That is so proud thy service to despise,
When all my best doth worship thy defect,

7. love] that Hudson (Lettsom conj.).
8. all men’s: no.] all mens: no, Q; all men’s: no. S. Walker conj.; all men’s “No.” Globe Edd. (Lettsom conj.),
taking eye as a pun on “Ay.”
13. Love] Love, Gildon; love, Q; love Hudson (S. Walker conj.).
CXLIX] 4. Am] All Sewell. all tyrant,] Malone; all tirant Q; all, tyrant, Sewell; all truant Malone conj.
5. hateth thee] hateth thou Gildon; hatest thou Sewell.

4. censures] judges or interprets.
8. Love’s . . . no] The Globe Edd. read “Love’s eye is not so true as all men’s ‘No’” (Lettsom’s conjecture),
taking eye as a pun on “Ay.” Dean Beeching notes: “If so, it is impossible to make it evident in reading, for the pun requires two inconsistent punctuations. Probably the pun belongs to the second ‘eye’ in l. 9, and l. 8 should read, Love’s ‘ay’ is not so true as all men’s ‘no.’” The punctuation, however, of Q, which is given in the text, is so unusually precise that I have not ventured to change it.” It would seem a pity to exchange for a pun one of the loveliest rhythms in Shakespeare, χρύσων χαλκεον.
11. view] cf. cxi. 4.
CXLIX] Connected with the following sonnet, and perhaps also with the preceding.
2. partake] take part, take sides with, a meaning peculiar to this passage.
4. all . . . sake] i.e. for the sake of thee, thou tyrant (Malone).
9. respect] regard, value; what quality do I regard as good in myself, which is too proud to serve you?
SONNETS

Commanded by the motion of thine eyes?
But, love, hate on, for now I know thy mind;
Those that can see thou lov’st, and I am blind.

CL

O, from what power hast thou this powerful might
With insufficiency my heart to sway?
To make me give the lie to my true sight,
And swear that brightness doth not grace the day?
Whence hast thou this becoming of things ill,
That in the very refuse of thy deeds
There is such strength and warrantise of skill,
That, in my mind, thy worst all best exceeds?
Who taught thee how to make me love thee more,
The more I hear and see just cause of hate?
O, though I love what others do abhor,
With others thou shouldst not abhor my state:
If thy unworthiness rais’d love in me,
More worthy I to be belov’d of thee.

CLI

Love is too young to know what conscience is;
Yet who knows not conscience is born of love?
Then, gentle cheater, urge not my amiss,
Lest guilty of my faults thy sweet self prove:
For, thou betraying me, I do betray


CL] cf. cxli., cxlvi.
4. swear . . . day] Equivalent to the converse, viz. to swear that black is white, that you are lovely.
5. becoming of things ill] cf. Antony and Cleopatra, ii. ii. 243:—
“Vilest things
Become themselves in her.”
(Malone).
7. warrantise of skill] surety or pledge of sagacity and power; cf. 1 Henry VI. 1. iii. 13:—
“Break up the gates,
I’ll be your warrantise.”
(Dowden).
9, 10. Who . . . hate] Malone compares Catullus, lxxv.:

“Odi et amo: quare id faciam, fortesae requiris.
Nescio, sed fieri sentio et ex- crucior.”

13, 14. If . . . thee] i.e. you should love the unworthy as I do in loving you.

CLI].
1. Love . . . is] cf. cxv. 13: “Love is a babe.”
2. conscience . . . love] Shakespeare seems to have coined this proverb, at least the opposite is said to be true, if only temporarily, in Merry Wives of Windsor, v. v. 32: “Now is Cupid a child of conscience: he makes restitution,” but probably the meaning there is “conscientious child.”
3. amiss] fault; cf. xxxv. 7.
My nobler part to my gross body's treason;
My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,
But rising at thy name doth point out thee
As his triumphant prize. Proud of this pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.
No want of conscience hold it that I call
Her "love" for whose dear love I rise and fall.

CLII

In loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing;
In act thy bed-vow broke, and new faith torn,
In vowing new hate after new love bearing.
But why of two oaths' breach do I accuse thee,
When I break twenty! I am perjur'd most;
For all my vows are oaths but to misuse thee,
And all my honest faith in thee is lost:
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy;
And, to enlighten thee, gave eyes to blindness,
Or made them swear against the thing they see;
For I have sworn thee fair; more perjur'd I,
To swear against the truth so foul a lie!

CLIII

Cupid laid by his brand and fell asleep:
A maid of Dian's this advantage found,

CLII 13. [f] Sewell; eye Q.

8. reason] perhaps, as often, speech.
iv. 333; "triumphant fires," Coriolanus, v. v. 3.
CLII] cf. cxlii.
3, 4. In... bearing] You were false to your husband when you vowed to love me and are false to me when you vow to hate me.
7. For... thee] If "my vows" are the "deep oaths" of ll. 9, 10, "misuse" will mean misrepresent, sc. by swearing that you are beautiful. In The Taming of the Shrew, ii. i. 160, it seems to mean "slander":—

such vile terms,
As she had studied to misuse me so."
11. gave] i.e. gave up; I shut my eyes to your defects so as to think of you as fair.
CLIII] Probably not by Shakespeare. Prof. Dowden gives what seems to be the ultimate origin of this and the following sonnet, as discovered by Hertzberg in the Greek Anthology, Epigrammata (Jacob), ix. 65 and i.
And his love-kindling fire did quickly steep
In a cold valley-fountain of that ground;
Which borrow’d from this holy fire of Love
A dateless lively heat, still to endure,
And grew a seething bath, which yet men prove
Against strange maladies a sovereign cure.
But at my mistress’ eye Love’s brand new-fired,
The boy for trial needs would touch my breast;
I, sick withal, the help of bath desired,


57: by Marianus and Zenodotus respectively:

*Τὸ δ’ ύπ’ τὰς πλατάνους ἀπαλω τετραμείνοι ὑπὸθν* εἰθεν ἔρως, νῦµαῖα λαµµάδα παρθένους.

*Νῦµαῖα δ’ ἀλλήλησι, “τί μέλλομεν; αὐτῇ δ’ τούτῳ σβέσαμεν,” εἶπον, “ὅµοι πῦρ κραδίης μερότων.”

