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THE WORKS AND LIFE OF CHRISTOPHER MARLOWE

GENERAL EDITOR: R. H. CASE

POEMS

THE WORKS AND LIFE OF CHRISTOPHER MARLOWE

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MARLOWE'S POEMS

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PREFACE

THIS volume contains all the non-dramatic verse that can be attributed to Marlowe with reasonable certainty, viz. *Hero and Leander*, Sestiads I and II, the translations of Ovid's *Amores* and of Lucan's *Pharsalia*, Book I, and two short pieces, 'The Passionate Shepherd to his love' and 'I walk'd along a stream for pureness rare'. None of these appears to have been published in Marlowe's lifetime, and the order in which they were written has never been established. The fragment of *Hero and Leander* is here printed first because it deserves the place of honour; it is followed by Chapman's four completing sestiads. The other works are printed in the order given above.

The text is based upon the earliest editions available in each instance, and the principles of modernization followed are similar to those observed in other volumes of this series. Old forms differing sufficiently from the corresponding modern forms to affect perceptibly the sound or rhythm of the lines are retained; and the early editions have nearly always been followed where they give past tenses or participles in '-ed', implying, very often, that the final syllable is to be sounded separately. The punctuation, though modernized, has been slightly influenced by that of the early editions where that seemed to indicate greater speed or a freer rhythmical flow than strictly logical devices of pointing would convey. The critical footnotes record variants of any significance in the early texts, and modern emendations of any plausibility; but not misprints of the most obvious kind.

These poems as a whole have not hitherto been very

copiously annotated; and though a good amount of time has gone to the making of the present commentary there are many points that still await full elucidation. The notes are chiefly explanatory and comparative; and in those on the translations much reference is made to the Latin originals, many of Marlowe's apparent errors in rendering being shown to depend upon the Latin texts in the form in which these would be known to him.

I gratefully acknowledge my indebtedness to those who have lightened and improved my work, especially to Professor R. H. Case, the general editor of the series, to the Delegates of the Clarendon Press for the loan of rotographs, to Professor C. F. Tucker Brooke for textual collations made at the Huntington Library, San Marino, California, to Professor E. Bensly for several valuable contributions to the Commentary, to Miss E. Holmes, author of *Aspects of Elizabethan Imagery*, for references and interpretations, and to my wife for indispensable services connected with the text. Responsibility for all errors and deficiencies rests with myself.

L. C. MARTIN

West Kirby
October, 1931

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LIST OF ABBREVIATIONS

Dates in the footnotes are those of the early editions

S. = S. W. Singer's *Select English Poets*, Vol. VIII, 1821.
R. = *The Works of Christopher Marlowe*, 1826.
D. = A. Dyce's editions of Marlowe's Works, 1850 and 1858. Sometimes distinguished as D^1 and D^2.
C. = F. Cunningham's edition of Marlowe's Works, 1870.
B. = A. H. Bullen's edition of Marlowe's Works, 1885.
T. = C. F. Tucker Brooke's edition of Marlowe's Works, 1910.
M. = the present editor.
For list of abbreviations used in connexion with *Ovid's Elegies*, see below, p. 15.

Further abbreviations used in connexion with *Hero and Leander* and with the shorter poems:

1598^1 and 1598^2 = the separate editions of *Hero and Leander* published in that year (see p. 1 below).
P.P. = *The Passionate Pilgrim*, 1599. See below, p. 20.
E.H. = *England's Helicon*, 1600. See below, p. 20.
E.P. = *England's Parnassus*, 1600. See below, pp. 13 and 21.
MS. = Thornborough Commonplace Book. See below, p. 20.
Walton = *The Compleat Angler*, 1653 and 1655. See below, p. 20.
Broughton = Conjectures of J. B. in copy of R. (Brit. Mus. 1171.d).

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MARLOWE'S POEMS

INTRODUCTION

I

HERO AND LEANDER

THE earliest-known edition was published in 1598, with title-page as follows: HERO | AND | LEANDER. *By Chriſtopher Marloe.* | (Ornament) | LONDON, | *Printed by Adam Iſlip,* | *for Edward Blunt.* | 1598. | (Quarto). There is no evidence that any edition was issued previously,[1] but the Stationers' Register for 1593 (September 28) has the entry 'a booke intituled *HERO and LEANDER* beinge an amorous poem devised by CHRISTOPHER MARLOW'. The licensee, John Wolf, had evidently by 1598 made over his right to Edward Blunt, or Blount, who, however, did not long retain the full right; for on March 2, 1597/8, he transferred to Paul Linley 'A booke in Englishe called. *HERO and LEANDER*', and Linley proceeded forthwith to publish his own edition, Marlowe's two 'sestiads' being now accompanied by Chapman's continuation (Sestiads III–VI). The title-page runs thus: HERO AND | LEANDER: | Begun by *Christopher Marloe*; and | *finiſhed* by George Chapman. | *Ut Nectar, Ingenium.* | (Ornament) | *At London* | Printed by *Felix Kingston,* for *Paule Linley,* and | are to be ſolde in Paules Church-yard, at the | ſigne of the Blacke-beare. | 1598. | (Quarto). It would seem, however, that in spite of the transfer Blount retained a

[1] The parallels in *Narcissus* and in *Cephalus and Procris*, by T. Edwards, 1595, prove nothing, as *Hero and Leander* may have been known to Edwards in MS. See notes to I. 31 and 55.

As after chanc'd, they did each other spy.
So fair a church as this, had Venus none:
The walls were of discoloured jasper stone,
Wherein was Proteus carved, and o'erhead
A lively vine of green sea-agate spread;
Where by one hand, light-headed Bacchus hung,
And with the other, wine from grapes outwrung.
Of crystal shining fair the pavement was;
The town of Sestos call'd it Venus' glass.
There might you see the gods in sundry shapes,
Committing heady riots, incest, rapes:
For know, that underneath this radiant floor
Was Danae's statue in a brazen tower,
Jove slily stealing from his sister's bed,
To dally with Idalian Ganymed;
And for his love, Europa, bellowing loud,
And tumbling with the Rainbow in a cloud:
Blood-quaffing Mars heaving the iron net

137. *o'erhead*] *over head* 1598^2–1637 and editors except T.

136–41. *The walls . . . the pavement was*] Marlowe may have recalled Apuleius, *The Golden Asse*, Adlington's translation, 1566 (*Tudor Trans.*, p. 102): 'For the embowings above were of Citron and Ivory, propped and undermined with pillars of gold, the walls covered and seeled with silver, divers sorts of beasts were graven and carved. . . . The pavement was all of pretious stones . . . whereon was carved divers kindes of pictures.'

136. *discoloured*] particoloured, variegated. Compare Spenser, *Epithalamion*, 51: 'And diapred like the discolored mead.'

136. *jasper stone*] Compare *Salmacis and Hermaphroditus* (Shakes. Soc., p. 107): 'Which seat was builded all of iasper stone.'

138. *lively*] lifelike. O.E.D. quotes Weever, *Ancient Funeral Monuments* (1631): 'The lively Statues . . . in Westminster Abbey.'

138. *sea-agate*] O.E.D. quotes this instance and suggests the meaning 'an agate with green wave-like markings'. But perhaps Marlowe means simply agate of a sea-green colour.

145. *underneath this . . . floor*] on the surface of this floor beneath.

146. *Danae's . . . tower*) Compare *Ovid's Elegies*, II. xix. 27, p. 217 below: 'In brazen tower had not Danae dwelt' ('aenea turris').

147. *Jove, etc.*] Compare *Salmacis and Hermaphroditus* (Shakes. Soc., p. 107): 'The wanton unseen stealths of amorous Joue.'

148. *Idalian Ganymed*] According, not to Homer but to later writers, Ganymede was carried off to be Zeus' cupbearer from Mount Ida. But the form 'Idalian' is more appropriate to Idalium, the Cyprian town sacred to Venus.

150. *And tumbling, etc.*] As Jupiter Pluvius.

151. *the iron net*] In which he was caught with Venus.

Which limping Vulcan and his Cyclops set:
Love kindling fire, to burn such towns as Troy,
Sylvanus weeping for the lovely boy
That now is turn'd into a cypress tree,
Under whose shade the wood-gods love to be.
And in the midst a silver altar stood;
There Hero sacrificing turtles' blood,
Vail'd to the ground, vailing her eyelids close,
And modestly they opened as she rose:
Thence flew Love's arrow with the golden head,
And thus Leander was enamoured.
Stone still he stood, and evermore he gazed,
Till with the fire that from his count'nance blazed,
Relenting Hero's gentle heart was strook:
Such force and virtue hath an amorous look.
It lies not in our power to love, or hate,
For will in us is over-rul'd by fate.

159. *Vail'd*] *Taild* 1598²–1637.

152. *Cyclops*] Plural; for Cyclopes. The incorrect singular Cyclop, for Cyclops, was not uncommon.

154. *Sylvanus*] The rustic deity, said to have loved the youth Cyparissus, who was turned into a cypress-tree. See Ovid, *Metamorph.*, X. 120.

158. *turtles' blood*] The turtle was a type of true love and constancy. Compare *The Winter's Tale*, IV. iv. 154–5: 'so turtles pair That never mean to part'.

159. *Vail'd, etc.*] bowed or bent in reverence. Compare *Pericles*, IV. Prol 28–9: 'She would . . . Vail to her mistress Dian.' From O.Fr. *valer* and not to be confused with veil (O.Fr. *voiller*). The word was often used transitively, as, presumably, in the phrase that follows, though editors have read 'veiling' for 'vailing'. Compare *Venus and Adonis*, 314: 'He vails his tail.'

161. *arrow with the golden head*] Compare Ovid, *Metamorph.*, I. 469–71, where Cupid's two arrows are described:

'fugat hoc, facit illud amorem;
Quod facit, auratum est et cuspide fulget acuta,
Quod fugat, obtusum est et habet sub harundine plumbum.'

For other parallels with the *Metamorphoses*, see G. Lazarus, *Technik und Stil von Hero and Leander*, p. 91

166. *virtue*] power, efficacy.

167–70. *It lies not, etc.*] Almost certainly a reminiscence of Castiglione's *Il Cortegiano*, as suggested by Raleigh, Preface to Tudor Translations edition (1900) of Hoby's rendering (1561); see p. 48: 'And forsomuch as our mindes are very apte to love and to hate: as in the sightes of combates and games and in all other kinde of contencion one with an other, it is seene that the lookers on many times beare affeccion without any manifest cause why, unto one of the two parties, with a gredy desire

When two are stript, long ere the course begin,
We wish that one should lose, the other win;
And one especially do we affect
Of two gold ingots, like in each respect.
The reason no man knows; let it suffice,
What we behold is censur'd by our eyes.
Where both deliberate, the love is slight;
Who ever lov'd, that lov'd not at first sight?
He kneel'd, but unto her devoutly pray'd;
Chaste Hero to herself thus softly said:
'Were I the saint he worships, I would hear him';

to have him get the victorie, and the other to have the overthrow.' Compare Pettie, *A Petite Pallace* (1576), ed. Gollancz, I, p. 137: 'or whether it be in our power to love or to leave, I leave to other to resolve upon'; and p. 169. 'It is a saying . . . that marriages are guided by destiny and . . . I think they only be not in our own power or pleasure.' Compare also *Hamlet*, III. ii. 214–5:

'For 'tis a question left us yet to prove
Wher (= Whether) love lead fortune or else fortune love,'

and 223–4:

'Our wills and fates do so contrary run
That our devices still are overthrown.'

P. Hannay, *Sheretine and Mariana* (1622), 269–70 (ed. cit., p. 665), recalls Marlowe's lines:

'It's not in us to love or to despise,
They love by Fate, whose souls do sympathize.'

169. *course*] race.

171. *affect*] like, prefer. Compare *Ovid's Elegies*, III. ii. 67 below: 'I see whom thou affectest.'

174. *censur'd*] judged, appraised; compare *Julius Caesar*, III. ii. 16: 'censure me in your wisdom'.

174. *by our eyes*] Compare Pettie, *loc. cit.*: 'Whether it ariseth of beauty or of virtue, whether it entereth in at the eyes, or first be rooted in the heart . . .' Marlowe waives the question of cause or source, only affirming that the eyes are responsible for appreciation. According to the Song in *The Merchant of Venice*, III. ii. 63, the eyes are the place of origin: 'It is engender'd in the eyes, with gazing fed.' Compare Musaeus, *ad. loc.*:

'At via sunt oculi, flagranti ex luminis ictu
Labitur, atque hominum subit in praecordia vulnus.'

175 *Where both deliberate*] See note to *Ovid's Elegies*, II. iii. 16 below.

176 *Who ever lov'd, etc.*] Quoted by Phebe in *As You Like It*, III. v. 81–2:

'Dead shepherd, now I find thy saw of might:
Who ever' etc.

Contrast the thought in Lodge's *Rosalynde*, ed. Greg, p. 21: 'she accounted love a toy, and fancy a momentary passion, that as it was taken in with a gaze, might be shaken off with a wink'; and in Spenser's 'Hymn in honour of Beautie', 208–10:

'For all that like the beautie which they see,
Streight do not loue: for loue is not so light,
As streight to burne at first beholders sight.'

And as she spake those words, came somewhat near him.
He started up; she blush'd as one asham'd;
Wherewith Leander much more was inflam'd.
He touch'd her hand; in touching it she trembled:
Love deeply grounded, hardly is dissembled.
These lovers parled by the touch of hands;
True love is mute, and oft amazed stands.
Thus while dumb signs their yielding hearts entangled,
The air with sparks of living fire was spangled;
And Night, deep-drench'd in misty Acheron,
Heav'd up her head, and half the world upon
Breath'd darkness forth (dark night is Cupid's day).
And now begins Leander to display
Love's holy fire, with words, with sighs and tears,
Which like sweet music enter'd Hero's ears;
And yet at every word she turn'd aside,
And always cut him off as he replied.
At last, like to a bold sharp sophister,
With cheerful hope thus he accosted her.
'Fair creature, let me speak without offence:
I would my rude words had the influence

A periphrasis of night.

190–1.] Marginal note not in 1600–1637.

184. *Love deeply, etc.*] Bush notes the echo in Hannay's *Philomela* (1622), ed. cit., p. 626, ll. 361–2:

'Where love's deep grounded, there's no wit
Can his sure signs dissemble.'

184. *hardly*] with difficulty; not the usual modern sense, scarcely.

185. *parled*] From the obsolete verb, parle, to speak.

186. *amazed*] stunned, bewildered.

190. *Margin*] The same note occurs in T. Edwards's *Cephalus and Procris* (1595), ed. cit., p. 6.

191. *dark night, etc.*] Compare *Venus and Adonis*, 720: '"In night", quoth she, "desire sees best of all".'

197. *sophister*] sophist; a specious reasoner. Some of Leander's arguments are put later by the sophistical Comus, in Milton's masque. The advice of 'carpe diem' thus applied was often and variously set forth by Elizabethan writers, following Horace, Catullus, Ausonius, etc. Compare *Venus and Adonis*, 129: 'Make use of time, let not advantage slip.' For the arguments against virginity Marlowe, as Bush suggests, may have been indebted to Warner, *Albion's England* (1589), ed. Chalmers in *English Poets*, IV, p. 565. There seem also to be reminiscences of the discussion in Pettie, *A Petite Pallace* (1576), 'Germanicus and Agrippina', ed. Gollancz, I, p. 80 *sqq*. For other parallels see notes below.

199–204. *Fair creature, etc.*] Loosely quoted in *Every Man in his Humour*, IV. i. 42 *sqq*.

To lead thy thoughts as thy fair looks do mine,
Then shouldst thou be his prisoner, who is thine.
Be not unkind and fair; misshapen stuff
Are of behaviour boisterous and rough.
O shun me not, but hear me ere you go,
God knows I cannot force love, as you do.
My words shall be as spotless as my youth,
Full of simplicity and naked truth.
This sacrifice (whose sweet perfume descending
From Venus' altar to your footsteps bending)
Doth testify that you exceed her far,
To whom you offer, and whose nun you are;
Why should you worship her? her you surpass
As much as sparkling diamonds flaring glass.
A diamond set in lead his worth retains;
A heavenly nymph, belov'd of human swains,
Receives no blemish, but oft-times more grace;
Which makes me hope, although I am but base,
Base in respect of thee, divine and pure,
Dutiful service may thy love procure;
And I in duty will excel all other,
As thou in beauty dost exceed Love's mother.
Nor heaven, nor thou, were made to gaze upon;

201–2. *lead . . . prisoner*] Compare *Venus and Adonis*, 110: 'Leading him prisoner in a red rose chain'

203. *unkind and fair*] Compare the Song in *The Two Gentlemen of Verona*, IV. ii. 40:

'Is she kind as she is fair?
For beauty lives with kindness.'

203. *stuff*] persons, with special reference to their material or physical appearances. For the sentiment compare Bacon, *Essays*, 'Of Deformity': 'Deformed persons are commonly even with nature. For as nature hath done ill by them, so do they by nature; being . . . *void of natural affection*.' Compare also *Richard III*, I. i. 14–30.

207–8. *My words, etc.*] Bush compares *Ovid's Elegies*, I. iii. 5–7 and 13–14, p 147–8 below; and Barksted, *Mirrha* (1607), ed. Grosart, p. 14:

'My heart is the true index of my tongue
And by my naked words you may discover . . .'

209. *perfume*] Accent on second syllable.

214. *flaring*] glaring, gaudy. O.E.D. quotes G. Fletcher, *Christ's Victory*: 'To search for flaring shells.'

223. *to gaze upon*] i.e. not *merely* for that purpose. Neither heaven nor Hero exists for beauty alone.

As heaven preserves all things, so save thou one.
A stately builded ship, well-rigg'd and tall,
The ocean maketh more majestical:
Why vowest thou then to live in Sestos here,
Who on Love's seas more glorious wouldst appear?
Like untun'd golden strings all women are,
Which long time lie untouch'd, will harshly jar.
Vessels of brass oft handled, brightly shine;
What difference betwixt the richest mine
And basest mould, but use? for both, not us'd,
Are of like worth. Then treasure is abus'd,
When misers keep it: being put to loan,
In time it will return us two for one.
Rich robes themselves and others do adorn;
Neither themselves nor others, if not worn.
Who builds a palace and rams up the gate,
Shall see it ruinous and desolate:
Ah simple Hero, learn thyself to cherish,
Lone women like to empty houses perish.

224. *As heaven, etc.*] It is to be Hero's function to save or protect Leander's life, as it is heaven's to preserve all things.

225] Marlowe returns to the notion of a setting, advanced in l. 215. In this sentence 'ocean' is the subject and 'ship' the object.

230. *Which . . . untouch'd*] The sense is 'Which, if they lie (lie they) untouched.'

231–40. *Vessels of brass, etc.*] An expansion of *Ovid's Elegies*, I. viii. 51–2 (p. 161 below); it will be seen that the order of the images is the same in the two passages, brass, robes, houses:

'Brass shines with use; good garments would be worn;
Houses not dwelt in are with filth forlorn.'

With the sentiment in these and the following lines compare *Salmacis and Hermaphroditus*, ed. cit., p. 119:

'A flinty heart within a snowy brest,
Is like base mold lockt in a golden chest.'

234–5. *Then treasure, etc.*] Compare Shakespeare, *Sonnets*, iv. 5–6:

'Then, beauteous niggard, why dost thou abuse
The bounteous largess given thee to give?'

See also note to 243–5 below.

235–6. *put to loan, etc.*] Compare *Venus and Adonis*, 768: 'But gold that's put to use more gold begets.'

239–40. *Who builds, etc.*] Compare Shakespeare, *Sonnets*, x. 7–8:

'Seeking that beauteous roof to ruinate
Which to repair should be thy chief desire.'

241. *thyself to cherish*] Compare Shakespeare, *Sonnets*, x. 2: 'Who for thyself art so unprovident'; and *Comus*, 679: 'Why should you be so cruel to your self . . .'

Less sins the poor rich man that starves himself
In heaping up a mass of drossy pelf,
Than such as you: his golden earth remains,
Which, after his decease, some other gains;
But this fair gem, sweet in the loss alone,
When you fleet hence, can be bequeath'd to none.
Or if it could, down from th' enamell'd sky
All heaven would come to claim this legacy,
And with intestine broils the world destroy,
And quite confound Nature's sweet harmony.
Well therefore by the gods decreed it is,
We human creatures should enjoy that bliss.
One is no number; maids are nothing then,
Without the sweet society of men.
Wilt thou live single still? one shalt thou be,

243–5.] Miss Lazarus compares these lines and also 234–5 with Wyatt's 'Me list no more to sing' (*Poems*, ed. Foxwell, I, p. 312), st. 4:

'What vaylith under kaye
To kepe treasure alwaye
That never shall se daye?
Yf yt be not usid,
Yt ys but abusid.'

247–8.] Compare Shakespeare, *Sonnets*, IV. 13–14:

'Thy unus'd beauty must be tomb'd with thee,
Which used, lives th'executor to be,'

and XII. 13–14:

'And nothing 'gainst Time's scythe can make defence
Save breed, to brave him when he takes thee hence.'

249–50. *Or if it could, etc*] These lines may have been vaguely in Milton's mind when, in quite another connexion, he wrote:

'Or if Vertue feeble were
Heav'n it self would stoop to her' (*Comus*, 1022–3).

251–2.] Compare Milton, 'At a Solemn Musick,' 19–20:

'As once we did, till disproportion'd sin
Jarr'd against nature's chime.'

255. *One is no number*] Aristotle, *Metaphysics*, XIV. 1: 'Thus it is natural that one is not a number' (compare *Physics*, IV. 12); see also Shakespeare, *Sonnets*, CXXXVI. 8: 'Among a number one is reckoned none'; and V. 337–40 below, with note thereto. I am indebted to Miss E. Holmes for the reference to Aristotle.

255–6.] *maids, etc.*] Compare T. Edwards, *Narcissus*, ed. cit., p. 44: 'For without men alacke they nothing are.'

257. *one shalt thou be*] Hero will experience in marriage a different kind of oneness or unity. Compare Shakespeare, *Sonnets*, VIII. 5–8 *sqq.*:

'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.'

Though never-singling Hymen couple thee.
Wild savages, that drink of running springs,
Think water far excels all earthly things:
But they, that daily taste neat wine, despise it:
Virginity, albeit some highly prize it,
Compar'd with marriage, had you tried them both,
Differs as much as wine and water doth.
Base bullion for the stamp's sake we allow:
Even so for men's impression do we you;
By which alone, our reverend fathers say,
Women receive perfection every way.
This idol which you term Virginity,
Is neither essence subject to the eye,
No, nor to any one exterior sense,
Nor hath it any place of residence,

261. *neat*] *sweet* 1637.

258. *never-singling*] who never separates or makes single.

262. *Virginity . . . prize it*] Compare *Comus*, 738: 'that same vaunted name Virginity', and l. 269 below. Compare also Pettie, *op. cit.*, 'Germanicus and Agrippina', ed. cit., I, p. 82: 'virginity, which you so highly esteem of'.

265–6. *Base bullion, etc.*] Compare Shakespeare, *Sonnets*, xi. 13–14:

'She carv'd thee for her seal, and meant thereby
Thou shouldst print more, nor let that copy die,'

and *Comus*, 739: 'Beauty is nature's coin.'

267–8. *By which, etc.*] Possibly, as Bush suggests, a reminiscence of *The Courtier*, Hoby's rendering (1561), ed. cit., p. 226: 'For that in this act, the woman receyveth of the man perfection, and the man of the woman imperfection." A marginal note refers to 'Aristot. 1. *Physic.*, xviii'. Bush notices also that the same dictum is quoted by Pettie, *op. cit.*, ed. Gollancz, I, 82, and there, too, attributed to Aristotle. Pettie, in fact, refers to the doctrine twice again (II. 117 and 156), each time mentioning Aristotle. In reality the source of the notion appears to be not in Aristotle's *Physics* but in an explanation of *Problemata*, IV. 10, occurring in *Problemata Aristotelis cum duplici translatione antiqua vero et nova, s. Theodori Gaze, cum expositione Petri Aponi ecc., Venetiis per Locatellum presbyterum, anno salutis* 1501: 'Nunc autem cum coniuguntur perfectum (sc. the man) imperficitur et imperfectum (sc. the woman) perficitur.' It would seem, then, that Marlowe, with his 'reverend fathers', knew better than either Hoby or Pettie (who is presumably indebted to Hoby) the true origin of what he quotes. See the edition of *Il Cortegiano* by G. Cian (1894), note, p. 271.

270. *essence*] something that exists, an entity. The word in this sense was not yet restricted to immaterial things. Compare *Othello*, IV. i. 16: 'Her honour is an essence that's not seen.'

Nor is 't of earth or mould celestial,
Or capable of any form at all.
Of that which hath no being do not boast,
Things that are not at all are never lost.
Men foolishly do call it virtuous:
What virtue is it that is born with us?
Much less can honour be ascrib'd thereto,
Honour is purchas'd by the deeds we do.
Believe me Hero, honour is not won,
Until some honourable deed be done.
Seek you, for chastity, immortal fame,
And know that some have wrong'd Diana's name?
Whose name is it, if she be false or not,
So she be fair, but some vile tongues will blot?
But you are fair (aye me) so wondrous fair,
So young, so gentle, and so debonair,
As Greece will think, if thus you live alone,
Some one or other keeps you as his own.
Then Hero hate me not, nor from me fly,
To follow swiftly blasting infamy.
Perhaps thy sacred priesthood makes thee loth,
Tell me, to whom mad'st thou that heedless oath?'

273. *mould*] form, with reference perhaps to the Platonic 'ideas'. In such a context as this there is probably some confusion of 'm ld' with the word that means 'earth'; but 'mould' is really from Lat. *modulum*, French *moule*.

275. *hath no being, etc.*] Compare Crashaw, 'Epithalamium' (*Works*, ed. Martin, p. 406):

'a nothing with a dainty name,
which pruned her plumes in selfe loues glasse,
made up of fancy and fond fame.'

281–2. *honour, etc.*] Compare Milton, *Areopagitica*, ed. Hales, p. 18: 'I cannot praise a fugitive and cloister'd vertue' . . . 'Assuredly we bring not innocence into the world, we bring impurity much rather: that which purifies us is triall, and triall is by what is contrary.'

284. *And know, etc.*] knowing that even Diana's name has been wronged.

285–6.] Compare *Hamlet*, III. i. 142: 'be thou as chaste as ice, as pure as snow, thou shalt not escape calumny'.

288. *So . . . debonair*] Bush compares Marston, *Pygmalion* (1598), ed. Bullen, III, p. 261:

'Do not I flatter, call her wondrous fair,
Virtuous, divine, most debonair.'

S. Page, in *The Love of Amos and Laura* (1613), 4, has 'So sweet, so proper, and so debonaire.'

'To Venus,' answered she; and as she spake,
Forth from those two tralucent cisterns brake
A stream of liquid pearl, which down her face
Made milk-white paths, whereon the gods might trace
To Jove's high court. He thus replied: 'The rites
In which love's beauteous empress most delights,
Are banquets, Doric music, midnight-revel,
Plays, masques, and all that stern age counteth evil.
Thee as a holy idiot doth she scorn;
For thou in vowing chastity hast sworn
To rob her name and honour, and thereby
Committ'st a sin far worse than perjury:
Even sacrilege against her Deity,
Through regular and formal purity.
To expiate which sin, kiss and shake hands,
Such sacrifice as this Venus demands.'
Thereat she smiled, and did deny him so,
As put thereby, yet might he hope for mo;
Which makes him quickly reinforce his speech,
And her in humble manner thus beseech:
'Though neither gods nor men may thee deserve,

296. *tralucent*] translucent. Ital. *tralucente*.

296. *cisterns*] Compare (?) Greene, *Selimus*, 1452: 'Wanting the watery cisterns of his eyes.' Crashaw's phrase 'two walking baths' in 'The Weeper' is well known.

298. *trace*] proceed, go.

299–302. *The rites, etc.*] Bush compares *Ovid's Elegies*, III. ix. 47–8, p. 247 below. G. Lazarus compares 299–310 and 316–20 with Musaeus, 141–7. Compare Marston, *Pygmalion*, ll. 134–5, ed. cit., III, p. 256:

'Loves only emperess
Whose kingdom rests in wanton revelling.'

301. *Doric music*] But the Doric or Dorian mode in music was supposed to be marked by simplicity or severity, to be 'such as rais'd To height of noblest temper heroes old' (*Paradise Lost*, I. 551 *sqq.*). The 'soft Lydian airs' acceptable to L'Allegro would seem more in keeping. The rest of this sentence was perhaps in Milton's mind when in *Paradise Lost*, IV. 750 *sqq.*, he wrote in praise of conjugal union. Love has no part in

'Casual fruition, nor in Court amours,
Mix'd dance, or wanton Masque, or midnight ball', etc.

303. *idiot*] ignorant, unlearned person.

305. *To rob her name*] to take away her reputation.

308. *regular and formal purity*] a purity relying on a too literal obedience to rules and forms.

312. *put*] repelled. O.E.D. quotes Wyclif, *Ecclesiasticus*, xiii. 13: 'Be thou not to gredi, lest thou be put ageen.' *mo*] more.

Yet for her sake whom you have vow'd to serve,
Abandon fruitless cold Virginity,
The gentle queen of love's sole enemy.
Then shall you most resemble Venus' nun,
When Venus' sweet rites are perform'd and done.
Flint-breasted Pallas joys in single life,
But Pallas and your mistress are at strife.
Love Hero, then, and be not tyrannous;
But heal the heart that thou hast wounded thus,
Nor stain thy youthful years with avarice,
Fair fools delight to be accounted nice.
The richest corn dies, if it be not reapt;
Beauty alone is lost, too warily kept.'
These arguments he us'd, and many more,
Wherewith she yielded, that was won before;
Hero's looks yielded, but her words made war;
Women are won when they begin to jar.
Thus having swallow'd Cupid's golden hook,
The more she striv'd, the deeper was she strook:
Yet evilly feigning anger, strove she still,
And would be thought to grant against her will.

326. *nice*] *wise* quotation in *England's Parnassus*, 1600. 327. *richest*] *ripest* ibid. 328. *warily*] *early* ibid.

317. *fruitless cold Virginity*] Compare *Venus and Adonis*, 751, 'fruitless chastity', and *A Midsummer Night's Dream*, I. i. 73: 'Ch ..cing faint hymns to the cold fruitless moon.'

325. *avarice*] See note to ll. 234–5 above, and compare *Comus*, 739: 'Beauty is nature's coin, must not be hoarded.'

326. *nice*] coy, reserved.

328. *Beauty alone*] Sc. by itself; without being put to use. Compare *Venus and Adonis*, 130: 'Beauty within itself should not be wasted.' See note to ll. 231–40 above; l. 53 of the Elegy in question runs: 'Beauty not exercis'd with age is spent.'

332. *jar*] dispute, wrangle. Compare *The Jew of Malta*, II. iii. 67: 'We will not jar about the price.' For the sentiment compare Musaeus:

'Foemineas ast ille minas postquam auribus hausit,
Haud dubia agnouit victae argumenta puellae.'

336. *And would be thought, etc.*] Compare Crashaw, 'To the noblest and best of Ladyes . . .', 9–10:

'Who grants at last, a great while tried,
And did his best to have denied';

T. Edwards, *Cephalus and Procris*, ed. cit., p. 19: 'Faintly deni'd what she was willing to,' and *Narcissus*, p. 57: 'Women do yeeld, yet shame to tell us so.' See also note to II. 294–6 below.

So having paus'd a while, at last she said:
'Who taught thee rhetoric to deceive a maid?
Aye me, such words as these should I abhor,
And yet I like them for the orator.'
With that, Leander stoop'd to have embrac'd her,
But from his spreading arms away she cast her,
And thus bespake him: 'Gentle youth, forbear
To touch the sacred garments which I wear.
Upon a rock, and underneath a hill,
Far from the town (where all is whist and still,
Save that the sea, playing on yellow sand,
Sends forth a rattling murmur to the land,
Whose sound allures the golden Morpheus
In silence of the night to visit us)
My turret stands; and there God knows I play
With Venus' swans and sparrows all the day?
A dwarfish beldam bears me company,
That hops about the chamber where I lie,
And spends the night, that might be better spent,
In vain discourse and apish merriment.
Come thither.' As she spake this, her tongue tripp'd,
For unawares 'Come thither' from her slipp'd;
And suddenly her former colour chang'd,
And here and there her eyes, through anger, rang'd.
And, like a planet moving several ways
At one self instant, she poor soul assays,

345. *Upon*] Indented in 1598[1]. 353. *bears*] *keepes* 1637.