*Λαµµάδα δ’ ὡς ἐφεξε καὶ δάσα, βερµὺν ἐκεῖθεν

*Νῦµαῖα ἔρωσταξε λουτροχεόσθιν ὕδωρ* and

*Tίς γλύφει τὸν ἔρωτα παράκρηπνησιν ἔρθηκεν

οἴδαμεν παύσειν τοῦτο τὸ πῦρ δάριν.*

"How Shakespeare became acquainted with the poem of Marianus," says Dowden, "we cannot tell, but it had been translated into Latin: *Selecta Epigrammata*, Basel, 1529, and again several times before the close of the sixteenth century." It was afterwards translated by Grotius and by the poet Gray. The following are literal translations into English: Here under the plane trees overcome with soft slumber slept Eros after giving his torch in charge to the nympha. Then, said the nympha, to one another, "Why hesitate? Would that with this we had extinguished at the same time the fire of the heart of men." But when the torch kindled the very waters, the water is hot that the amorous (?) nympha poured thence into the bath. The second means: Who carved and set up Eros by the fountain as if to quench this fire with water?

6. *dateless* endless; cf. "death’s dateless night" in xxx. 6. The word may be seen, as it were, in the making in Constable, *Diana*, ix. x. 7: "Her fury ne’er confineth with a date."

7. *prove* find by experience.

11. *bath* Bath Steevens conj.

11. *bath* "Query, whether we shall read *Bath* (i.e. the city of that name). The following words seem to authorise it."—Steevens. Malone thought not, citing "Growing a bath... but I my mistress’ thrill came there for cure," from the next sonnet, and "And grew a seething bath," from this. Dean Beeching says: "There is undoubtedly a reference to the Bath waters, for the Greek original says nothing about curative powers." On the other hand, the reference to curative powers may have come from some intermediate form or adaptation of the epigram, such as Fletcher’s *Licfa* (1593), xxvii.:—

"The crystal streams, wherein my Love did swim,
Melted in tears, as partners of my woe;
Her shine was such as did the fountain dim,
The pearl-like fountain, whiter than the snow.
Then like perfume resolved with a heat,
The fountain smok’d as if it thought to burn.
A wonder strange to see the cold so great,
And yet the fountain into smoke to turn.
I search’d the cause and found it to be this:
And thither hied, a sad distemper’d guest,
But found no cure: the bath for my help lies
Where Cupid got new fire, my mistress’ eyes.

CLIV

The little Love-god lying once asleep
Laid by his side his heart-inflaming brand,
Whilst many nymphs that vow’d chaste life to keep
Came tripping by; but in her maiden hand
The fairest votary took up that fire
Which many legions of true hearts had warm’d;
And so the general of hot desire
Was sleeping by a virgin hand disarm’d.
This brand she quenched in a cool well by,
Growing a bath and healthful remedy
For men diseas’d; but I, my mistress’ thrall,
Came there for cure, and this by that I prove,
Love’s fire heats water, water cools not love.

14. eyes] ed. 1640; eye Q.

She touch’d the water and it burnt with love.
Now, by her means, it purchas’d that bliss
Which all diseases quickly can remove.
Then if by you these streams so blessed be,
Sweet, grant me love; and be not worse to me!

No one seems to have suspected a reference to Wells in cliv. 9, yet it is equally likely.

CLIV] Probably not by Shakespeare.
5. votary] one who vowed “chaste life to keep”; see Love’s Labour’s Lost, v. ii. 892: “I am a votary, I have vowed to Jacquenetta,” etc.
7. general] Dr. Gollancz explains “chief cause,” but “disarm’d” in the next line seems to show that it is used like “captain” for leader or commander; see Romeo and Juliet, v. iii. 219:—
“‘And then will I be general of your woes
And lead you even to death.’”
13. this by that] “this” is what follows in l. 14, “by that” is by my coming which failed to cure me.
A LOVER’S COMPLAINT

From off a hill whose concave womb re-worded
A plaintful story from a sistering vale,
My spirits to attend this double voice accorded,
And down I laid to list the sad-tun’d tale;
Ere long espied a fickle maid full pale,
Tearing of papers, breaking rings a-twain,
Storming her world with sorrow’s wind and rain.

Upon her head a platted hive of straw,
Which fortified her visage from the Sun,
Whereon the thought might think sometime it saw
The carcass of a beauty spent and done:

3. to attend] Malone; t’ attend Q.

1. re-worded] repeated; cf. Hamlet, iii. iv. 143.
2. sistering] neighbouring, or possibly resembling in being concave; see Pericles, v. Gower, 7: “That even her art sisters the natural roses,” i.e. her needlework imitates nature.
3. My . . , accorded] The metre is normal, spirits is a monosyllable (sprights) as often, though not so printed here in Q, which, however, elides the “o” of “to.”
3. spirits] The mind, strictly “spirits of sense”; see Davies, On the Immortality of the Soul, xxii.:
“From the kind heat, which in the heart doth reign,
The spirits of life doe their beginning take;
These spirits of life ascending to the braine,
When they come there, the spirits of sense doe make.
These spirits of sense, in Fantasie’s High Court,
Judge of the formes of objects, ill or well;
And, as they send a good or ill report

5. down to the heart, where all affections dwell,
If the report be good, it causeth love,” etc.
4. laid] Intransitive use, as old as the fourteenth century, now only nautical.
6. papers . . . rings] letters from her lover, and jewels received by him from others and given to her; see ll. 197 and 202-23.
7. Storming . . . rain] Subjecting her whole being to a storm of sighs and tears. A man or woman was regarded as a microcosm, i.e. a world in miniature, hence “this distracted globe,” Hamlet, i. v. 97; cf. King Lear, iii. i. 10:
“Strives in his little world of man to out-scorn
The to-and-fro-conflicting wind and rain.”
8. platted hive] the sheav’d hat of l. 31.
10. Whereon] i.e. on which visage.
11. done] consumed; cf. “decay’d and done,” Lucrece, l. 23 (Malone).
A LOVER'S COMPLAINT

Time had not scythed all that youth begun,
Nor youth all quit; but, spite of heaven's fell rage,
Some beauty peep'd through lattice of sear'd age.

Oft did she heave her napkin to her eyne,
Which on it had conceited characters,
Laundering the silken figures in the brine
That season'd woe had pelleted in tears,
And often reading what contents it bears;
As often shrieking undistinguish'd woe,
In clamours of all size, both high and low.

Sometimes her levell'd eyes their carriage ride,
As they did battery to the spheres intend;
Sometime diverted their poor balls are tied
To the orb'd earth; sometimes they do extend
Their view right on; anon their gazes lend
To every place at once, and, nowhere fix'd,
The mind and sight distractedly commix'd.