343–4.] Compare Musaeus *ad. loc.*:

'Quid furis hospes? ubi miser ah trahitur tibi virgo?
Perge iter hinc aliud, iam nostram desere pallam . . .'

346–7. *whist . . . yellow sand*] Perhaps remembered by Shakespeare when he wrote the Song in *The Tempest*, I. ii. 375 *sqq.* 'Come unto these yellow sands . . . The wild waves whist.' Mr. E. I. Fripp, *Shakespeare Studies*, p. 101, points out that 'fulvae arenae' was a favourite phrase of Ovid's. For 'whist', meaning silent, compare the Lucan translation, p. 274, l. 262 below: 'so all were whist'.

360. *eyes, through anger,*] There are no commas in the original edition, which is thus ambiguous; for the meaning might be that her eyes ranged through the sphere of anger.

361. *like a planet*] Marlowe refers to the Ptolemaic astronomy, according to which each of the planets moved in a sphere of its own but was also carried along in the rotation of other spheres.

Loving, not to love at all, and every part
Strove to resist the motions of her heart.
And hands so pure, so innocent, nay such
As might have made Heaven stoop to have a touch,
Did she uphold to Venus, and again
Vow'd spotless chastity, but all in vain;
Cupid beats down her prayers with his wings,
Her vows above the empty air he flings:
All deep enrag'd, his sinewy bow he bent,
And shot a shaft that burning from him went;
Wherewith she strooken, look'd so dolefully,
As made Love sigh, to see his tyranny.
And as she wept, her tears to pearl he turn'd,
And wound them on his arm, and for her mourn'd.
Then towards the palace of the Destinies,
Laden with languishment and grief he flies;
And to those stern nymphs humbly made request,
Both might enjoy each other, and be blest.
But with a ghastly dreadful countenance,
Threat'ning a thousand deaths at every glance,
They answered Love, nor would vouchsafe so much
As one poor word, their hate to him was such.
Hearken a while, and I will tell you why:
Heaven's winged herald, Jove-born Mercury,
The self-same day that he asleep had laid
Enchanted Argus, spied a country maid,

370. *above*] *about* D^2.

363.] Scan: Lóving | not to lóve | at áll | and é-|very párt.

364. *motions*] Continuing the metaphor, but with the meaning also of inward promptings, impulses. Compare Bacon, *Essays*, 'Of Love': 'There is in man's nature a secret inclination and motion towards love of others.'

370. *above, etc.*] See footnote. It seems unnecessary to emend. The sense is probably 'above the lower air' as contrasted with the upper air or ether.

377. *Destinies*] Fates. Compare ll. 444 and 462 below.

382. *Threat'ning, etc.*] Crawford observes that this line is exactly repeated in *Dido*, II. i. 231.

386. *Mercury*] Bush notes the parallel episode in *Salmacis and Hermaphroditus*, ed. cit., pp. 113–16.

387–8. *asleep had laid . . . Argus*] As told by Ovid, *Metamorph.*, I. 668–721.

388. *a country maid*] The suggestion of the story may come from Ovid, *Metamorph.*, II. 708 *sqq.*

Whose careless hair, instead of pearl t' adorn it,
Glister'd with dew, as one that seem'd to scorn it:
Her breath as fragrant as the morning rose,
Her mind pure, and her tongue untaught to glose.
Yet proud she was (for lofty Pride that dwells
In tow'red courts, is oft in shepherds' cells),
And too too well the fair vermilion knew
And silver tincture of her cheeks, that drew
The love of every swain. On her this god
Enamoured was, and with his snaky rod
Did charm her nimble feet, and made her stay,
The while upon a hillock down he lay,
And sweetly on his pipe began to play,
And with smooth speech her fancy to assay,
Till in his twining arms he lock'd her fast,
And then he woo'd with kisses, and at last,
As shepherds do, her on the ground he laid,
And tumbling in the grass, he often stray'd
Beyond the bounds of shame, in being bold
To eye those parts which no eye should behold;
And like an insolent commanding lover,

406. *in*] *on* 1629, 1637.

389. *careless*] untended. Compare *The Faerie Queene*, IV. iv. 38: 'Their many wounds and carelesse harmes.'

390. *it*] sc. either pearl or the idea of ornament. The carelessly built sentence conveys the sense that she took no thought for the adornment of her hair, as if she scorned the notion.

392. *glose*] talk speciously, insinuate, flatter.

393–4. *for lofty Pride . . . shepherds' cells*] This passage may have been vaguely recalled by Milton when he wrote ll. 321–5 of *Comus*, though the sense is not the same:

'Shepherd I take thy word,
And trust thy honest offer'd courtesy,
Which oft is sooner found in lowly sheds
With smoky rafters than in tap'stry Halls
And Courts of Princes . . .'

398. *snaky rod*] Compare Spenser, *Mother Hubberd's Tale*, 1292: 'He tooke *Caduceus*, his snaky wand.'

402. *her fancy to assay*] assail or make trial of her love-sentiment. O.E.D. quotes instances of 'assay' with the obsolete meaning 'to assail with love-proposals'. For 'fancy' in this sense compare *The Merchant of Venice*, III. iii. 63: 'Tell me, where is fancy bred,' and II. 32 below.

403. *twining arms*] Compare *Salmacis and Hermaphroditus*, ed. cit., p. 109: 'And with her iu'ry armes she twyn'd him round.'

Boasting his parentage, would needs discover
The way to new Elysium: but she,
Whose only dower was her chastity,
Having striv'n in vain, was now about to cry,
And crave the help of shepherds that were nigh.
Herewith he stayed his fury, and began
To give her leave to rise; away she ran,
After went Mercury, who us'd such cunning,
As she, to hear his tale, left off her running;
Maids are not won by brutish force and might,
But speeches full of pleasure and delight;
And, knowing Hermes courted her, was glad
That she such loveliness and beauty had
As could provoke his liking, yet was mute,
And neither would deny, nor grant his suit.
Still vow'd he love; she, wanting no excuse
To feed him with delays, as women use,
Or thirsting after immortality,
All women are ambitious naturally,
Impos'd upon her lover such a task,
As he ought not perform, nor yet she ask.
A draught of flowing Nectar she requested,
Wherewith the king of gods and men is feasted.
He ready to accomplish what she will'd,
Stole some from Hebe (Hebe Jove's cup fill'd)
And gave it to his simple rustic love;
Which being known (as what is hid from Jove?)
He inly storm'd, and wax'd more furious
Than for the fire filch'd by Prometheus,
And thrusts him down from heaven: he wandering here,

420. *pleasure*] *pleasures* 1598²–1613.

425. *wanting no excuse*] availing herself of any pretext.

426. *as women use*] as is the custom of women.

428. *All women, etc.*] Compare Hannay, *Sheratine and Mariana*, ed. cit., p. 663: 'Women by Nature are ambitious.'

434. *Hebe . . . fill'd*] Preceding Ganymede in this office.

436. *as*] for; indeed.

437. *inly*] inwardly, and so deeply, greatly.

In mournful terms with sad and heavy cheer,
Complain'd to Cupid. Cupid for his sake,
To be reveng'd on Jove did undertake,
And those on whom heaven, earth, and hell relies,
I mean the adamantine Destinies,
He wounds with love, and forc'd them equally
To dote upon deceitful Mercury.
They offer'd him the deadly fatal knife
That shears the slender threads of human life;
At his fair feathered feet the engines laid,
Which th' earth from ugly Chaos' den upweigh'd.
These he regarded not; but did entreat
That Jove, usurper of his father's seat,
Might presently be banish'd into hell,
And aged Saturn in Olympus dwell.
They granted what he crav'd, and once again
Saturn and Ops began their golden reign.
Murder, rape, war, and lust, and treachery,
Were with Jove clos'd in Stygian empery.
But long this blessed time continued not:
As soon as he his wished purpose got,
He reckless of his promise did despise
The love of th' everlasting Destinies.
They seeing it, both Love and him abhorr'd,
And Jupiter unto his place restor'd.
And but that Learning, in despite of Fate,
Will mount aloft, and enter heaven gate,
And to the seat of Jove itself advance,
Hermes had slept in hell with Ignorance.
Yet as a punishment they added this,

457. *and lust*] modern editors except T.; *lust* early editions.

440. *cheer*] demeanour. The reference is chiefly to the facial expression, but also to the frame of mind.

449. *engines*] instruments. I have been unable to discover whence Marlowe derived his notion of these or his belief that the Destinies, or Fates, had to do with them in the way suggested in l. 450.

458. *empery*] dominion. Compare *Henry V*, I. ii. 226: 'Ruling in large and ample empery.'

465. *Learning*] Which Mercury represented.

That he and Poverty should always kiss.
And to this day is every scholar poor,
Gross gold from them runs headlong to the boor.
Likewise the angry Sisters, thus deluded,
To 'venge themselves on Hermes, have concluded
That Midas' brood shall sit in Honour's chair,
To which the Muses' sons are only heir:
And fruitful wits, that inaspiring are,
Shall discontent run into regions far;
And few great lords in virtuous deeds shall joy,
But be surpris'd with every garish toy;
And still enrich the lofty servile clown,
Who with encroaching guile keeps learning down.
Then muse not Cupid's suit no better sped,
Seeing in their loves the Fates were injured.

The end of the first Sestiad.

477. *inaspiring*] most modern editors; *in aspiring* early editions; *high aspiring* conj. B.

After 484. *The end, etc.*] Added in 1598[2].

470. *kiss*] As a sign of close association. Compare Psalms lxxxv. 10: 'righteousness and peace have kissed each other'.

471–2. *And . . . to the boor*] Mr. P. Simpson cites *The Pilgrimage to Parnassus*, I. i. 63–4:

'Though I foreknew that gold runs to the boor
I'll be a scholar, though I live but poor.'

'Boor' = clown, unlearned person. For the sentiment compare *Ovid's Elegies*, I. xv. 33 *sqq.*, p. 178 below.

477. *inaspiring*] It seems unnecessary to adopt Bullen's conjecture. 'Inaspiring' means unambitious as to gold, or other material things, or 'Honour'.

478. *discontent*] The adjectival use, discontented; sc. because they are not honoured.

478. *run into regions far*] Marlowe is perhaps thinking of adventurers like Ralegh, or of his own journeyings (see *Life*, p. 34).

480. *surpris'd*] captivated, overcome. O.E.D. quotes T. Adams (1633): 'A fair skin surpriseth a fleshy heart.'

483. *sped*] succeeded.

THE SECOND SESTIAD

THE ARGUMENT OF THE SECOND SESTIAD

Hero of love takes deeper sense,
And doth her love more recompense.
Their first night's meeting, where sweet kisses
Are th' only crowns of both their blisses.
He swims t' Abydos, and returns;
Cold Neptune with his beauty burns,
Whose suit he shuns, and doth aspire
Hero's fair tower and his desire.

By this, sad Hero, with love unacquainted,
Viewing Leander's face, fell down and fainted.
He kiss'd her, and breath'd life into her lips,
Wherewith as one displeas'd, away she trips.
Yet as she went, full often look'd behind,
And many poor excuses did she find
To linger by the way, and once she stay'd,
And would have turn'd again, but was afraid,
In offering parley, to be counted light.
So on she goes, and in her idle flight,
Her painted fan of curled plumes let fall,
Thinking to train Leander therewithal.
He being a novice, knew not what she meant,
But stay'd, and after her a letter sent;
Which joyful Hero answer'd in such sort,
As he had hope to scale the beauteous fort

The Second Sestiad

The Argument . . . desire.] Added in 1598[2].

The Second Sestiad

The Argument. 1. *of love . . . sense*] feels love more deeply.

The Argument. 7. *aspire*] aspire to.

3. *breath'd . . . lips*] Bullen compares *Romeo and Juliet*, v. i. 8: 'And breath'd such life with kisses in my lips.'

9. *light*] wanton, immodest.

11. *painted fan, etc.*] See note to *Dido*, I. i. 34–5.

12. *train*] entice, allure ('the most frequent early sense', O.E.D.).

Wherein the liberal Graces lock'd their wealth,
And therefore to her tower he got by stealth.
Wide open stood the door, he need not climb,
And she herself before the pointed time
Had spread the board, with roses strowed the room,
And oft look'd out, and mus'd he did not come.
At last he came; O who can tell the greeting
These greedy lovers had at their first meeting?
He ask'd, she gave, and nothing was denied;
Both to each other quickly were affied.
Look how their hands, so were their hearts united,
And what he did she willingly requited.
(Sweet are the kisses, the embracements sweet,
When like desires and affections meet;
For from the earth to heaven is Cupid rais'd,
Where fancy is in equal balance pais'd.)
Yet she this rashness suddenly repented,
And turn'd aside, and to herself lamented;
As if her name and honour had been wrong'd
By being possess'd of him for whom she long'd;
Ay, and she wish'd, albeit not from her heart,
That he would leave her turret and depart.
The mirthful god of amorous pleasure smil'd
To see how he this captive nymph beguil'd;
For hitherto he did but fan the fire,
And kept it down that it might mount the higher.
Now wax'd she jealous, lest his love abated,
Fearing her own thoughts made her to be hated.
Therefore unto him hastily she goes,
And, like light Salmacis, her body throws

17. *lock'd*] *lock* 1629, 1637. 30. *and*] *and like* R. to B.

20. *pointed*] Aphetic form of appointed. Compare *The Taming of the Shrew*, III. i. 19: 'I'll not be tied to hours, nor pointed times.'

26. *affied*] affianced, betrothed.

32. *pais'd*] weighed; doublet form of pois'd. See O.E.D., art. Peise.

46. *light Salmacis*] The water-nymph who wooed Hermaphroditus. See Ovid, *Metamorph.*, IV. 285 *sqq.*, and the poem *Salmacis and Hermaphroditus* (1602), Shakesp. Soc., III (1847).

Upon his bosom, where with yielding eyes
She offers up herself a sacrifice,
To slake his anger, if he were displeas'd;
O what god would not therewith be appeas'd?
Like Æsop's cock, this jewel he enjoyed,
And as a brother with his sister toyed,
Supposing nothing else was to be done,
Now he her favour and good will had won.
But know you not that creatures wanting sense,
By nature have a mutual appetence,
And wanting organs to advance a step,
Mov'd by love's force, unto each other leap?
Much more in subjects having intellect
Some hidden influence breeds like effect.
Albeit Leander, rude in love, and raw,
Long dallying with Hero, nothing saw
That might delight him more, yet he suspected
Some amorous rites or other were neglected.

55. *you*] *ye* 1613. 58. *leap*] 1629, etc.; *lep* 1598, etc.

49. *slake*] reduce. Compare Chaucer, *Clerkes Tale*, 746: 'rancour for to slake'.

51. *Like Æsop's cock*] with a similar want of appreciation. The reference is probably to the fable 'Gallus et Gemma' included as No. XCVIII in *Centum Fabulae ex Antiquis . . . explicatae à Fabio Paulino . . .* 1587:

'In sordium cumulo indagans Gallus cibum
Pulcherrimam offendit ibi gemmam, eam abijcit
Quid haec mihi inquiens? Nam ego grano ordei
Gemmarum ubique quicquid est, mutem libens.'

Paulinus's Latin translation of *Hero and Leander* is in the same volume with these fables. Marlowe may, however, have taken his reference direct from Pettie, *A Petite Pallace* (1576), 'Alexius', ed. Gollancz, II, p. 148: 'I mean to continue as I am, and not to change for the worse, and with Glaucus to give golden harness for Diomedes his brazen, or a precious stone for a barleycorn with Æsop's cock.' Professor E. Bensly kindly draws my attention to Phaedrus, III. xii. 'Pullus ad Margaritam', and to Pantaleon Candidus in Vol. II of *Delitiae Poetarum Germanorum*, 1612, p. 163, 'Gallus unionem reperiens.' There appears to be no such fable by Aesop himself.

55. *creatures wanting sense*] inanimate things. In ll. 55–8 Marlowe is probably thinking of magnetic attraction, which he associates with the idea of love.

58. *leap*] N.B. that the original reads 'lep', which represents a possible, though perhaps not the standard, Elizabethan pronunciation of 'leap'.

61. *rude*] untaught, inexpert.

Therefore unto his body hers he clung,
She, fearing on the rushes to be flung,
Striv'd with redoubled strength; the more she strived,
The more a gentle pleasing heat revived,
Which taught him all that elder lovers know;
And now the same 'gan so to scorch and glow,
As in plain terms (yet cunningly) he crav'd it;
Love always makes those eloquent that have it.
She, with a kind of granting, put him by it,
And ever, as he thought himself most nigh it,
Like to the tree of Tantalus she fled,
And seeming lavish, sav'd her maidenhead.
Ne'er king more sought to keep his diadem,
Than Hero this inestimable gem:
Above our life we love a steadfast friend,
Yet when a token of great worth we send,
We often kiss it, often look thereon,
And stay the messenger that would be gone:
No marvel then, though Hero would not yield
So soon to part from that she dearly held:
Jewels being lost are found again, this never,
'Tis lost but once, and once lost, lost for ever.
Now had the Morn espied her lover's steeds;
Whereat she starts, puts on her purple weeds,

68. *pleasing*] *pleasant* 1600. 71. *he crav'd*] *he'd crave* R.; *he crave* D.[2] to B.

65. *clung*] With this transitive sense contrast l. 314 below. O.E.D. quotes Stanyhurst, *Æneis*: 'They cling the scalings to walls.'

71. *cunningly*] with skill or dexterity. The modern more exclusively pejorative sense, artfully or deceptively, is hardly present here.

73. *put him by it*] O.E.D., art. 'Put by', quotes no exactly parallel usage. Marlowe's phrase would be more 'normal' if he had written 'put him by' = put him off, or 'put it by' = averted what he proposed. Cf. I. 312 above.

78. *this inestimable gem*] Compare Pettie, *op. cit.*, ed. Gollancz, I, p. 22 ('Sinorix and Camma'): 'For what joy can a woman enjoy having lost her chastity, which ought to be the joy, jewel, and gem of all gentlewomen of my calling and countenance?'

85. *Jewels, etc.*] Compare Pettie, *A Petite Pallace* (1576), 'Minos and Pasiphae', ed. Gollancz, II, p. 106: 'Chastity is the only jewel which women ought to be chary of.'

And red for anger that he stayed so long,
All headlong throws herself the clouds among.
And now Leander fearing to be miss'd,
Embrac'd her suddenly, took leave, and kiss'd;
Long was he taking leave, and loth to go,
And kiss'd again, as lovers use to do.
Sad Hero wrung him by the hand, and wept,
Saying, 'Let your vows and promises be kept.'
Then standing at the door, she turn'd about,
As loth to see Leander going out.
And now the sun, that through th' horizon peeps,
As pitying these lovers, downward creeps;
So that in silence of the cloudy night,
Though it was morning, did he take his flight.
But what the secret trusty night conceal'd
Leander's amorous habit soon reveal'd:
With Cupid's myrtle was his bonnet crown'd,
About his arms the purple riband wound,
Wherewith she wreath'd her largely spreading hair;
Nor could the youth abstain, but he must wear
The sacred ring wherewith she was endow'd,
When first religious chastity she vow'd;
Which made his love through Sestos to be known,
And thence unto Abydos sooner blown
Than he could sail; for incorporeal Fame,
Whose weight consists in nothing but her name,
Is swifter than the wind, whose tardy plumes
Are reeking water and dull earthly fumes.
Home when he came, he seem'd not to be there,
But, like exiled heir thrust from his sphere,
Set in a foreign place; and straight from thence,

113. *incorporeal*] *incorporall* 1598², 1600.

100. *As . . . downward creeps*] Sc. in order that their love may be kept secret by darkness.

116. *reeking water . . . fumes*] i.e. the wind is a more gross, material thing than Fame. 'reeking' means fuming, vaporous.

118. *heir*] The original reads 'aire', one of the recognized sixteenth-century spellings of 'heir'.

Alcides like, by mighty violence,
He would have chas'd away the swelling main,
That him from her unjustly did detain.
Like as the sun in a diameter
Fires and inflames objects removed far,
And heateth kindly, shining lat'rally;
So beauty sweetly quickens when 'tis nigh,
But being separated and removed,
Burns where it cherish'd, murders where it loved.
Therefore even as an index to a book,
So to his mind was young Leander's look.
O none but gods have power their love to hide,
Affection by the count'nance is descried.
The light of hidden fire itself discovers,
And love that is conceal'd betrays poor lovers.
His secret flame apparently was seen,
Leander's father knew where he had been,
And for the same mildly rebuk'd his son,
Thinking to quench the sparkles new begun.
But love resisted once, grows passionate,
And nothing more than counsel lovers hate.
For as a hot proud horse highly disdains
To have his head controll'd, but breaks the reins,

126. *'tis*] *it's* 1609–1637. 128. *it cherish'd*] *it's cherisht* quotation in *England's Parnassus* (1600). 131. *but gods have power*] *haue power but Gods* 1613–1637.

120. *Alcides like*] with Herculean strength.

123. *in a diameter*] The distinction here introduced appears to be between the sun shining straight down from its highest altitude and shining sideways or obliquely. The sun is thought of as being farther away at the meridian than before or after it reaches that point, though more powerful in its heat-giving faculty.

129. *Therefore*] Leander's love was so much inflamed by separation that 'therefore' his sentiments were plain to all beholders.

135. *apparently*] clearly, openly. Compare *The Comedy of Errors*, IV. i. 79: 'If he should scorn me so apparently.'

141–5.] Miss Lazarus compares *Ovid's Elegies*, III. iv. 13–16, p. 229 below. Compare also *Venus and Adonis*, 263–4:

'The strong-neck'd steed, being tied unto a tree,
Breaketh his rein and to her straight goes he.'

Spits forth the ringled bit, and with his hooves
Checks the submissive ground: so he that loves,
The more he is restrain'd, the worse he fares;
What is it now but mad Leander dares?
'O Hero, Hero,' thus he cried full oft;
And then he got him to a rock aloft,
Where having spied her tower, long star'd he on't,
And pray'd the narrow toiling Hellespont
To part in twain, that he might come and go,
But still the rising billows answered 'No.'
With that he stripp'd him to the ivory skin,
And crying, 'Love, I come,' leapt lively in.
Whereat the sapphire-visag'd god grew proud,
And made his capering Triton sound aloud,
Imagining that Ganymede, displeas'd,
Had left the heavens; therefore on him he seiz'd.
Leander striv'd, the waves about him wound,
And pull'd him to the bottom, where the ground
Was strew'd with pearl, and in low coral groves
Sweet singing mermaids sported with their loves
On heaps of heavy gold, and took great pleasure

143. *ringled*] O.E.D. gives the meaning 'marked with rings'. A ringle is a metal ring. Marlowe would then refer to the markings or chasing on the bit. Cunningham suggests that the word is 'ring-led', meaning guided or moved by the ring on each side of the bit. But the word 'ringled' may mean simply supplied with ringles, the rings to which Cunningham refers.

144. *Checks*] stamps or paws. Compare *1 Tamb.*, v. ii. 271: 'Began to check the ground and rein themselves.'

146.] What is there now that Leander dares not do?

152. *But still, etc.*] Compare Ovid, *Heroides*, xviii. ('Leander Heroni') 35: 'Obstitit inceptis tumidum iuvenalibus aequor.'

153–4.] Compare Ovid, ibid., 57–8:

'Nec mora, deposito pariter cum veste timore
Iactabam liquido bracchia lenta mari.'

154. *And crying, etc.*] Compare Brathwaite, *Natures Embassie* (1621), ed. Ebsworth, p. 59: 'For now he cries, Hero I come to thee.'

154. *lively*] briskly, vigorously. Compare *Salmacis and Hermaphroditus*, ed. cit., p. 125: 'Leapt liuely from the land.'

156. *And made, etc.*] Neptune commands Triton, or one of the Tritons, to sound the *concha*, or shell-trumpet. This was usually done to soothe waves to quietness, but Marlowe seems to make it here a consequence of Neptune's joy or pride.

162.] L. Einstein compares Tasso's translation *ad loc.*:

'Le figlie di Nereo per l'onde salse
Scherzando coi Tritoni.'

To spurn in careless sort the shipwrack treasure.
For here the stately azure palace stood,
Where kingly Neptune and his train abode.
The lusty god embrac'd him, call'd him 'love,'
And swore he never should return to Jove.
But when he knew it was not Ganymède,
For under water he was almost dead,
He heav'd him up, and looking on his face
Beat down the bold waves with his triple mace,
Which mounted up, intending to have kiss'd him,
And fell in drops like tears because they miss'd him.
Leander being up, began to swim,
And looking back, saw Neptune follow him;
Whereat aghast, the poor soul 'gan to cry,
'O let me visit Hero ere I die.'
The god put Helle's bracelet on his arm,
And swore the sea should never do him harm.
He clapp'd his plump cheeks, with his tresses play'd,
And smiling wantonly, his love bewray'd.
He watch'd his arms, and as they open'd wide,
At every stroke, betwixt them would he slide,
And steal a kiss, and then run out and dance,
And as he turn'd, cast many a lustful glance,
And throw him gaudy toys to please his eye,
And dive into the water, and there pry
Upon his breast, his thighs, and every limb,

164. *shipwrack*] *shipwrackt* 1629 and C. 181. *clapp'd*] *claps* 1629, 1637. 187. *throw*] D. to B.; *threw* 1598–1637, R., T.

164. *sort*] manner, way.

164. *shipwrack*] Rare as adjective; but it is unnecessary to emend to 'shipwrackt'. O.E.D. quotes Florio, *Montaigne*: 'Like a shipwracke ship-boy.'

179. *Helle's bracelet*] Helle, daughter of Athamas and Nephele, was being carried through the air into safety by her mother when she fell into the sea, afterwards called Hellespontus. Professor Bensly refers me to Pseudo-Eratosthenes (*Mythographi Graeci*, III. i. p. 23) for the legend that she was saved by Neptune and bore him a son.

187. *throw*] The emendation seems to be justified by the grammar; 'threw' might arise because of the proximity of 'turn'd' and of the ambiguous 'cast' in l. 186.

187. *gaudy*] gay or bright. See note to I. 113 above.

And up again, and close beside him swim,
And talk of love. Leander made reply,
'You are deceiv'd, I am no woman, I.'
Thereat smil'd Neptune, and then told a tale,
How that a shepherd sitting in a vale
Played with a boy so lovely fair and kind,
As for his love both earth and heaven pin'd;
That of the cooling river durst not drink,
Lest water-nymphs should pull him from the brink.
And when he sported in the fragrant lawns,
Goat-footed Satyrs and upstarting Fauns
Would steal him thence. Ere half this tale was done,
'Aye me,' Leander cried, 'th' enamoured sun,
That now should shine on Thetis' glassy bower,
Descends upon my radiant Hero's tower:
O that these tardy arms of mine were wings!'
And as he spake, upon the waves he springs.
Neptune was angry that he gave no ear,
And in his heart revenging malice bare:
He flung at him his mace, but as it went,
He call'd it in, for love made him repent.
The mace returning back his own hand hit,
As meaning to be 'veng'd for darting it.
When this fresh bleeding wound Leander viewed,
His colour went and came, as if he rued

191. *talk*] *talkt* 1600. 195. *lovely fair*] 1629, 1637 R. to B.; *fair* 1598–1622. 200. *upstarting*] 1609–1637, R.; *up-staring* 1598–1606 and other editors. 201. *this*] *his* 1629, 1637, R.

195–6. *a boy so lovely fair, etc.*] See footnote; and also note to I. 45 above. Compare *Salmacis and Hermaphroditus*, ed. cit., p. 118:

'So lovely faire, and such a well shap't boy,
As ne're before his owne all-seeing eye
Saw from his bright seate in the starry skye.'

203. *should shine, etc.*] The sun's affection is being diverted from Thetis, whose 'glassy bower' is an image for the sea. Compare *2 Tamb.*, I. vi. 41–2: 'The sun . . . Shall hide his head in Thetis' watery lap'; *Dido*, IV. iii. 11: 'Neptune's glassy fields'; and Chapman, *Hymnus in Noctem*, 1594 (ed. 1875, p. 8): 'Hence Phoebus to thy glassy strumpet's bed.'

205. *O that, etc.*] Miss Lazarus, *op. cit.*, compares Ovid, *Heroides*, xviii. 49: 'nunc daret audaces utinam mihi Daedalus alas'.

212. *darting*] throwing as a dart.

The grief which Neptune felt. In gentle breasts
Relenting thoughts, remorse and pity rests.
And who have hard hearts, and obdurate minds,
But vicious, hare-brain'd, and illit'rate hinds?
The god seeing him with pity to be moved,
Thereon concluded that he was beloved.
(Love is too full of faith, too credulous,
With folly and false hope deluding us.)
Wherefore, Leander's fancy to surprise,
To the rich Ocean for gifts he flies:
'Tis wisdom to give much, a gift prevails,
When deep persuading Oratory fails.
By this Leander being near the land,
Cast down his weary feet, and felt the sand.
Breathless albeit he were, he rested not
Till to the solitary tower he got;
And knock'd, and call'd; at which celestial noise
The longing heart of Hero much more joys
Than nymphs and shepherds when the timbrel rings,
Or crooked dolphin when the sailor sings;
She stayed not for her robes, but straight arose,
And drunk with gladness, to the door she goes;
Where seeing a naked man, she screech'd for fear,
Such sights as this to tender maids are rare,
And ran into the dark herself to hide;
Rich jewels in the dark are soonest spied.
Unto her was he led, or rather drawn,
By those white limbs which sparkled through the lawn.
The nearer that he came, the more she fled,

217. *obdurate*] Accent on second syllable.

218. *illit'rate hinds*] Compare Milton's 'unletter'd hinds', *Comus*, 174.

220. *he*] Sc. Neptune.

223. *fancy to surprise*] See notes to I. 402 and 480 above.

225. *'Tis wisdom, etc.*] Miss Lazarus compares *Ovid's Elegies*, I. viii. 61–2, p. 161 below.

234. *Or, etc.*] The reference is to Arion, the poet and musician, saved from drowning by one of the dolphins who had been charmed by his playing on the cithara. See Ovid, *Fasti*, II. 79 *sqq.* and compare *Dido*, v. i. 248–50.

242. *lawn*] her vestment of lawn.

And seeking refuge, slipt into her bed.
Whereon Leander sitting, thus began,
Through numbing cold all feeble, faint and wan:
'If not for love, yet, love, for pity sake,
Me in thy bed and maiden bosom take;
At least vouchsafe these arms some little room,
Who hoping to embrace thee, cheerly swum.
This head was beat with many a churlish billow,
And therefore let it rest upon thy pillow.'
Herewith affrighted Hero shrunk away,
And in her lukewarm place Leander lay,
Whose lively heat, like fire from heaven fet,
Would animate gross clay, and higher set
The drooping thoughts of base declining souls,
Than dreary Mars carousing nectar bowls.
His hands he cast upon her like a snare,
She overcome with shame and sallow fear,
Like chaste Diana when Actæon spied her,
Being suddenly betrayed, div'd down to hide her.
And as her silver body downward went,
With both her hands she made the bed a tent,
And in her own mind thought herself secure,
O'ercast with dim and darksome coverture.

246. *Through*] *Though* 1598², 1600. 260. *sallow*] *shallow* 1629, 1637.

250. *cheerly*] cheerfully, gladly. *swum*] 1598¹ reads 'swome'.

254–8. *lukewarm place, etc.*] Bush quotes Marston, *Pygmalion*, ed. cit., p. 260:

'When that he found that warmth and wished heat
Which might a saint and coldest spirit move.'

255. *fet*] fetched; the verbs to fet and to fetch are distinct in Old Eng., as fetian and feccan, which is perhaps an altered form of fetian. Compare *Lucan*, 94, below: 'far-fet story'; and *Dido*, III. iii. 64: 'far-fet o' the sea'.

257. *base declining*] Base is perhaps used adverbially here; or both words may be adjectives.

258. *dreary*] bloody, gory. Compare *The Faerie Queene*, I. vi. 45: 'their dreary wounds, and bloody gore'. The meaning intended here is 'higher than the thoughts of Mars as he carouses, etc.'.