14. lattice] the network of wrinkles; though withered and wrinkled she looks as if she had once been beautiful; but Malone compares Sonnet iii. 11, 12:—
“So thou through windows of thine age shall see Despite of wrinkles this thy golden time”,
and Cymbeline, ii. iv. 34:—
“let her beauty
Look through a window to allure false hearts
And be false with them.”
15. heave ... eyne] raise her handkerchief to her eyes; cf. Titus Andronicus, iii. i. 146:—
“His napkin with his true tears all bewet
Can do no service to his sorrowful cheeks.”
For “heave” see note in this series on “heav’d-up hands,” Lucrece, i. 638.
16. conceited characters] emblematic devices; see the description of the painting in Lucrece, 1422-28.
17. Laundering] Washing, a lauder, or lavender, was a washer of linen.
18. pelleted] Steevens says: “This phrase is from the kitchen. Pellet was the ancient culinary term for a forced meat ball, a well-known seasoning”; but “pellet” (Lat. pila, a ball) was also used of various other round objects, e.g. ball, see Antony and Cleopatra, iii. xiii. 165: “By the discandying [= melting] of this pelleted storm”; and “season’d” was suggested by “brine”; cf. Romeo and Juliet, ii. iii. 72:—
“How much salt water thrown away in waste,”
To season love.”
20. undistinguish’d woe] inarticulate cries; cf. 3 Henry VI. v. ii. 45:—
“And more he spake, Which sounded like a cloum in a vault,
That mought not be distinguish’d.”
22, 23. Sometimes ... intend] Her eyes are compared to a gun pointing skyward; her eyes riding their carriage are levelled [= aimed] as if, etc.
24. diverted] turned (downwards); “converted” is similarly used in Sonnet vii. ii:—
“The eyes, ‘fore duteous, now converted are
From his low tract and look another way.”
Her hair, nor loose nor tied in formal plat,
Proclaim'd in her a careless hand of pride;
For some, untuck'd, descended her sheav'd hat,
Hanging her pale and pined cheek beside;
Some in her threaden fillet still did bide,
And, true to bondage, would not break from thence,
Though slackly braided in loose negligence.

A thousand favours from a maund she drew
Of amber, crystal, and of beaded jet,
Which one by one she in a river threw,
Upon whose weeping margent she was set;
Like usury applying wet to wet,
Or monarch's hands that let not bounty fall
Where want cries some, but where excess begs all.

Of folded schedules had she many a one,
Which she perus'd, sigh'd, tore, and gave the flood;
Crack'd many a ring of posied gold and bone,

37. beaded] Sewell; bedded Q. 39. weeping margent] margent weeping
Malone conj. 41. monarch's] Ewing; monarchs Q; monarchs' Malone (Capell

30. a... pride] not as Prof. Mac-
kail "a hand careless of pride," but
rather "The pride that apes humility,"
"a studied carelessness"; cf. Herrick:
"A sweet disorder in the dress Kindles
in clothes a wantonness," etc. She had
the remains of coquetry as she had the
remains of beauty, and is careful to hint
that she is not as old as she looks, l. 73.
31. sheav'd] i.e. of straw; see l. 8.
33. threaden fillet] a ribbon for the
head; they were sometimes of silk.
36. maud] basket; cf. Herrick,
Works, ed. Grosart, iii. 69:—
"In country meadows pearl'd with
dew,
And set about with lilies,
There filling maunds with flowers
you
May find your Amaryllis."
37. beaded jet] ornaments made of
jet beads. Q has beaded, which might
mean, as Malone says, jet set in some
kind of metal.
39. margent] "margin" is not found
in Shakespeare.
40. Like usury] sc. which adds like
to like, gold to gold.
40. wet to wet] This may be a pro-
verb, like "to carry coals to Newcastle,"
"ligna in siluam ferre." See Jerome
de Ricario's reproach to his borrowed
horse in Morlini, Novella, v. (cf. Stra-
parola, Piacevoli Notti, xii. 5): "stante
equo... Aquam aquis addendo, ait,
te consimilem domino perspicio, qui
omnia immensurate peragens, me
immunaturam domum redire permisit."
These last words may have suggested
ll. 41, 42. Malone compares 3 Henry VI.
v. iv. 8:—
"With tearful eyes add water to the
sea,
And give more strength to that
which hath too much";
and Romeo and Juliet, i. i. 138:—
"With tears augmenting the fresh
morning dew,
Adding to clouds more clouds with
his deep sighs."
45. posied gold] A posy was a motto,
originally, as the word implies, in verse;
see Merchant of Venice, v. 148:—
"whose posy was
For all the world like cutler's poetry
Upon a knife, 'Love me and leave
me not'!"
Fairholt, ap. Halliwell, gives two posies
of rings from the Londesborough collec-
tion, viz. "I'll wear and win you if I
can," and "God above Encrease our
love."
Bidding them find their sepulchres in mud;
Found yet moe letters sadly penn'd in blood,
With sleided silk feat and affectedly
Enswath'd, and seal'd to curious secrecy.

These often bath'd she in her fluxive eyes,
And often kiss'd, and often 'gan to tear;
Cried, "O false blood, thou register of lies,
What unapproved witness dost thou bear!
Ink would have seem'd more black and damned here!"
This said, in top of rage the lines she rents,
Big discontent so breaking their contents.

A reverend man that graz'd his cattle nigh—
Sometimes a blusterer, that the ruffle knew
Of court, of city, and had let go by
The swiftest hours, observed as they flew—
Towards this afflicted fancy hastily drew,
And, privileg'd by age, desires to know
In brief the grounds and motives of her woe.