260–2. *She overcome . . . div'd down*] Compare T. Edwards, *Cephalus and Procris*, ed. cit. p. 26:

'But she orecome with melancholy feare,
Diu'd down . . .'

266. *darksome*] Professor Tucker Brooke remarks on Marlowe's fondness for this word in note to *Dido*, v. i. 295.

And now she lets him whisper in her ear,
Flatter, entreat, promise, protest, and swear,
Yet ever as he greedily assay'd
To touch those dainties, she the harpy play'd,
And every limb did as a soldier stout
Defend the fort, and keep the foeman out.
For though the rising ivory mount he scal'd,
Which is with azure circling lines empal'd,
Much like a globe (a globe may I term this,
By which Love sails to regions full of bliss),
Yet there with Sisyphus he toil'd in vain,
Till gentle parley did the truce obtain.
Wherein Leander on her quivering breast,
Breathless spoke something, and sigh'd out the rest;
Which so prevail'd, as he with small ado
Enclos'd her in his arms, and kiss'd her too;
And every kiss to her was as a charm,
And to Leander as a fresh alarm;
So that the truce was broke, and she alas,
Poor silly maiden, at his mercy was.
Love is not full of pity, as men say,
But deaf and cruel where he means to prey.

272. *foeman*] *foe-men* 1609–1637. 279–300.] These lines are given in the sequence adopted by T. In the early editions l. 291 follows l. 278, and ll. 279–90 follow l. 300. Modern editors before T., beginning with Singer, in *Select English Poets*, 1821, adopted the order 278, 289–300, 279–88. 280. *something*] *some things* 1598², 1600. 287. *pity*] *mercy* variant recorded by T. without reference.

274. *empal'd*] surrounded, as with a palisade. Compare Drayton, *Polyolbion*, II. 24: 'Portland . . . Her rugged front empal'd . . . with rocks.'

275. *globe*] The veins or 'lines' make the poet think of the lines on a globe-map; in the parenthesis the comparison is justified by the suggestion that Leander uses the globe, or body, as a mariner might, for guidance in sailing to new regions. The idea of the globe also perhaps calls up that of Sisyphus' rolling block of marble.

277. *with Sisyphus, etc.*] Compare Edwards, *Cephalus and Procris*, ed. cit., p. 18: 'Like to the toiling Sisyphus in vaine.'

284. *alarm.*] In the sense of a call to arms, or to action.

287–8. *Love is not, etc.*] Compare Edwards, *op. cit.*, p. 14:

'For loue is pittilesse, rude, and impartiall,
When he intends to laugh at others fall.'

Even as a bird, which in our hands we wring,
Forth plungeth, and oft flutters with her wing,
She trembling strove; this strife of hers (like that
Which made the world) another world begat
Of unknown joy. Treason was in her thought,
And cunningly to yield herself she sought.
Seeming not won, yet won she was at length,
In such wars women use but half their strength.
Leander now, like Theban Hercules,
Enter'd the orchard of th' Hesperides;
Whose fruit none rightly can describe but he
That pulls or shakes it from the golden tree.
And now she wish'd this night were never done,
And sigh'd to think upon th' approaching sun;
For much it griev'd her that the bright daylight
Should know the pleasure of this blessed night,
And them like Mars and Erycine display
Both in each other's arms chain'd as they lay.
Again she knew not how to frame her look,
Or speak to him who in a moment took
That which so long, so charily she kept,
And fain by stealth away she would have crept,
And to some corner secretly have gone,
Leaving Leander in the bed alone.
But as her naked feet were whipping out,

304. *this*] *the* 1600. 305. *them*] conj. Broughton, D. to T.; *then* 1598–1637, R. *display*] S. to T.; *displayd* 1598–1637. 306. *lay*] editors; *layd* 1598 *sqq*.

289. *wring*] hold forcefully, strain.

291–2. *strife . . . world*)] Aristotle, *Metaphysics*, III. iv. refers to Empedocles' doctrine, according to which strife is not only a destructive principle but the origin of everything, except the One.

294–6. *And cunningly, etc.*] Compare *Ovid's Elegies*, I. v. 15–16, p. 152 below:

'And striving thus as one that would be cast,
Betray'd herself, and yielded at the last.'

Bush compares also Warner, *Albion's England*, ed. Chalmers, *English Poets*, IV. 565: 'And fighteth as she would be foyl'd.'

305. *Erycine*] Erycina was a name for Venus, with reference to her temple on Mount Eryx in Sicily.

313. *But as, etc.*] Compare *Ovid's Elegies*, III. vi. 82, p. 239 below: 'In skipping out her naked feet much grac'd her.'

He on the sudden cling'd her so about,
That mermaid-like unto the floor she slid,
One half appear'd, the other half was hid.
Thus near the bed she blushing stood upright,
And from her countenance behold ye might
A kind of twilight break, which through the hair,
As from an orient cloud, glimps'd here and there;
And round about the chamber this false morn
Brought forth the day before the day was born.
So Hero's ruddy cheek Hero betray'd,
And her all naked to his sight display'd;
Whence his admiring eyes more pleasure took
Than Dis, on heaps of gold fixing his look.
By this, Apollo's golden harp began
To sound forth music to the Ocean,
Which watchful Hesperus no sooner heard,
But he the day bright-bearing car prepar'd,

316. *One*] *And* 1598², 1600. 319. *hair*] 1629, 1637; *heare* 1598–1622, T.; *air* S. to B. 320. *glimps'd*] S. to B.; *glymse* 1598–1622; *glimse* 1629, 1637; *gleams* conj. T. 330. *day bright-bearing*] *Day's bright-bearing* conj. Broughton; *bright Day-bearing* D. to B.

314. *cling'd*] See note to II. 65 above; and compare *Ovid's Elegies*, I. v. 24, p. 152 below.

319. *hair*] 'Heare' is a recorded form; and 'hair' suits better than 'air' the image of the 'orient cloud' (see note to I. 73 above). Dyce, however, suggests that if 'hair' were intended it would be preceded by 'her' not 'the'; and compares III. 175–6.

320. *glimps'd*] came into view; dawned. Compare P. Fletcher, *The Purple Island*, XII. xlvi. (1633): 'Then glimpst the hopefull morrow'. This reading (see footnotes) has been adopted as, on the whole, the most likely. The original 'glymse' may be for 'glymsde'. But it is possible also that Marlowe wrote 'glyms' or 'glims', a less common word, meaning 'shines' or 'gleams'. O.E.D. quotes Caxton, *Reynard*, 'eyen . . . glymmed as a fyre'. If Marlowe wrote 'glyms', the final 'e' may have been added by the printer, by analogy with 'glimpse' or its other forms, such as 'glymse'.

324. *And her, etc.*] Bush compares *Ovid's Elegies*, I. v. 17, p. 152 below.

326. *Dis*] The god Hades, in his character of Pluto, the giver of wealth.

329–34. *Hesperus, etc.*] Compare Ovid, *Heroides*, XVIII. ('Leander Heroni'), 111–12:

'Iamque fugatura Tithoni coniuge noctem
Praevius Aurorae Lucifer ortus erat.'

330. *bright-bearing*] brightly-bearing. See emendations quoted in footnotes. A simpler change would be to transfer the hyphen and read 'day-bright bearing', i.e. bearing the brightness of day. But emendation does not seem to be urgently required.

And ran before, as harbinger of light,
And with his flaring beams mocked ugly Night,
Till she, o'ercome with anguish, shame, and rage,
Dang'd down to hell her loathsome carriage.

Desunt nonnulla.

334. *Dang'd*] *Hurld* 1598², 1600. *Desunt nonnulla*] 1598¹; *The end of the Second Sestyad* 1598²–1637.

332. *And with, etc.*] Compare Hannay, *Philomela* (1622), 601–2:

'As Titan makes the ugly night
With forcing flames to fly.'

334. *Dang'd*] A double preterite, from 'ding', to knock or throw. Dang, dinged, and dong, etc., are also found. Compare Marston, *Pygmalion*, V. 156 (1598): 'Prometheus . . . Is ding'd to hell.'

334. *loathsome carriage.*] Compare *Ovid's Elegies*, I. xiii. 38 (p. 174 below): 'And early mountest thy hateful carriage' ('invisas rotas').

TO MY BEST ESTEEMED AND WORTHILY HONOURED LADY, THE LADY WALSINGHAM,

ONE OF THE LADIES OF HER MAJESTY'S BED-CHAMBER

I present your Ladyship with the last affections of the first two lovers that ever Muse shrined in the Temple of Memory; being drawn by strange instigation to employ some of my serious time in so trifling a subject, which yet made the first Author, divine Musæus, eternal. And were it not that we must subject our accounts of these common received conceits to servile custom, it goes much against my hand to sign that for a trifling subject, on which more worthiness of soul hath been showed, and weight of divine wit than can vouchsafe residence in the leaden gravity of any money-monger in whose profession all serious subjects are concluded. But he that shuns trifles must shun the world; out of whose reverend

Heading. *Lady Walsingham*] The wife of Sir Thomas W. See note to Heading, p. 25 above.

3. *strange instigation*] Chapman seems to have been impressed with the mysteries of inspiration. See III. 183 below. 'Strange' here, however, may possibly mean outside, alien; referring to a request made by some other person.

5–7. *were it not . . . custom*] if it were not necessary to follow custom in our estimates of these popular and accepted notions; 'common' approaches the status of an adverb. Compare *1 Henry IV*, III. ii. 41: 'So common hackneyed in the eyes of men.'

7–8. *sign . . . for*] designate as. O.E.D. quotes no exact parallel, and no usage with 'for'.

9. *showed*] *shew'd* 1598. The preposition 'on' suggests that Chapman may have written 'showr'd'. But emendation is not necessary.

10–11. *money-monger . . . concluded*] seeker after profit who professes to comprise or include (obsolete sense of 'conclude') all serious subjects in his range.

12. *shun the world*] Here and in what follows Chapman is hitting at hypocritical Puritans. These shunners of trifles or frivolities pile up a reputation for solid virtue (substance) and austerity, but Chapman will soon reveal the true quality of this behaviour by showing that it is accompanied by inanity and worldly passion. He refers probably to his comedy *An Humourous Day's Mirth*, which was performed before March 10, 1598. See Introduction to this play in *Comedies*, ed. Parrott, p. 685. The Puritan wife, Florilla, is shown to be susceptible, after all, to carnal attractions.

heaps of substance and austerity I can, and will ere long, single or tumble out as brainless and passionate fooleries as ever panted in the bosom of the most ridiculous lover. Accept it therefore, good Madam, though as a trifle, yet as a serious argument of my affection; for to be thought thankful for all free and honourable favours is a great sum of that riches my whole thrift intendeth.

Such uncourtly and silly dispositions as mine, whose contentment hath other objects than profit or glory, are as glad, simply for the naked merit of virtue, to honour such as advance her, as others that are hired to commend with deepliest politic bounty.

It hath therefore adjoined much contentment to my desire of your true honour to hear men of desert in Court add to mine own knowledge of your noble disposition how gladly you do your best to prefer their desires; and have as absolute respect to their mere good parts as if they came perfumed and charmed with golden incitements. And this most sweet inclination, that flows from the truth and eternity of nobless, assure your Ladyship, doth more suit your other ornaments, and makes more to the advancement of your name and happiness of your proceedings than if (like others) you displayed ensigns of state and sourness in your forehead, made smooth with nothing but sensuality and presents.

This poor dedication (in figure of the other unity betwixt Sir Thomas and yourself) hath rejoined you with him, my honoured best friend, whose continuance of ancient kindness to my still-obscured estate, though it cannot increase my

16. *therefore*] Chapman implies the converse to what he has just written, viz. that those who do not profess to shun the world may nevertheless have their serious side.

18–19. *a great sum . . . intendeth*] a large part of the riches at which I am constantly aiming throughthrift.

20. *silly*] homely, unsophisticated. Compare G. Herbert, *A Priest to the Temple*, xxi.: 'Socrates . . . found Philosophy in silly Tradesmen.'

23–24. *hired . . . bounty*] 'With' belongs to 'hired', not to 'commend'; hired with liberal gifts offered for very deep reasons of policy.

28. *prefer*] promote.

33. *happiness*] success.

38. *rejoined*] joined again, in another way.

love to him, which hath ever been entirely circular, yet shall it encourage my deserts to their utmost requital, and make my hearty gratitude speak; to which the unhappiness of my life hath hitherto been uncomfortable and painful dumbness.

By your Ladyships vowed in most wished service:

GEORGE CHAPMAN.

41. *circular*] complete, as a circle is. Compare Chapman, *Homer's Hymn to Hermes*, 83, 'a grudge too circular'.

42. *encourage . . . requital*] encourage me to requite to the utmost the favours which he has extended to me. Chapman obscures the sense in the interests of compression. The patron has shown favours in view of what he considers Chapman's deserts. Chapman makes 'my deserts' an equivalent for 'any meritorious qualities of mine'.

44. *hath . . . been*] has amounted to, or been the cause of.

*

THE THIRD SESTIAD

THE ARGUMENT OF THE THIRD SESTIAD

Leander to the envious light
Resigns his night-sports with the night,
And swims the Hellespont again;
Thesme, the deity sovereign
Of customs and religious rites,
Appears, improving his delights
Since nuptial honours he neglected;
Which straight he vows shall be effected.
Fair Hero, left devirginate,
Weighs, and with fury wails her state: 10
But with her love and woman's wit
She argues, and approveth it.

NEW light gives new directions, fortunes new,
To fashion our endeavours that ensue;
More harsh (at least more hard) more grave and high
Our subject runs, and our stern Muse must fly;
Love's edge is taken off, and that light flame,
Those thoughts, joys, longings, that before became

The Third Sestiad

(*Argument*) 6. *improving*] 1598–1637; *reproving* D. to T.

Argument. 4. *Thesme*] Probably Chapman's own coinage from θεσμός, a law.

Argument. 6. *improving*] censuring, blaming. Emendation is unnecessary as improve is here from the Latin 'improbare', to disapprove, condemn.

1–2. *New light . . . ensue*] The third sestiad opens with the dawning of a new day, which gives new directions to the story and introduces 'fortunes new', shaping or dictating the poet's endeavours.

3. *hard*] In the sense of stern, arduous; referring to the experiences of the lovers as described in these later sections of the poem.

high] solemn.

4. *stern . . . fly*] The emphasis is on 'stern'; this Muse replaces the lighter one that has flown hitherto.

6. *became*] suited.

High unexperienc'd blood, and maids' sharp plights,
Must now grow staid, and censure the delights,
That being enjoyed ask judgement; now we praise,
As having parted: evenings crown the days.
  And now, ye wanton Loves, and young Desires,
Pied Vanity, the mint of strange attires,
Ye lisping Flatteries, and obsequious Glances,
Relentful Musics, and attractive Dances,
And you detested Charms, constraining love,
Shun love's stol'n sports by that these lovers prove.
  By this, the sovereign of heaven's golden fires,
And young Leander, lord of his desires,
Together from their lovers' arms arose:
Leander into Hellespontus throws
His Hero-handled body, whose delight
Made him disdain each other epithite.
And as amidst th' enamour'd waves he swims,
The god of gold of purpose gilt his limbs,
That, this word gilt including double sense,

He calls Phoebus the God of Gold since the virtue of his beams creates it.

7 *High*] lively, as in the phrase 'high spirits'.

sharp plights] eager or keen conditions, states. The plural is used because of the general or gnomic sense of Chapman's words. 'Sharp' in a similar sense occurs in Sandys, *Europae Speculum* (1605): 'Time-servers, who follow Christ upon a sharp devotion.'

9. *being . . . judgement*] having been enjoyed call for or incur judgement.

9–10. *now . . . parted*] The construction is carried on: which we now praise (= appraise) as things of past experience, things that have parted or gone away. Professor Case quotes *Twelfth Night*, I. v. 270: 'Were you sent hither to praise me?'

10. *evenings, etc.*] The evenings of reflection follow the days of enjoyment. Perhaps proverbial. Compare Daniel, 'Funeral Poem' (Earl of Devonshire): 'For 'tis the ev'ning crowns the day.'

12. *mint*] place of fabrication. Compare *Love's Labour Lost*, I. i. 166: 'That hath a mint of phrases in his brain.'