So slides he down upon his grained bat,
And comely-distant sits by her side;

47. moe] mo Q; more Sewell (ed. 2).
48. sleided] loose, not twisted; floss silk; the practice of tying letters and sealing the knot survives in symbol in the cross lines drawn on registered letters.
49. feat and affectedly] neatly and lovingly.
50. fluxive] flowing with tears.
51. 'gan to tear] Malone; game to teare Q; gave a tear Gildon.
52. thou] him ed. 1640.
53. observed] swift hours, unobserved Capell MS.
54. contents] cf. Merchant of Venice, iii. ii. 246: "There are some shrewd contents in you same paper."
55. rents] tears; cf. Midsummer Night's Dream, iii. ii. 215: "And will you rent our ancient love asunder?"
56. Big] I believe we should read By.
57. paper flew"; but adds, "Perhaps the parenthesis that I have inserted may not have been intended by the author. If it be omitted and the swiftest hours be connected with what follows, the meaning will be that the reverend man, though engaged in the bustle of court and city, had not suffered the busy and gay period of youth to pass by without gaining some knowledge of the world."
58. blusterer] swaggerer.
59. ruffle] bustle and pomp.
60. The ... flew] Malone who closes the parenthesis at "hours" explains "as the scattered fragments of paper flew"; but adds, "Perhaps the parenthesis that I have inserted may not have been intended by the author. If it be omitted and the swiftest hours be connected with what follows, the meaning will be that the reverend man, though engaged in the bustle of court and city, had not suffered the busy and gay period of youth to pass by without gaining some knowledge of the world."
When he again desires her, being sat,
Her grievance with his hearing to divide:
If that from him there may be aught applied
Which may her suffering ecstasy assuage,
'Tis promis'd in the charity of age.

"Father," she says, "though in me you behold
The injury of many a blasting hour,
Let it not tell your judgment I am old;
Not age, but sorrow, over me hath power:
I might as yet have been a spreading flower,
Fresh to myself, if I had self-applied
Love to myself, and to no love beside.

"But, woe is me! too early I attended
A youthful suit—it was to gain my grace—
Of one by nature's outwards so commended,
That maidens' eyes stuck over all his face:
Love lack'd a dwelling, and made him her place;
And, when in his fair parts she did abide,
She was new lodg'd and newly deified.

"His browny locks did hang in crooked curls;
And every light occasion of the wind
Upon his lips their silken parcels hurls.
What's sweet to do, to do will aptly find:
Each eye that saw him did enchant the mind;


67. his . . . divide] share her grief with him by letting him hear the cause of it.
68. applied] a medical term, used figuratively.
69. suffering ecstasy] the madness of her sorrow.
78. attended] listened to.
80. nature's outwards] natural advantages of beauty and shape; so "beauty's outward" in Troilus and Cressida, III. ii. 169; cf. Cymbeline, I. i. 23.
81. That . . . face] A somewhat similar hyperbole occurs in Love's Labour's Lost, v. ii. 321: "This gallant pins the wenches on his sleeve"; see also Timon of Athens, iv. iii. 261-64:

"the eyes and hearts of men . . .
That numberless upon me stuck as leaves
Do on the oak."
82. place] i.e. her seat, her mansion (Steevens).
85. hurl's] Boswell needlessly conjectured purls; "hurls" was formerly used, though rarely, of less violent movements than now; see "hurl'd up their caps," Richard III. III. vii. 35, and Chapman, II. xiv. 150:—

"a heavenly veil she hurls
On her white shoulders."
88. to do] doing. I suppose he means, says Steevens, things pleasant to be done will easily find people enough to do them.
A LOVER'S COMPLAINT

For on his visage was in little drawn
What largeness thinks in Paradise was sown.

"Small show of man was yet upon his chin;
His phœnix down began but to appear,
Like unshorn velvet, on that termless skin,
Whose bare out-bragg'd the web it seem'd to wear:
Yet show'd his visage by that cost more dear;
And nice affections wavering stood in doubt
If best were as it was, or best without.

"His qualities were beauteous as his form,
For maiden-tongued he was, and thereof free;
Yet, if men mov'd him, was he such a storm
As oft 'twixt May and April is to see,
When winds breathe sweet, unruly though they be.
His rudeness so with his authoriz'd youth
Did livery falseness in a pride of truth.

90, 91. drawn . . sown] sown What large, methinks, in Paradise was drawn Lettsom conj. 96. more] most Lintott and Gildon.

90. in little] in small compass, as in a miniature; cf. Hamlet, ii. ii. 384: "his picture in little."
91. What . . sown] We should read—What large methinks in Paradise was sown, Lettsom's conjecture, except that he transposes drawn and sown. The meaning would be that his beauty in less compass was that of Eden; "sown" in the sense of "seen" occurs in Mandeville (see New Eng. Dict.); oftener it means "sown," which might be explained here as "grew" or "was spread."
93. phœnix] Perhaps "of rare perfection"; cf. As You Like It, iv. iii. 17: "were man as rare as phœnix." Prof. Mackail says it appears newly-sprouting.
94. termless] youthful; "terms," meaning a considerable time, is contrasted with "hours" in Sonnet cxivi. 11.
95. bare] bareness; his skin was softer than the down that seemed to clothe it.
96. cost] pomp, ornament (Schmidt);
"apparently in the sense of coat (coste, côte). It is curious that there is the converse doubt in l. 236, where coat seems to mean cost, though it may per-
haps bear its ordinary meaning" (Mackail). But "coat" is of Teutonic origin and corresponds to Fr. côte. Perhaps there is a double pun, "cost" = expense, and Fr. coste, mod. côte, = refuse silk; "dear" = expensive and beloved. His beard was a sort of fluffy silk. Cotgrave has: "Coste: f. a rib . . also the tow of fine silke"; and Littré, sub voc. Côte, 10: "Côte de soie, capiton ou fleuret." The meaning may be—his face seemed lovelier [or more precious] from its rich [or silken] covering. Naturally, if a man describes the prima lanugo in terms of dress (cf. velvet, web) he will get into difficulties.
98. If best were] i.e. If it were better. The subject is often omitted, but a "i'" may have dropped out after "best," "If best 't were."
101. mov'd] made him angry; cf. Merry Wives of Windsor, 1. iv. 95.
104. authoriz'd youth] Youth may be forgiven an outburst of candour or petulance; for the accent, cf. Sonnet xxxv. 6.
105. Did . . truth] i.e. dressed his falseness in the proud garb of truth. For rudeness as a sign of honest simplicity, see King Lear, ii. ii. 105.
'Well could he ride, and often men would say, ‘That horse his mettle from his rider takes: Proud of subjection, noble by the sway, What rounds, what bounds, what course, what stop he makes!’
And controversy hence a question takes, Whether the horse by him became his deed, Or he his manage by the well-doing steed.

‘But quickly on this side the verdict went: His real habitude gave life and grace To appertainings and to ornament, Accomplish’d in himself, not in his case: All aids, themselves made fairer by their place, Came for additions; yet their purpos’d trim Piec’d not his grace, but were all grac’d by him.