13. *lisping*] smooth-tongued, artfully ingratiating Compare Chaucer, *Prologue to C. T.*, 264–5:

'Somewhat he lipsed, for his wantownesse
To make his englissh sweete upon his tonge.'

14. *Relentful*] having a melting, enervating effect; Milton's 'soft Lydian airs' would be 'relentful' in this sense.

16. *Shun . . . prove*] Shun is imperative; 'by . . . prove' means 'taking into account what these lovers go through', what they 'prove' in the sense of experience.

22. *epithite*] A recognized sixteenth-century spelling.

The double guilt of his incontinence
Might be express'd, that had no stay t' employ
The treasure which the love-god let him joy
In his dear Hero, with such sacred thrift
As had beseem'd so sanctified a gift;
But, like a greedy vulgar prodigal,
Would on the stock dispend, and rudely fall,
Before his time, to that unblessed blessing,
Which for lust's plague doth perish with possessing.
Joy graven in sense, like snow in water wastes;
Without preserve of virtue nothing lasts.
What man is he that with a wealthy eye
Enjoys a beauty richer than the sky,
Through whose white skin, softer than soundest sleep,
With damask eyes the ruby blood doth peep,
And runs in branches through her azure veins,
Whose mixture and first fire his love attains;
Whose both hands limit both love's deities,
And sweeten human thoughts like Paradise;

26. *double guilt*] Chapman, apparently, does not mean that the incontinence represented a double sin, but that Leander was (1) guilty of it and (2) gilt or tinged with it.

27. *that . . . stay*] who did not wait; 'that' referring to 'his' in l. 26; 'stay' in the sense of delay, postponement. O.E.D. quotes no instances of this usage with 'have'; 'to make stay' is recorded, and it is just possible that Chapman wrote 'made', not 'had'.

28. *joy*] enjoy. Cp. l. 49 below. O.E.D. quotes *Paradise Lost*, IX. 1166: 'Who might have liv'd and joy'd immortal bliss.'

31. *vulgar*] ordinary, common.

32. *on . . . dispend*] lay out on his capital. 'Dispend', however, was usually a transitive verb; O.E.D. quotes no parallel to this intransitive usage.

32–3. *fall . . . to*] begin upon. For the transitive usage O.E.D. quotes Dampier, *Voyage*, 1699: 'they fall to their meat',

34. *for lust's plague*] as the punishment or affliction of lust.

35. *graven in sense*] rooted in mere sensual experience.

like snow, etc.] Cunningham compares Burns, *Tam o' Shanter*, 61–2:

'Or like the snow falls in the river
A moment white, then melts for ever.'

36. *Without preserve of*] Not 'without the preservation of' but 'unless preserved by', without virtue as a preserving agent. O.E.D. quotes Fellthan, *Resolves*, II. xliii.: 'Plainness and freedom are the preserves of amity.'

40. *damask eyes*] eyes the colour of the damask rose.

42. *mixture and first fire*] her nature in its complexity and her simple essence.

43. *limit*] hold within their limits, and so represent the charms of.

both love's deities] Venus and Cupid. Compare IV. 6–7 below.

Whose disposition silken is and kind,
Directed with an earth-exempted mind;
Who thinks not heaven with such a love is given?
And who like earth would spend that dower of heaven,
With rank desire to joy it all at first?
What simply kills our hunger, quencheth thirst,
Clothes but our nakedness, and makes us live,
Praise doth not any of her favours give:
But what doth plentifully minister
Beauteous apparel and delicious cheer,
So order'd that it still excites desire,
And still gives pleasure freeness to aspire,
The palm of Bounty ever moist preserving;
To Love's sweet life this is the courtly carving.
Thus Time and all-states-ordering Ceremony
Had banish'd all offence: Time's golden thigh
Upholds the flowery body of the earth
In sacred harmony, and every birth
Of men and actions makes legitimate,
Being used aright; the use of time is fate.
Yet did the gentle flood transfer once more
This prize of love home to his father's shore;
Where he unlades himself of that false wealth

63. *and actions*] *audacious* England's Parnassus 1600.

48. *like earth*] as if it were of earth.

49. *rank*] crude.

50. *What simply kills*] that which satisfies or removes after a simple or crude fashion. 'What' is dative, after 'give' in l. 52.

51. *makes us live*] gives us the mere means of maintaining life.

53–8. *what . . . carving*] actions giving adornment, refinement and order, thus constantly ('still') giving an edge to desire, ever allowing pleasure scope for new experience, and keeping love's bounty fresh and green, show the right courtesy to 'Love's sweet life'. For 'carve' in this sense Professor Case refers to Hart's notes to *Merry Wives*, I. iii. 49, and *Love's Labour's Lost*, V. ii. 323 (*Arden Shakespeare*).

59. *Thus*] Sc. if Leander had acted on this principle.

Time] Because there is a right season for all things, as Chapman proceeds to show; and Time must be 'used aright' (l. 64) in this sense.

64. *the use of time is fate*] the right use of time enables us to control our destiny.

66. *prize of love*] Leander has been taken by love as a ship may be captured at sea.

67. *unlades himself*] The metaphor of the ship is continued; Leander unlades himself by pouring out his account to his sister (l. 69).

That makes few rich, treasures compos'd by stealth;
And to his sister, kind Hermione,
(Who on the shore kneel'd, praying to the sea
For his return) he all love's goods did show,
In Hero seiz'd for him, in him for Hero.
His most kind sister all his secrets knew,
And to her singing like a shower he flew,
Sprinkling the earth, that to their tombs took in
Streams dead for love, to leave his ivory skin,
Which yet a snowy foam did leave above,
As soul to the dead water that did love;
And from thence did the first white roses spring
(For love is sweet and fair in every thing)
And all the sweeten'd shore, as he did go,
Was crown'd with od'rous roses, white as snow.
Love-blest Leander was with love so filled,
That love to all that touch'd him he instilled,
And as the colours of all things we see
To our sight's powers communicated be,
So to all objects that in compass came
Of any sense he had, his senses' flame
Flowed from his parts with force so virtual,
It fir'd with sense things mere insensual.
Now, with warm baths and odours comforted,
When he lay down he kindly kiss'd his bed,
As consecrating it to Hero's right,
And vowed thereafter that whatever sight

68. *compos'd*] brought together, gathered. O.E.D. quotes no exactly similar usage, but sense I. 1 given there is relevant: 'to make by putting together parts or elements'.

72. *seiz'd*] settled, established. O.E.D. quotes Alex. Hume (1594): 'The . . . corruption that naturally is seized in the hearts of men'. The sense of 'seiz'd' is near to the legal sense, 'taken possession of'.

76. *dead for love, to leave*] their love made them die when they had to leave.

89. *virtual*] effective, telling.

90. *mere*] Sometimes, as here, used as an adverb. O.E.D. quotes Wither, *Motto, Nec Curo*:

'I hate to have a thought o're-serious spent
In things mere trivial, or indifferent.'

insensual] wanting in sense or power of feeling; compare II. 55 *sqq.* above.

93. *to Hero's right.*] as a thing to which she had a right, or with which she had a right to be associated.

Put him in mind of Hero, or her bliss,
Should be her altar to prefer a kiss.
Then laid he forth his late-enriched arms,
In whose white circle Love writ all his charms,
And made his characters sweet Hero's limbs,
When on his breast's warm sea she sidling swims:
And as those arms, held up in circle, met,
He said: 'See, sister, Hero's carcanet,
Which she had rather wear about her neck,
Than all the jewels that do Juno deck.'
But, as he shook with passionate desire
To put in flame his other secret fire,
A music so divine did pierce his ear,
As never yet his ravish'd sense did hear:
When suddenly a light of twenty hues
Brake through the roof, and like the rainbow views
Amaz'd Leander; in whose beams came down
The goddess Ceremony, with a crown
Of all the stars, and heaven with her descended,
Her flaming hair to her bright feet extended,
By which hung all the bench of deities;
And in a chain, compact of ears and eyes,

96. *to prefer*] 'On which' is omitted. On which to proffer or present; compare Crashaw, *Music's Duel*, 78: 'Prefer soft anthems to the ears of men.'

98. *In whose . . . charms*] The metaphor is that of a magic circle wherein Love, the wizard, writes his spells.

99. *his characters*] Love traces Hero's limbs instead of using letters.

106. *put in flame*] kindle into flame.

his other . . . fire] As opposed to 'his senses' flame', l. 88, which is the lively heat diffused through all his senses; the 'other secret fire' is the fire of his love.

109. *twenty*] See note to l. 243 below.

110–11. *and like . . . Leander*] It is uncertain whether 'views' is a verb, predicate of 'light', in which case there is a change of tense, due to the necessity of rhyming, or whether 'rainbow views' is a compound noun, meaning views of rainbows. The second of these alternatives, making 'Amaz'd' the predicate of 'light', seems preferable.

113. *heaven*] Either abstract or in the sense of all (or a large company) of the gods.

115. *bench of deities*] the gods assembled for judgement.

116. *compact*] composed, made up. Compare *A Midsummer Night's Dream*, v. i. 8: 'of imagination all compact'.

ears and eyes] These are perhaps to watch for any violation of religious ceremony; or, as Miss E. Holmes suggests, they may represent religion in its sensuous aspects.

She led Religion; all her body was
Clear and transparent as the purest glass,
For she was all presented to the sense;
Devotion, Order, State, and Reverence
Her shadows were; Society, Memory;
All which her sight made live, her absence die.
A rich disparent pentacle she wears,
Drawn full of circles and strange characters;
Her face was changeable to every eye;
One way look'd ill, another graciously;
Which while men viewed, they cheerful were and holy,
But looking off, vicious and melancholy;
The snaky paths to each observed law
Did Policy in her broad bosom draw:
One hand a mathematic crystal sways,
Which gathering in one line a thousand rays
From her bright eyes, Confusion burns to death,
And all estates of men distinguisheth.
By it Morality and Comeliness
Themselves in all their sightly figures dress.
Her other hand a laurel rod applies,
To beat back Barbarism and Avarice,

119. *she was all*] *as she was* variant noted by D.

118–19. *Clear . . . sense*] Ceremony is essentially concrete, making its appeal to the senses; and all its elements thus have a clear significance.

123. *disparent pentacle*] A five-pointed star-like ornament or charm, of various appearance. For 'disparent' in a cognate sense, diverse, O.E.D. quotes Chapman, *Comment. to Iliad*, II. 355: 'nature, being often . . . so disparent in her creatures.' The pentacle, which is properly of the same shape as a pentagram, was used as a magical symbol.

125. *eye*] point of view. Her appearance had various aspects.

126. *One . . . ill*] in one direction she would seem to look with disfavour.

127. *Which*] Relative to 'another' (way), her face in its gracious aspect.

129–30.] Policy may mean Government in the abstract, or Prudence; Policy depicts, either in her own bosom or in that of Ceremony, the difficult, tortuous paths which must be followed if each law of Ceremony is to be fully observed.

131. *mathematic*] This may mean either prismatic or pertaining to astrology, 'mathematical' having been used in this sense.

133. *Confusion*] Object of 'burns'.

136. *sightly figures*] pleasing appearances.

That followed, eating earth and excrement
And human limbs; and would make proud ascent
To seats of gods, were Ceremony slain;
The Hours and Graces bore her glorious train;
And all the sweets of our society
Were spher'd and treasur'd in her bounteous eye.
Thus she appeared, and sharply did reprove
Leander's bluntness in his violent love;
Told him how poor was substance without rites,
Like bills unsign'd, desires without delights;
Like meats unseason'd; like rank corn that grows
On cottages, that none or reaps or sows;
Not being with civil forms confirm'd and bounded,
For human dignities and comforts founded,
But loose and secret, all their glories hide;
Fear fills the chamber, Darkness decks the bride.
She vanished, leaving pierc'd Leander's heart
With sense of his unceremonious part,
In which, with plain neglect of nuptial rites,
He close and flatly fell to his delights:
And instantly he vowed to celebrate
All rites pertaining to his married state.
So up he gets, and to his father goes,

142. *Hours*] Horae; the divinities ordering the changes of seasons. Compare *Comus*, 986: 'The Graces and the rosy bosom'd Hours.'

143. *society*] social life or intercourse.

147. *poor*] The comparisons that follow represent the nuances in Chapman's employment of this word: profitless (unsigned bills of exchange), empty (desires unfulfilled), insipid (meats unseasoned), useless (corn on the house-tops).

substance] material possession (or ? enjoyment).

151–4. *Not being . . . bride*] The plural subject of 'hide' (l. 153) has to be gathered from what has gone before and refers especially to the word 'substance' (l. 147). It may be represented by such a phrase as 'material enjoyments'. These, not being ratified and limited by civil forms (civilized ceremonies), which were founded with a view to human dignities and comforts, but taken loosely and secretly instead, lose all the glory they might have had; sexual intercourse (symbolized by the chamber, = bedchamber) is spoilt by fear, and the bride is made unhappy.

156. *part*] behaviour.

158. *close and flatly*] secretly and crudely. Compare *Hamlet*, III. i. 29: 'We have closely sent for Hamlet hither.'

To whose glad ears he doth his vows disclose.
The nuptials are resolv'd with utmost power;
And he at night would swim to Hero's tower,
From whence he meant to Sestos' forked bay
To bring her covertly, where ships must stay,
Sent by his father, throughly rigg'd and mann'd,
To waft her safely to Abydos' strand.
There leave we him; and with fresh wing pursue
Astonish'd Hero, whose most wished view
I thus long have forborne, because I left her
So out of countenance, and her spirits bereft her.
To look on one abash'd is impudence,
When of slight faults he hath too deep a sense.
Her blushing het her chamber: she look'd out,
And all the air she purpled round about;
And after it a foul black day befell,
Which ever since a red morn doth foretell,
And still renews our woes for Hero's woe;
And foul it prov'd, because it figur'd so
The next night's horror; which prepare to hear;
I fail, if it profane your daintiest ear.
Then thou most strangely-intellectual fire,

167. *his*] *her* 1598, T. 183. *thou*] T.; *how* 1598–1637; *now* R., C.; *ho* D., B.

163. *The nuptials . . . power*] It is decided to hold the nuptials with utmost solemnity. The confirmation (power) of the union is to be made as binding as possible. Or 'power' may refer to the large gathering which is anticipated, the power or host of retinue and guests. Professor Case suggests the simpler meaning, 'energetically' for 'with utmost power'; utmost activity in effecting the nuptials.

170. *Astonish'd*] stupefied, stunned. O.E.D. quotes Sidney, *Arcadia*: 'Musidorus had his wits astonished with sorrow.'

172. *her spirits, etc.*] with her spirits bereft from her.

175. *het*] heated. Professor Case quotes Chaucer, *Parlement of Fowles*, 145. 'That oon me hette, that other did me colde'.

180–1. *because . . . horror*] i.e it was not only foul in itself but because it prefigured, etc.

182. *if it profane*] Chapman insists that his part of the story has no over-sensuous attractions. Compare his opening lines.

183. *strangely-intellectual*] Chapman has already, in the Dedication (l. 3), spoken of his being drawn by 'strange instigation' to continue Marlowe's poem. But probably here he is only referring to the difficulty of understanding his poetic gift in general as an intellectual phenomenon, apart from this particular inspiration.

That proper to my soul hast power t'inspire
Her burning faculties, and with the wings
Of thy unsphered flame visit'st the springs
Of spirits immortal; now (as swift as Time
Doth follow Motion) find th' eternal clime
Of his free soul, whose living subject stood
Up to the chin in the Pierian flood,
And drunk to me half this Musæan story,
Inscribing it to deathless memory:
Confer with it, and make my pledge as deep,
That neither's draught be consecrate to sleep.
Tell it how much his late desires I tender
(If yet it know not) and to light surrender
My soul's dark offspring, willing it should die

184. *proper . . . soul*] It is the peculiar property of his genius.

186. *unsphered*] It also has the power to leave the sphere of the poet's personality. Compare *Il Penseroso*, 88–9: 'or unsphere the spirit of Plato'.

187–8. *as swift . . . Motion*] Motion is *in* time, conditioned by it, so that Time may be regarded as coincident with it. The phrase means immediately, quick as a flash.