“So on the tip of his subduing tongue All kind of arguments and question deep, All replication prompt, and reason strong, For his advantage still did wake and sleep: To make the weeper laugh, the laughter weep, He had the dialect and different skill, Catching all passions in his craft of will:

112. his manage] his mannad’g, Q; his mannag’d, ed. 1640; his, manag’d
Sewell (ed. 2). 113. this] his Malone conj. and Capell MS. 118. Came]
Sewell (ed. 1); Can Q. 119. purpos’d] Q; purpose Gildon, and Sewell (ed. 2).

107. That . . . takes] Steevens compares 2 Henry IV. 1. 1. 116: ‘For from his metal was his party steel’d.’ “Metal” and “mettle” are the same word differentiated in meaning.
109. What . . . makes] See the passages on horsemanship cited in Shakespeare’s England, pp. 414, 415: “The first lesson was to teach the colt ‘to tread loftily, to keep one path and to trot clean, and then to be light at stop, when checked in the career’”; “if your horse be nimble, and apt thereto by nature, you may make him a Stirer, by teaching him to bound aloft . . . to gallop the gallop galliard, to fetch the Capriole [goat leap], to do the Corvette [curvet]—and such kind of saults.”
110. And . . . takes] From the excellent performance of both horse and rider persons of different opinions disputed whether it was owing to his horsemanship that his horse acted so becomingly (i.e. performed his evolution so perfectly) or whether he seemed such a good rider because he had so good a horse; “he his manage” = he became his manage, i.e. managed his horse so dexterously. Cotgrave has “Manege: m. The manage or management of a horse”; it was a technical term of the stable meaning “training.”
118. Came] So Malone, who compares Macbeth, 1. iii. 98, where F reads Can for Came, as Q here.
119. Piec’d] added to, supplied deficiencies. Malone compares Timon of Athens, 1. i. 172: "You mend the jewel by the wearing it," Prof. Mackail glosses “enhanced.”
122. replication prompt] quickness in reply (or repartee); see Hamlet, iv. ii. 13: "to be demanded of a sponge! what replication should be made by the son of a king?"
That he did in the general bosom reign
Of young, of old, and sexes both enchanted,
To dwell with him in thoughts, or to remain
In personal duty, following where he haunted:
Consents bewitch'd, ere he desire, have granted;
And dialogue'd for him what he would say,
Ask'd their own wills, and made their wills obey.

Many there were that did his picture get,
To serve their eyes, and in it put their mind;
Like fools that in the imagination set
The goodly objects which abroad they find
Of lands and mansions, theirs in thought assign'd;
And labour'd in moe pleasures to bestow them
Than the true gouty landlord which doth owe them:

So many have, that never touch'd his hand,
Sweetly suppos'd them mistress of his heart.
My woeful self, that did in freedom stand,
And was my own fee-simple, not in part,
What with his art in youth, and youth in art,
Threw my affections in his charmed power,
Reserv'd the stalk, and gave him all my flower.

142. mistress] mistress' Dyce (ed. 2) and Hudson.

127. That . . . reign] So that he reigned in the hearts of all.
128-130. and . . . haunted] By his fascination he caused both men and
women to think of him continually or even to live as his attendants going
where he went.
131-133. Consents . . . obey] The climax continues; "consents" = con-
senting persons, the sense being—he was so charming that people were will-
ing to do as he wished without waiting to be asked, and even imagined what
he would say and said it to themselves on his behalf. "Dialogued" = have
dialogued. Schmidt rightly explains the word as meaning to act both parts
in a conversation both here and in Timon of Athens, 11. ii. 52: "how dost,
fool?"—"Dost dialogue with thy shadow?" i.e. are you speaking to
yourself? Mr. Wyndham, however, says the sentence cannot be construed
unless "dialogued" be taken for a past participle passive. Accordingly, he puts
a comma after "And," and paraphrases:
"And, put through question and
answer on his behalf, as if he had him-
self held speech, have made his re-
quests to their own wills," etc. Malone
cites similar passages from Cymbeline,
1. vi. 167; and Timon of Athens, 1. i. 56.
135. in . . . mind] Perhaps we
should read, and put it in their mind;
compare the next two lines, and Sonnet
xlii. 5: "My heart doth plead that
thou in him dost lie." The text might
mean "set their heart on it."
139. labouring] labour would make
better sense (Wyndham); or "And"
might be omitted.
140. owe] own; cf. "ow'd" opposed
to "borrow'd," l. 327.
144. And . . . fee-simple] Had an ab-
solute power over myself; as large as
a tenant in fee has over his estate (Ma-
lone). A tenant in fee is one "Who
has his lands free of demands to him
and his heirs for ever."
144. not in part] I was not a co-heir
or part-owner.
146. charmed] possessing charms, I
yielded my love to the power of his
fascinations.
"Yet did I not, as some my equals did, 150
Demand of him, nor being desired yielded;
Finding myself in honour so forbid,
With safest distance I mine honour shielded:
Experience for me many bulwarks builted
Of proofs new-bleeding, which remain'd the foil
Of this false jewel, and his amorous spoil.

"But, ah, who ever shunn'd by precedent 155
The destin'd ill she must herself assay?
Or forc'd examples, 'gainst her own content,
To put the by-past perils in her way?
Counsel may stop awhile what will not stay;
For, when we rage, advice is often seen
By blunting us to make our wits more keen.

"Nor gives it satisfaction to our blood,
That we must curb it upon others' proof;
To be forbid the sweets that seem so good,
For fear of harms that preach in our behalf.
O appetite, from judgment stand aloof!
The one a palate hath that needs will taste,
Though Reason weep, and cry, 'It is thy last.'

164. To be] Or be Capell MS. Forbid] forbid ed. 1640. Sweets that seem] sweets that seems Q; sweet that seems Capell MS.


149. Demand . . . yielded] I did not beg for his love or give him mine at his first asking.

153. proofs] examples, his other victims were a warning to me.

153. foil] The foil is a small piece of leaf metal placed under jewels to increase their lustre, but sometimes denotes the actual setting, e.g. the gold of a ring; see Richard III. v. iii. 250:

"A base foul stone made precious
By the foil
Of England's chair."

Malone cites Richard II. 1. iii. 266:

"Esteem as foil wherein thou art to set
The precious jewel of thy home return."

155. precedent] example.

157, 158. Or . . . way] i.e. or seriously considered warnings (sc. from the fate of others) so as to cause bygone dangers to be obstacles in her own way to danger; cf. Lucrece, 1021: "For me, I force not arguments a straw," i.e. I care not for them.

163. others' proof] the experience of others. Perhaps others' should be printed other's, for "other" was plural as well as singular.

164. forbid] forbidden; Prof. Case compares Fairfax's Tasso, 1600, xi. vii.:

"Abused the Prelates who that deed forbid" (rimeing with God).

166. O . . . aloof] This line seems corrupt. I would read: "Our appetite from judgment stands aloof," i.e. goes its own way. This is explained by the context, the one (appetite) insists on tasting, the other (judgment or reason) weeps and warns.
'For further I could say 'This man's untrue,' 
And knew the patterns of his foul beguiling;
Saw how deceits were gilded in his smiling;
Knew vows were ever brokers to defiling;
Thought characters and words merely but art,
And bastards of his foul adulterate heart.

"And long upon these terms I held my city, 
Till thus he 'gan besiege me: 'Gentle maid, 
Have of my suffering youth some feeling pity, 
And be not of my holy vows afraid: 
That's to ye sworn to none was ever said; 
For feasts of love I have been call'd unto, 
Till now did ne'er invite, nor never woo.

"All my offences that abroad you see 
Are errors of the blood, none of the mind; 
Love made them not: with acture they may be,
Where neither party is nor true nor kind: 
They sought their shame that so their shame did find; 
And so much less of shame in me remains, 
By how much of me their reproach contains.

"Among the many that mine eyes have seen, 
Not one whose flame my heart so much as warmed, 
Or my affection put to the smallest teen,

169. For further 1] For, father, I Hudson (Staunton conj). 174. Thought characters Thought, characters Malone. 182. woo] Dyce (Capell MS. and Collier conj); vow Q. 192. the] th' Q.

169. For . . . untrue] Staunton's conj. "For, father, I " may possibly be right. With Q's reading, "I could say this man's untrue," the meaning must be "I could tell more of his perfidy"; "man's" = man's, possessive case, not a contraction for "man is." This seems fantastic to Prof. Case who explains "this man is false." If so man's (Q) is a misprint for man's. The apostrophe was used for contractions of a noun with "is" but not in genitives.

173. brokers] go-between, as in King John, ii. i. 582; Hamlet, i. iii. 127. Brokers, in the business sense, had then a bad reputation: though Shakespeare speaks comparatively well of them in 2 Henry VI. i. ii. 100 (one broker, one rogue), the usual proverb was "Three

naughty [i.e. rascally] knaves need no broker," just as we might say in Ireland that three shyster attorneys need no estate agent.

183. offences] e.g. the "plants" of l. 171.

185. with . . . bc] sc. made; "acture" is a word coined on the analogy of "nature" and "fracture," it here means the act irrespective of the feeling that prompts it.

189. how much] "less" is understood from the previous line, how much less means how little; "their reproach" and "my offences" were not pledges of love.

192. teen] here probably "sorrow," as in Richard III. iv. i. 97: "Each hour's joy wreck'd with a week of teen."
A LOVER'S COMPLAINT

Or any of my leisures ever charmed:
Harm have I done to them, but ne'er was harmed;
Kept hearts in liveries, but mine own was free,
And reign'd, commanding in his monarchy.

"'Look here, what tributes wounded fancies sent me,
Of paled pearls and rubies red as blood;
Figuring that they their passions likewise lent me
Of grief and blushes, aptly understood
In bloodless white and the encrimson'd mood;
Effects of terror and dear modesty,
Encamp'd in hearts, but fighting outwardly.

"'And, lo, behold, these talents of their hair,
With twisted metal amorously impeach'd,
I have receiv'd from many a several fair,
Their kind acceptance weepingly beseech'd,
With the annexions of fair gems enrich'd,
And deep-brain'd sonnets that did amplify
Each stone's dear nature, worth, and quality.

"'The diamond,—why, 'twas beautiful and hard,
Where to his invis'd properties did tend;
The deep-green emerald, in whose fresh regard
Weak sights their sickly radiance do amend;

198. paled] Malone; palyd Q; palid ed. 1640; palid Sewell.

195. in liveries] i.e. as servants.

197. fancies] hearts; cf. l. 61.

198. paled] so Malone, with the meaning, as I suppose, of "pale." Sewell substituted pallid. Mr. Wyndham, complaining that this beautiful line has too long been injured by Malone's emendation, reads palid with the edition of 1640, but gives no explanation.

203. fighting] cf. "This silent war of lihes and of roses," Lucrece, l. 54.

204. talents ... hair] i.e. her golden hair, or her wealth of hair. This use seems due to the identification of Lat. talentum in one of its senses, with Fr. besant, a gold coin; see Du Cange, Dict., "Talentum, interdum idem quod nostris besant." In the Boke of Saint Albans, Liber Armororum, "Ille portat unus crucem talentatam in campo rubro" is translated "he berith gowles and a croes besauntid," i.e. a cross of seven gold discs by five, the third from the top being common to upright and arms. New Eng. Dict. cites from the same section, "it nedis not to say a besant of golde for ther be no besantis but of gold," but gives the passage in the text under the heading: "Treasure, riches, wealth, abundance."

205. impeach'd] entwined.

206. many ... fair] many different girls.

207, 208. Their ... enrich'd] The construction is—the kind acceptance of these locks of hair enriched by the addition of jewels being besought with tears.

209. amplify] explain in full.

212. invis'd] probably unseen, hidden, a coined word. Pliny tells us the diamond is so hard that (unless it is first steeped in goat's blood) it will break up any hammer and anvil used to crush it.

213, 214. in ... amend] see Holland's Pliny, vol. ii. p. 611: "if the sight hath been wearied and dimmed by intensive poring upon any thing else
The heaven-hued sapphire, and the opal blend
With objects manifold: each several stone,
With wit well blazon'd, smil'd or made some moan.

"' Lo, all these trophies of affections hot,
Of pensiv' d and subdued desires the tender,
Nature hath charg'd me that I hoard them not,
But yield them up where I myself must render,
That is, to you, my origin and ender;
For these, of force, must your oblations be,
Since I their altar, you enpatron me.