188. *clime*] region. Compare *Paradise Lost*, XI. 703–4: 'to walk with God High in salvation and the climes of bliss'.

189. *his*] Sc. Marlowe's.

free] Sc. from the body. But perhaps the epithet was deserved by Marlowe in that other sense (open-hearted) in which Ben Jonson applied it to Shakespeare: 'He was . . . of an open and free nature'.

subject] substance, bodily being or manifestation. Compare *2 Tamb.* v. iii. 168–70:

'But sons, this subject, not of force enough
To hold the fiery spirit it contains,
Must part . . .'

191–4. *And drunk, etc.*] In this rather involved figure the writing of each poet's part of the poem is thought of as a mutual toasting or pledging. Chapman's genius or 'fire' is to confer with Marlowe's soul and Chapman's Pierian pledge is to be as deep as his predecessor's and, it is hoped, no less immortal, no more 'consecrate to sleep'.

195. *his late desires, etc.*] These were, presumably, that the poem should be finished by himself; there is no need to suppose that he had requested Chapman to finish it. But Chapman is respecting Marlowe's desires in doing what Marlowe can no longer do. For 'tender' meaning respect O.E.D. quotes Gosson, *School of Abuse*: 'gentlewomen that tender their name and honour'.

196–8. *and to light . . . society, etc.*] 'that I' must be understood after 'and', following 'Tell it' in l. 195. 'Dark' probably refers to the more sombre character of Chapman's part of the story and to his less sensuous treatment of it as compared with Marlowe's. And the same idea seems to be present in the concluding words of the sentence, 'it' referring again to the 'offspring'; Chapman is willing that it shall not be concerned with the loves and passions and intercourse of Hero and Leander.

To loves, to passions, and society.
Sweet Hero left upon her bed alone,
Her maidenhead, her vows, Leander gone,
And nothing with her but a violent crew
Of new come thoughts, that yet she never knew,
Even to herself a stranger, was much like
Th' Iberian city that War's hand did strike
By English force in princely Essex' guide,
When Peace assur'd her towers had fortified,
And golden-finger'd India had bestow'd
Such wealth on her, that strength and empire flow'd
Into her turrets, and her virgin waist
The wealthy girdle of the sea embraced;
Till our Leander, that made Mars his Cupid,
For soft love suits, with iron thunders chid,
Swum to her town, dissolv'd her virgin zone;
Led in his power, and made Confusion
Run through her streets amaz'd, that she suppos'd
She had not been in her own walls enclos'd,
But rapt by wonder to some foreign state,
Seeing all her issue so disconsolate,
And all her peaceful mansions possess'd
With war's just spoil, and many a foreign guest
From every corner driving an enjoyer,

204. *Th' Iberian city*] Cadiz, taken by the English under Essex in June 1596.

205. *guide*] guidance, direction.

206. *When Peace, etc.*] There is an apparent contradiction in the ideas of 'peace assur'd' and of towers fortified. But the second phrase seems only to imply that the resources of the town (for which 'towers' is a symbol) had been strengthened. Compare the use of 'turrets' in l. 209. It is therefore not necessary to adopt Cunningham's interpretation, that peace enabled the inhabitants to fortify securely and at their leisure. Professor Case suggests the meaning 'When her towers were fortified by the assurance of peace'.

211–12. *made . . . chid*] urged his love-suit aggressively, put Mars in the place of Cupid and expressed himself in forceful, thunderous terms.

215. *that*] so that.

217. *by wonder*] in a marvellous or magical way.

218. *issue*] This seems to mean inhabitants. O.E.D. gives the obsolete sense, 'race, stock, brood, breed', which is near to Chapman's sense, though perhaps not quite identical with it.

221. *an enjoyer*] one who had held and enjoyed possession.

Supplying it with power of a destroyer.
So far'd fair Hero in th' expugned fort
Of her chaste bosom, and of every sort
Strange thoughts possess'd her, ransacking her breast
For that that was not there, her wonted rest.
She was a mother straight, and bore with pain
Thoughts that spake straight, and wish'd their mother slain;
She hates their lives, and they their own and hers:
Such strife still grows where sin the race prefers.
Love is a golden bubble full of dreams,
That waking breaks, and fills us with extremes.
She mus'd how she could look upon her sire,
And not show that without, that was intire.
For as a glass is an inanimate eye,
And outward forms embraceth inwardly:
So is the eye an animate glass that shows
In-forms without us; and as Phœbus throws
His beams abroad, though he in clouds be clos'd,
Still glancing by them till he find oppos'd
A loose and rorid vapour that is fit
T' event his searching beams, and useth it

222. *Supplying*] replacing; compare *1 Henry IV*, III. ii. 32–3: 'Thy place . . . Which by thy younger brother is supplied.'

223. *expugned*] captured, taken by storm. O.E.D. quotes Hayward, *Life of Henry IV*: 'Nebuchadnezzar . . . oppugned Jerusalem a long time, and at last expugned it.'

230. *still*] constantly.

the race prefers] promotes the brood (sc. of thoughts). But it may be that Chapman is employing the other word race, with the meaning (in this context) course of events. O.E.D. quotes Bacon, *War with Spain*: 'The Prosecution and Race of the Warre.'

232. *extremes*] hardships, extremities; compare *Dido*, I. i. 196: 'And lighten our extremes with this one boon.'

234. *intire*] interior, within. Cooper, *Dictionary* (1565), gives 'entirely' as equivalent for *intime*. O.E.D. also quotes *The Faerie Queene*, IV. viii. 48: 'into their hearts and parts entire'.

238. *In-forms*] Probably a coinage by Chapman; compare his 'in-muscles', *Iliad*, V. 76.

241. *rorid*] dewy. 'Very common in 17th century, esp. in *rorid cloud*' (O.E.D.). Compare Browne, *Pseudodoxia* (1646), 345: 'The Rainebow . . . caused by the rayes of the Sunne, falling upon a roride and opposite cloud.'

242. *event*] Give vent to, send forth. Compare the substantive in l. 251. Chapman thinks of the

To form a tender twen ˌ coloured eye,
Cast in a circle round about the sky;
So when our fiery soul, our body's star,
(That ever is in motion circular,)
Conceives a form, in seeking to display it
Through all our cloudy parts, it doth convey it
Forth at the eye, as the most pregnant place,
And that reflects it round about the face.
And this event uncourtly Hero thought
Her inward guilt would in her looks have wrought;
For yet the world's stale cunning she resisted,
To bear foul thoughts, yet forge what looks she listed,
And held it for a very silly sleight,
To make a perfect metal counterfeit,
Glad to disclaim herself, proud of an art
That makes the face a pander to the heart.

sun's rays as coming *through* the cloud in the form of a rainbow and not being projected *onto* the cloud in the fashion described in the quotation given above from Browne. O.E.D. quotes this passage, without mentioning that the usage is transitive. Apparently the verb was in this sense more often intransitive, to come forth. Compare *Jonson, The Case is Altered*, v. iii. 36: 'The place from whence that scalding sigh evented.'

243. *twenty-coloured*] many-coloured. 'Twenty' is used vaguely as in IV. 294 and 297.

246. *in motion circular*] moving in circles. Chapman seems first to draw an analogy between the circular motion of the sun round the earth and the circular or semi-circular appearance of the rainbow (l. 244), and then to compare the constant attempts of the sun to find egress through the clouds ('Still glancing by them', etc., l. 240) to the efforts of the soul to show its presence through the veil of flesh ('our cloudy parts', l. 248). Compare Chapman, *Bussy d'Ambois*, III. i. 78–82:

'Our bodies are but thick clouds to our souls,
Through which they cannot shine when they desire:
When all the stars, and even the sun himself,
Must stay the vapours' times that he exhales
Before he can make good his beams to us.'

251. *event*] showing or sending forth. O.E.D. quotes no parallel, and Chapman may have invented the usage, following the sense of the verb given in the note to l. 242 above.

uncourtly] unsophisticated.

252. *Her inward . . . wrought*] would have worked or insinuated her inward guilt into her looks.

257–8. *Glad to disclaim, etc.*] This carries on the sentence beginning 'And held it . . .' It would be a silly device also to take pleasure in concealing her own feelings, in disclaiming her true state, or to take pride in an art that makes the face give a lying account of the heart's condition. Chapman is thinking not so much of the pan-

Those be the painted moons, whose lights profane
Beauty's true heaven, at full still in their wane.
Those be the lapwing faces that still cry,
'Here 'tis,' when that they vow is nothing nigh:
Base fools, when every moorish fowl can teach
That which men think the height of human reach.
But custom, that the apoplexy is
Of bed-rid nature and lives led amiss,
And takes away all feeling of offence,
Yet braz'd not Hero's brow with impudence;
And this she thought most hard to bring to pass,
To seem in count'nance other than she was,
As if she had two souls, one for the face,
One for the heart, and that they shifted place
As either list to utter or conceal
What they conceiv'd; or as one soul did deal
With both affairs at once, keeps and ejects
Both at an instant contrary effects;
Retention and ejection in her powers
Being acts alike; for this one vice of ours,
That forms the thought, and sways the countenance,

der's aims (to procure satisfactions for another) as of the deceptions adopted in order that this aim may be realized.

259. *Those . . . moons*] Such deceptive faces are like the moon with its borrowed light, a sacrilege to Beauty's heaven, which honours truth; for the moon also gives the impression that it is still at full when it is really waning.

262. *vow*] avow (the existence of).

263. *fools . . . fowl*] It is possible, as Cunningham suggests, that Chapman is here indulging in word-play; and probably the pronunciation of 'fowl' was, or could be, identical with that of 'fool'.

moorish] belonging to the moors.

265–7. *custom, etc.*] custom is the culminating seizure that attacks diseased Nature, and paralyses conscience. O.E.D. quotes a similar image from Young, *Man's Call* (1678): 'Foolishness . . . is the souls apoplexy, wherein all the noble faculties of the mind are cast into a dead sleep.'

268. *braz'd not*] made not brazen.

274–6. *or as one soul, etc.*] or, supposing that the one soul manages both affairs at once (utterance and concealment), as if it simultaneously keeps back one sign or symptom and shows forth or throws out (ejects) another contrary one. For 'effect' in the sense of a sign or outward manifestation O.E.D. quotes *Much Ado*, II. iii. 120: 'What effects of passion shows she?'

277–8. *in her powers . . . alike*] both being actions, so far as her powers are concerned.

278. *this one vice*] Sc. dissimulation.

Rules both our motion and our utterance.
These and more grave conceits toil'd Hero's spirits;
For though the light of her discoursive wits
Perhaps might find some little hole to pass
Through all these worldly cinctures, yet (alas)
There was a heavenly flame encompass'd her,
Her goddess, in whose fane she did prefer
Her virgin vows; from whose impulsive sight
She knew the black shield of the darkest night
Could not defend her, nor wit's subtlest art:
This was the point pierc'd Hero to the heart.
Who heavy to the death, with a deep sigh
And hand that languish'd, took a robe was nigh,
Exceeding large, and of black Cypress made,
In which she sate, hid from the day in shade,
Even over head and face down to her feet;
Her left hand made it at her bosom meet;
Her right hand lean'd on her heart-bowing knee,
Wrapp'd in unshapeful folds 'twas death to see;
Her knee stayed that, and that her falling face,

280. *Rules both, etc.*] Governs both our inward emotions and our expression (as a corollary to forming our thoughts and swaying our countenances, l. 279). 'For' in l. 278 connects this double governance with the statement that both retention and ejection may be regarded as acts.

281. *conceits*] ideas, conceptions.

282. *discoursive*] discursive; running hither and thither.

284–5. *worldly cinctures, etc.*] The emphasis is on 'worldly' as opposed to heavenly in l. 285, though worldly is not employed in a bad sense. The worldly cinctures or encompassings are moral ideas of worldly origin, such as have been set forth in the preceding paragraph and through which Hero's ingenuity ('wit') might find some little passage, evading or seeming to evade their reproaches; but she could not be proof at all against the 'heavenly flame' which also encompassed her and which was superior to the worldly cinctures in its power to penetrate, silence, and condemn

286. *prefer*] offer, present. See note to III. 96 above.

287. *impulsive*] 'characterized by impulsion or impetus' (part of O.E.D. definition). In the present context the sense 'penetrating' seems rather to be suggested, but this meaning is not recorded.

290. *pierc'd*] which pierced. The relative is often suppressed in Elizabethan English. Compare ll. 292 and 298 below.

293. *Cypress*] a fabric of a kind originally brought from Cyprus, especially Cypress lawn, used, when black, for mourning garments.

297. *heart-bowing*] to which her heart was bowed, or which was bent towards her heart.

299. *that, and that*] her hand, and her hand.

Each limb help'd other to put on disgrace.
No form was seen, where form held all her sight;
But like an embryon that saw never light,
Or like a scorched statue made a coal
With three-wing'd lightning, or a wretched soul
Muffled with endless darkness, she did sit:
The night had never such a heavy spirit.
Yet might an imitating eye well see
How fast her clear tears melted on her knee
Through her black veil, and turned as black as it,
Mourning to be her tears; then wrought her wit
With her broke vow, her goddess' wrath, her fame,
All tools that enginous despair could frame:
Which made her strow the floor with her torn hair,
And spread her mantle piecemeal in the air.
Like Jove's son's club, strong passion strook her down,
And with a piteous shriek enforc'd her swoun;
Her shriek made with another shriek ascend
The frighted matron that on her did tend;
And as with her own cry her sense was slain,
So with the other it was call'd again.
She rose, and to her bed made forced way,
And laid her down even where Leander lay;
And all this while the red sea of her blood

301. *No form, etc.*] Her true shape or form could not be seen, although what could be seen was a form, a vague one such as is figured in the comparisons that follow.

307. *an imitating eye*] It is unnecessary to follow the editors who have conjectured and printed 'penetrating' for 'imitating', since 'imitate' could mean 'to endeavour', and is perhaps not even yet obsolete in dialects in this sense. O.E.D. quotes Forby (*c.* 1826), *Vocab. E. Anglia*: '*Imitate*, to attempt'; . . . Ex. A child, or a sick person 'imitated to walk'. 'An imitating eye' would thus mean an eye that made the attempt.

309. *Through . . . veil*] This phrase is presumably to be taken with 'see', l. 307.

310–11. *then . . . with*] then her thoughts worked upon.

312. *enginous*] crafty, wily, having recourse to 'engines' in the sense of artifices, contrivances, wiles. Ultimately, like 'ingenious', from *ingeniosus*. O.E.D. quotes Chapman, *Odyssey*, I. 452: 'open force, or projects enginous'

316. *And . . . swoun*] And forced her to swoon with a piteous cry.

323. *blood*] feeling, enthusiasm.

Ebb'd with Leander: but now turn'd the flood,
And all her fleet of spirits came swelling in,
With child of sail, and did hot fight begin
With those severe conceits she too much mark'd:
And here Leander's beauties were embark'd.
He came in swimming painted all with joys,
Such as might sweeten hell; his thought destroys
All her destroying thoughts: she thought she felt
His heart in hers with her contentions melt,
And chid her soul that it could so much err,
To check the true joys he deserv'd in her.
Her fresh heat blood cast figures in her eyes,
And she suppos'd she saw in Neptune's skies,
How her star wander'd, wash'd in smarting brine,
For her love's sake, that with immortal wine
Should be embath'd, and swim in more heart's-ease
Than there was water in the Sestian seas.
Then said her Cupid-prompted spirit: 'Shall I
Sing moans to such delightsome harmony?
Shall slick-tongu'd Fame, patch'd up with voices rude,
The drunken bastard of the multitude,
(Begot when father Judgment is away,
And, gossip-like, says because others say,
Takes news as if it were too hot to eat,

333. *chid*] *chide* editors except T.

324. *Ebb'd with Leander*] Had been ebbing, with her esteem for Leander.

326. *With child of sail*] With sails filled out and looking pregnant.

327. *severe . . . mark'd*] austere notions which she heeded overmuch.

329. *He . . . swimming*] The idea of swimming is transferred from the ship in which his beauties are embarked, and which comes in with a swimming motion.

330. *his thought*] the thought of him.

333. *chid*] With this reading the subject is 'she'; with 'chide' it is 'His heart', l. 332.

334. *deserv'd in her*] deserved to have in regard to her.

335. *fresh heat*] freshly heated.

336. *Neptune's skies*] the sea.