"'O, then, advance of yours that phraseless hand,
Whose white weighs down the airy scale of praise;

215. blend] usually taken as "blent or blended"; many of the "tributes" were adorned with sapphires and opals. Prof. Mackail glosses it "particoloured." Prof. Case says: "I feel doubtful about this being a participle followed by 'with.' According to analogy and to be consistent with what precedes, it ought to be a verb and describe some quality of the opal and sapphire, apparently that they blend with, etc. Again, the opal is the only one without an adjective unless blend ( -ed) refers to the varying colour of the opal. In that case 'with objects manifold' would present a great difficulty, because as a reference to other gifts it would be out of place in a stanza devoted to the qualities of gifts as described in deep-brained sonnets." Perhaps "blend" is used for "blending with, or that blends with," in the sense of matching or resembling. Pliny (Nat. Hist. trans. Holland, xxxvii. vi.) says: "in the Opall, you shall see the burning fire of the Carbuncle or Rubie, the glorious purple of the Amethyst, the greene sea of the Emeraud, and all glittering together mixed after an incredible maner, Some Opals carie such a resplendent lustre with them that they are able to match the bravest and richest colours of painters; others represent the flaming fire of brimstone, yea and the bright blaze of burning oil,' and in the Index, "Opall . . . how it doth participat with other gems."

217. blazon'd] described, presumably in deep-brain'd sonnets, see l. 209.

219. Of . . . tender] seemingly = the offerings made by sad and humble hearts, rather than the symbol of the surrender of such hearts; "subdued" does not mean "restrained," cf. "affections hot," but subjegated and enthralled by love.

221. where . . . render] i.e. to you to whom I am forced to submit.

222. origin and ender] i.e. my deity, an instance of love's idolatry.

224. Since . . . me] Since I am the altar on which [i.e. the person to whom] they were offered and you are my patron Saint.

225. phraseless] As shown by the next line this means "indescribable"; in an undoubtedly authentic work, Coriolanus, v. i. 67, Shakespeare uses "speechless hand" in the sense of a gesture without words.

226. Whose . . . praise] i.e. no praise could adequately represent its whiteness; "white" is supposed to be in one pan of the balance, praise, its description, in the other, and this being airy, i.e. light in comparison, rises; cf. "airy and light" in Hamlet, ii. ii.
A LOVER’S COMPLAINT

Take all these similes to your own command,
Hallow’d with sighs that burning lungs did raise;
What me your minister, for you obeys,
Works under you; and to your audit comes
Their distract parcels in combined sums.

"'Lo, this device was sent me from a nun,
Or sister sanctified, of holiest note;
Which late her noble suit in Court did shun,
Whose rarest havings made the blossoms dote;
For she was sought by spirits of richest coat,
But kept cold distance, and did thence remove,
To spend her living in eternal love.

"' But, O my sweet, what labour is’t to leave
The thing we have not, mastering what not strives,

227. similes to] similies to Q; similes unto Gildon; smiles unto Ewing.
conj. 240. have] love Hudson (Barron Field conj.).

267. Malone, however, explains: "the scale filled with verbal eulogiums,"
citing Much Ado About Nothing, v. i.
26: "Charm ache with air and agony with words."
227. similes] similitudes, the emblematic jewellery, with its sonnet-key.
227. command] control, i.e. possession.
228. Hallow'd] Perhaps a return to the imagery of l. 224; the sighs were,
so to say, the prayers of dedication when the offerings were laid on the altar.
229, 230. What . . . under you] Mr. Wyndham explains: "That which serves
under me as your steward and representative"; but the similes did not so
serve, they were given to him for his own sake. The difficulty lies in the
words "for you" which must here mean "instead of you," i.e. though not given
to you directly. Those who serve me,
who am your servant, indirectly serve you,
or in plain words, things given to me
who am yours are really given to you.
230, 231. and . . . sums] "distract"
= distracted, i.e. separated or separate;
these various presents come together
into your possession as the different
sums received are added together at an
examination of accounts.
234. suit] Perhaps = suitor or suitors. Prof. Case explains: "noble addresses."
235. havings] accomplishments (Malone); it sometimes means possessions.
235. blossoms] young courtiers; cf. Richard II. v. ii. 46, 47:
"Welcome, my son, who are the
violets now
That strew the green lap of the new
come spring?"
236. coat] Mr. Wyndham says: "of
highest lineage blazoned on their coat-
armour"; Prof. Mackail: "seems to
mean cost, though it may have its or-
dinary meaning."
238. living] life-time (New Eng.
Dict.); cf. Timon of Athens, v. i.
190:—
"my long sickness
Of health and living now begins to
mend."
Usually in Shakespeare it means "pro-
erty."
240. have] Hudson accepts Field’s
conjecture, love.
Playing the place which did no form receive,
Playing patient sports in unconstrained gyves?
She that her fame so to herself contrives,
The scars of battle 'scapeth by the flight,
And makes her absence valiant, not her might.

"O, pardon me, in that my boast is true:
The accident which brought me to her eye
Upon the moment did her force subdue,
And now she would the caged cloister fly:
Religious love put out Religion's eye:
Not to be tempted, would she be immured,
And now, to tempt all, liberty procured.

"How mighty, then, you are, O, hear me tell!
The broken bosoms that to me belong
Have emptied all their fountains in my well,
And mine I pour your ocean all among:
I strong o'er them, and you o'er me being strong,
Must for your victory us all congest,
As compound love to physic your cold breast.

Paling the place which does no fawn receive?—Play Malone conj. (withdrawn); Paling the place which did no form receive; Man Malone (1790); Paling . . . Playing Boswell; Salving the place which did no harm receive, Playing Lettsom conj.; Filling . . . Playing Staunton conj.; Painting . . . Playing Anon. conj.; Flying . . . Plying Bullock conj. 244. the] her Steevens conj. 251, 252. immured . . . procure] Gildon; enur'd . . . procure Q; inur'd . . . procure'd ed. 1640; in mure . . . procure Capell MS. 252. now, to tempt all] Malone; now to tempt all Q; now to tempt, all Gildon.

241. Playing] Corrupt. Malone read Paling, explaining, "securing within the pale of a cloister that heart which had never received the impression of love!"; but there may be a glance at a hare's "form," fencing a field without even a hare. Prof. Case proposes Parting; cf. "leave," l. 239, and "flight," l. 244.

242. unconstrained] which one is not obliged to wear, or, perhaps = unconstraining.

243, 244. She . . . flight] She who aims at credit for chastity in this way is like one who escapes wounds in battle by cowardice. "Contrives" means either "invents" or "brings about." Hudson explains "wears away, speeds "as if from Latin contereo.

249. caged] having cells, or, perhaps, "confining"; the passive participle seems to have sometimes a middle sense.

250. Religious] cf. Sonnet xxxi. 6. 251, 252. Not . . . procure] "Tempered" and "tempt" are here used in different senses; she wished to take the veil to avoid temptation, and left the convent to risk everything.

258. Must . . . congest] To complete your victory I must gather together both myself and all "the broken bosoms" that I have conquered; see Sonnet xxxi., especially ll. 10-12:—

"Hung with the trophies of my lovers gone
Who all their parts of me to thee did give:
That due of many now is thine alone,"
where only the imagery is different. The word "compound" suggests "physic"; cf. Lucrece, 531.
"My parts had power to charm a sacred nun, 
Who, disciplin'd, ay, dieted in grace, 
Believ'd her eyes when they to assail begun, 
All vows and consecrations giving place: 
O most potential love! vow, bond, nor space, 
In thee hath neither sting, knot, nor confine, 
For thou art all, and all things else are thine.

"When thou impressest, what are precepts worth 
Of stale example? When thou wilt inflame, 
How coldly those impediments stand forth 
Of wealth, of filial fear, law, kindred, fame! 
Love's arms are peace 'gainst rule, 'gainst sense, 'gainst shame; 
And sweetens, in the suffering pangs it bears, 
The aloes of all forces, shocks, and fears.

"Now all these hearts that do on mine depend, 
Feeling it break, with bleeding groans they pine; 
And supplicant their sighs to you extend, 
To leave the battery that you make 'gainst mine, 
Lending soft audience to my sweet design, 
And credent soul to that strong-bonded oath 
That shall prefer and undertake my troth."

"This said, his watery eyes he did dismount, 
Whose sights till then were levell'd on my face; 
Each cheek a river running from a fount 
With brinish current downward flow'd apace:


262. they ... begun] Her eyes filled with the image of his beauty attacked her heart. 265. sting] sc. of remorse. 271. Love's ... peace] As "Love" seems to be the subject of "sweetens," l. 272, we should expect here something like Love charms our heart. With this reading, "it" in the next line may refer to "heart" rather than to "Love." Dyce's conjecture, Love's arms are proof, is more satisfactory for the line than for the context. Prof. Case suggests that "peace" may be ostinate sufferance, "the suffering pangs" of l. 272. 273. aloe] bitterness. 275. bleeding groans] so called, because every sigh was supposed to draw a drop of blood from the heart. 281. dismount] He looked down; his eyes (like hers, l. 22) are likened to a gun on its carriage, or perhaps, as Malone suggests, to a musket on its rest.
O, how the channel to the stream gave grace!
Who glaz'd with crystal gate the glowing roses
That flame through water which their hue encloses.

"O father, what a hell of witchcraft lies
In the small orb of one particular tear!
But with the inundation of the eyes
What rocky heart to water will not wear?
What breast so cold that is not warmed here?
O, cleft effect! cold modesty, hot wrath,
Both fire from hence and chill extinturce hath.

"For, lo, his passion, but an art of craft,
Even there resolv'd my reason into tears;
There my white stole of chastity I daff'd,
Shook off my sober guards and civil fears;
Appear to him, as he to me appears,
All melting: though our drops this difference bore,
His poison'd me, and mine did him restore.

"In him a plenitude of subtle matter,
Applied to cautels, all strange forms receives,
Of burning blushes, or of weeping water,
Or swooning paleness; and he takes and leaves,
In either's aptness, as it best deceives,
To blush at speeches rank, to weep at woes,
Or to turn white and swoon at tragic shows:

"That not a heart which in his level came
Could 'scape the hail of his all-hurting aim,

286. crystal gate] crystal, gate Malone. 293. O cleft effect] Gildon (Oh!); Or cleft effect Q. 305. swooning] Sewell; swooning Gildon; swounding Cam. Edd.; sounding Q.

286, 287. Who . . . encloses] Which stream of tears spreading over the red of his cheeks made them look like roses behind glass. "Gate" is not, as Malone supposed, the past tense of "get"; "crystal gate" is crystal door or barrier; cf. encloses in the next line.
288, 289. O . . . tear] This is very like Shakespeare's work.
293. cleft] double; tears kindle modesty into passion and extinguish anger.
296. resolv'd] melted.

297. daff'd] put off; to daff, or doff, is to do off, as to don is to do on.
302-305. In . . . paleness] What is said is, that he had a full supply of materials applied, i.e. applicable, to his crafty designs which he turned into blushes, tears, and swoons; what is meant is that his cleverness enabled him to use blushes, etc., at will.
305. and . . . aptness] according as each of the three was suitable or unsuitable for his immediate purpose, he employed it or did not employ it.
Showing fair nature is both kind and tame;  
And, veil'd in them, did win whom he would maim:  
Against the thing he sought he would exclaim;  
When he most burn'd in heart-wish'd luxury,  
He preach'd pure maid, and prais'd cold chastity.  

"Thus merely with the garment of a Grace  
The naked and concealed fiend he cover'd;  
That the unexperient gave the tempter place,  
Which, like a cherubin, above them hover'd.  
Who, young and simple, would not be so lover'd?  
Ah me! I fell; and yet do question make  
What I should do again for such a sake.

"O, that infected moisture of his eye,  
O, that false fire which in his cheek so glow'd,  
O, that forc'd thunder from his heart did fly,  
O, that sad breath his spongy lungs bestow'd,  
O, all that borrow'd motion seeming ow'd,  
Would yet again betray the fore-betray'd,  
And new pervert a reconciled maid!"

311. Showing . . . tame] Is "fair nature" that of his victims or that assumed by the fowler [which] is both kind and tame in appearance.
312. And . . . maim] i.e. And veil'd in these deceptive appearances he did win, etc. The whole sentence is dis-articulated, but there seems to be an allusion to the devices used in shooting from cover.
315. preach'd pure maid] cf. As You Like It, iii. ii. 227: "Speak sad brow and true maid."
317. The . . . cover'd] "concealed" is proleptic, he covered the naked fiend, i.e. his vicious nature, so as to conceal it.
318. unexperient] inexperienced.
319. cherubin] one of the cherubim; for the form see note in the series on Merchant of Venice, v. 62.
320. so lover'd] supplied with such a lover.
327. seeming ow'd] seemingly owned, i.e. which seemed natural to him and sincere.
329. reconciled] readmitted to the Church after excommunication.