337. *her star*] Sc. Leander.

338. *For . . . sake*] For the sake of his love of her.

343. *slick-tongu'd Fame, etc.*] 'Slick' is another form of 'sleek'; smooth-tongued, and hastily put together from rude or crude voices.

And spits it slavering forth for dog-fees meat,)
Make me, for forging a fantastic vow,
Presume to bear what makes grave matrons bow? 350
Good vows are never broken with good deeds,
For then good deeds were bad: vows are but seeds,
And good deeds fruits; even those good deeds that grow
From other stocks than from th' observed vow.
That is a good deed that prevents a bad:
Had I not yielded, slain myself I had.
Hero Leander is, Leander Hero;
Such virtue love hath to make one of two.
If then Leander did my maidenhead git,
Leander being myself I still retain it: 360
We break chaste vows when we live loosely ever,
But bound as we are, we live loosely never.
Two constant lovers being join'd in one,
Yielding to one another, yield to none.
We know not how to vow, till love unblind us,
And vows made ignorantly never bind us.
Too true it is that when 'tis gone men hate
The joys as vain they took in love's estate:
But that's since they have lost the heavenly light
Should show them way to judge of all things right.

348. *dog-fees meat*] Fee in the sense of a share of the hunted game. O.E.D. quotes Surflet and Markham, *The Country Farme*: 'The hare being killed, it will be good to giue the dogs their fees.' Chapman indicates that the meat is put to base uses. 'Dog-fees' is perhaps used adjectivally, or it may be that 'dog-fee's' should be read. Again the original 'meate' may be for 'meet', and the meaning would then be 'suitable for dog-fees'.

350. *Presume*] probably in the sense of dare, venture.

what makes, etc.] Sc., presumably, separation from my lover.

360. *it*] A defective rhyme, as the fifth accent falls on retaín.

361. *ever*] constantly, always. It is possible, however, that Chapman means 'when' and 'ever' to be taken together in the usual sense of 'whenever'. This would give a better meaning, and Chapman is capable of the anomalous separation.

364. *yield to none*] since they are a unity in themselves their yielding to one another is not to be described as yielding at all, as this implies a distinction of two personalities.

367. *when 'tis gone*] Sc. love.

370. *Should show, etc.*] Probably in part at least a biblical reminiscence; John xiv. 26: 'the Holy Ghost shall teach you all things'; and vii. 24: 'Judge not according to the appearance but judge righteous judgements.'

When life is gone, death must implant his terror;
As death is foe to life, so love to error.
Before we love, how range we through this sphere,
Searching the sundry fancies hunted here:
Now with desire of wealth transported quite
Beyond our free humanity's delight;
Now with ambition climbing falling tow'rs,
Whose hope to scale our fear to fall devours;
Now rapt with pastimes, pomp, all joys impure:
In things without us no delight is sure.
But love, with all joys crown'd, within doth sit:
O goddess, pity love, and pardon it!'
Thus spake she weeping: but her goddess' ear
Burn'd with too stern a heat, and would not hear.
Aye me, hath heaven's strait fingers no more graces
For such as Hero, than for homeliest faces?
Yet she hop'd well, and in her sweet conceit
Weighing her arguments, she thought them weight,
And that the logic of Leander's beauty,
And them together, would bring proofs of duty.
And if her soul, that was a skilful glance
Of heaven's great essence, found such imperance
In her love's beauties, she had confidence
Jove lov'd him too, and pardon'd her offence.

373. *this sphere*] the earth.

376. *Beyond, etc.*] Beyond even the bounds of the delight possible to our freely-ranging humanity.

378. *our fear to fall*] object of 'devours'.

385. *strait*] grudging, stingy, illiberal. Compare *King John*, v. vii. 42–3:

'I beg cold comfort; and you are so strait
And so ingrateful you deny me that.'

The original reading is 'straight', but this was a common spelling of 'strait'.

387. *sweet conceit*] pleasing notion.

388. *them weight*] that they had or represented weight.

390. *proofs of duty*] proofs that duty had been observed.

391. *a skilful glance*] a flash, gleam, or particle, endowed with the skill or discriminating power of its heavenly original (see next line).

392. *imperance*] commanding power, imperativeness. O.E.D. quotes Chapman, *Ovid's Banquet of Sense*, 1595: 'Since virtue wants due imperance.'

Beauty in heaven and earth this grace doth win,
It supples rigour, and it lessens sin.
Thus, her sharp wit, her love, her secrecy,
Trooping together, made her wonder why
She should not leave her bed, and to the temple;
Her health said she must live; her sex, dissemble.
She view'd Leander's place, and wish'd he were
Turn'd to his place, so his place were Leander.
'Aye me,' said she, 'that love's sweet life and sense
Should do it harm! my love had not gone hence,
Had he been like his place: O blessed place,
Image of constancy! Thus my love's grace
Parts no where, but it leaves something behind
Worth observation: he renowns his kind.
His motion is like heaven's, orbicular,
For where he once is, he is ever there.
This place was mine; Leander, now 'tis thine;
Thou being myself, then it is double mine,
Mine, and Leander's mine, Leander's mine.
O see what wealth it yields me, nay yields him!
For I am in it, he for me doth swim.
Rich, fruitful love, that, doubling self estates,
Elixir-like contracts, though separates.

402. *Turn'd to . . . Leander*] Transformed into his place, so that his place might be Leander.

403–4. *that love's . . . harm*] that the very fact of love's connexion with life and the possession of senses should harm love's own interests

407. *Parts . . . leaves*] Goes away in no direction without leaving. For parts in this sense compare III. I. 10 above.

408. *renowns his kind*] makes renowned his race, the race of men.

409. *orbicular*] round. He belongs to any point touched by his orbit (l. 410). Compare Chapman, *Chabot*, I. i. 188–9:

'And therefore our soul motion is affirmed
To be like heavenly natures' [? nature's], circular.'

See also III. 245–6 above.

415. *he for me doth swim*] he swims to find me.

416. *self estates*] individual conditions, individualities; or individual possessions.

417. *Elixir-like, etc.*] Miss E. Holmes points out that while one property of the elixir or quintessence was its power to bind or connect together it also had the opposite property. Thus in *The Sophic Hydrolith* (*Hermetic Museum*, Eng. trans., 1893), I, p. 78, the quintessence is 'the indissoluble

Dear place, I kiss thee, and do welcome thee,
As from Leander ever sent to me.'

The end of the third Sestiad

bond of body and soul'; on the other hand Böhme, *Three Principles*, Eng. trans., 1648, p. 105, states that 'The Tincture is a thing that seperateth, and bringeth the pure and cleere, from the impure'.

419. *ever sent to me*] sent to be mine for ever.

THE FOURTH SESTIAD

THE ARGUMENT OF THE FOURTH SESTIAD

Hero, in sacred habit deckt,
Doth private sacrifice effect.
Her scarf's description, wrought by Fate;
Ostents, that threaten her estate;
The strange, yet physical events,
Leander's counterfeit presents.
In thunder Cyprides descends,
Presaging both the lovers' ends.
Ecte, the goddess of remorse,
With vocal and articulate force
Inspires Leucote, Venus' swan,
T' excuse the beauteous Sestian.
Venus, to wreak her rites' abuses,
Creates the monster Eronusis,
Inflaming Hero's sacrifice
With lightning darted from her eyes;
And thereof springs the painted beast,
That ever since taints every breast.

Eronusis, Dissimulation.

Now from Leander's place she rose, and found
Her hair and rent robe scatter'd on the ground;
Which taking up, she every piece did lay

The Fourth Sestiad

Argument. 4. *Ostents*] signs, portents; here especially symbolic pictures. The reference is particularly to ll. 84–107 below. For 'ostent' compare IV. 130, and *Lucan*, 583, below.

threaten her estate] forebode an evil plight.

6. *counterfeit*] portrait.

7. *Cyprides*] Venus, to whom Cyprus was sacred.

9. *Ecte*] The meaning and derivation of this and other coinages like Leucote and Eronusis are indicated in notes to the main text (q.v.).

12. *excuse*] defend, justify.

15. *Inflaming*] To be taken with Venus, l. 13, not with Eronusis.

Upon an altar, where in youth of day
She used t' exhibit private sacrifice:
Those would she offer to the deities
Of her fair goddess and her powerful son,
As relics of her late-felt passion;
And in that holy sort she vow'd to end them,
In hope her violent fancies, that did rend them,
Would as quite fade in her love's holy fire,
As they should in the flames she meant t' inspire.
Then put she on all her religious weeds,
That deck'd her in her secret sacred deeds;
A crown of icicles, that sun nor fire
Could ever melt, and figur'd chaste desire;
A golden star shin'd in her naked breast,
In honour of the queen-light of the east.
In her right hand she held a silver wand,
On whose bright top Peristera did stand,
Who was a nymph, but now transform'd a dove,
And in her life was dear in Venus' love;
And for her sake she ever since that time
Choos'd doves to draw her coach through heaven's blue clime.
Her plenteous hair in curled billows swims
On her bright shoulder; her harmonious limbs
Sustain'd no more but a most subtile veil,
That hung on them, as it durst not assail

17. *in*] *on* D1., C.

5. *exhibit*] offer, present. O.E.D. quotes Hobbes, *Leviathan*: 'The worship which naturally men exhibit to Powers invisible.'

7. *Of*] The defining preposition; the deities who were Venus and Cupid.

9. *sort*] fashion.

11. *as quite*] as completely.

12. *they*] Sc. the relics.

inspire] actuate, generate; the sense of blow or breathe is probably also intended.

18. *queen-light of the east*] Referring to the moon-goddess, Artemis or Selene.

20. *Peristera*] the Greek word for a dove or pigeon.

23. *she*] Sc. Venus.

24. *clime*] See note to III. 188 above.

25. *Her*] Sc. Hero's.

27. *subtile*] of fine texture.

28. *as*] as if.

Their different concord; for the weakest air
Could raise it swelling from her beauties fair;
Nor did it cover, but adumbrate only
Her most heart-piercing parts, that a blest eye
Might see (as it did shadow) fearfully
All that all-love-deserving paradise;
It was as blue as the most freezing skies;
Near the sea's hue, for thence her goddess came:
On it a scarf she wore of wondrous frame;
In midst whereof she wrought a virgin's face,
From whose each cheek a fiery blush did chase
Two crimson flames, that did two ways extend,
Spreading the ample scarf to either end;
Which figur'd the division of her mind,
Whiles yet she rested bashfully inclin'd,
And stood not resolute to wed Leander;
This serv'd her white neck for a purple sphere,
And cast itself at full breadth down her back.
There (since the first breath that begun the wrack
Of her free quiet from Leander's lips)
She wrought a sea, in one flame, full of ships;
But that one ship where all her wealth did pass
Like simple merchants' goods, Leander was;
For in that sea she naked figured him;
Her diving needle taught him how to swim,
And to each thread did such resemblance give,

29. *different concord*] concord of differing parts.

33. *as it did shadow*] The reference is presumably to the adverb that follows, fearfully, with awe.

37. *of wondrous frame*] wrought in wondrous fashion, wonderfully designed and made.

47. *since*] from the time when; indicating when the work was begun.

48. *free quiet*] freedom and peace.

50–1. *But that one ship . . . goods*] The saying was probably proverbial. O.E.D. quotes Felltham, *Resolves*, I. xxxi.: 'like foolish merchants, venture all our estate in one bottom' (i.e. ship). But Chapman may have caught the notion from *The Merchant of Venice*, I. i. 42: 'My ventures are not in one bottom trusted.' Compare *The Revenge of Bussy d'Ambois*, IV. v. 183–4: 'my ship, my venture, All in one bottom put'. He may be referring to *The Merchant of Venice* again in VI. 266–7 below.

For joy to be so like him it did live:
Things senseless live by art, and rational die
By rude contempt of art and industry.
Scarce could she work but in her strength of thought
She fear'd she prick'd Leander as she wrought,
And oft would shriek so, that her guardian, frighted,
Would staring haste, as with some mischief cited:
They double life that dead things' griefs sustain;
They kill that feel not their friends' living pain.
Sometimes she fear'd he sought her infamy,
And then as she was working of his eye,
She thought to prick it out to quench her ill;
But as she prick'd, it grew more perfect still.
Trifling attempts no serious acts advance;
The fire of love is blown by dalliance.
In working his fair neck she did so grace it,
She still was working her own arms t' embrace it:
That, and his shoulders, and his hands, were seen
Above the stream; and with a pure sea green
She did so quaintly shadow every limb,
All might be seen beneath the waves to swim.
In this conceited scarf she wrought beside
A moon in change, and shooting stars did glide
In number after her with bloody beams,

62. *griefs*] *grief* R., D., C.

56. *rational*] things rational, i.e. men. Chapman deprecates the mere abstract reason, unaccompanied by aesthetic appreciation (l. 57).

61. *as . . . cited*] as if summoned by some untoward accident. For cite in this general sense, call, compare *3 Henry VI*, II. i. 34: 'I think it cites us, brother, to the field.'

62. *that . . . sustain*] who (by sympathy) shoulder the griefs of 'things senseless' (l. 56).

63. *They kill*] Either (1) themselves; they make themselves void of sense and life; or (2) their friends; they inflict death by showing no sympathy.

65. *of*] This usage after present participle is now only found in dialects or uneducated speech. It was formerly more general. O.E.D. quotes *Timon of Athens*, v. i. 190: 'I was writing of my epitaph.'

71. *still*] constantly.

74. *quaintly*] ingeniously. O.E.D. quotes *3 Henry VI*, II. v. 24: 'To carve out dials quaintly, point by point.'

76. *conceited*] imaginatively wrought; full of 'conceits', ingenious notions.

Which figur'd her affects in their extremes,
Pursuing Nature in her Cynthian body,
And did her thoughts running on change imply;
For maids take more delight, when they prepare,
And think of wives' states, than when wives they are.
Beneath all these she wrought a fisherman,
Drawing his nets from forth that ocean;
Who drew so hard, ye might discover well
The toughen'd sinews in his neck did swell;
His inward strains drave out his bloodshot eyes,
And springs of sweat did in his forehead rise;
Yet was of nought but of a serpent sped,
That in his bosom flew and stung him dead.
And this by fate into her mind was sent,
Not wrought by mere instinct of her intent.
At the scarf's other end her hand did frame,
Near the fork'd point of the divided flame,
A country virgin keeping of a vine,
Who did of hollow bulrushes combine
Snares for the stubble-loving grasshopper,
And by her lay her scrip that nourish'd her.
Within a myrtle shade she sate and sung;
And tufts of waving reeds about her sprung,
Where lurk'd two foxes, that while she applied
Her trifling snares, their thieveries did divide,
One to the vine, another to her scrip,
That she did negligently overslip;
By which her fruitful vine and wholesome fare

79. *affects*] affections, passions.

80. *Nature . . . body*] Nature as symbolized by the moon.

81–2. *And did . . . imply*] For this association of the ideas of women, change, and the moon, compare Chapman, *Bussy d'Ambois*, IV. i. 9–21.

84 *sqq. a fisherman, etc.*] Dyce notes that 'this description of the fisherman, as well as the picture which follows it, are borrowed (with alterations) from the first *Idyl* of Theocritus'.

90. *was . . . sped*] succeeded only in getting a serpent. Compare *Ovid's Elegies*, I. v. 12 below: 'Lais of a thousand wooers sped' ('multis Lais amata viris').

93. *her*] Sc. Hero's.

103. *thieveries did divide*] in the sense that they shared the activities, not the spoils.

She suffer'd spoil'd, to make a childish snare.
These ominous fancies did her soul express,
And every finger made a prophetess,
To show what death was hid in love's disguise,
And make her judgement conquer destinies.
O what sweet forms fair ladies' souls do shroud,
Were they made seen and forced through their blood;
If through their beauties, like rich work through lawn,
They would set forth their minds with virtues drawn,
In letting graces from their fingers fly,
To still their eyas thoughts with industry;
That their plied wits in number'd silks might sing
Passion's huge conquest, and their needles leading
Affection prisoner through their own-built cities,
Pinion'd with stories and Arachnean ditties.
Proceed we now with Hero's sacrifice;
She odours burn'd, and from their smoke did rise

111. *conquer*] This is possibly used here in the obsolete sense of acquire, attain to; in which case 'destinies' is for Destiny's, sc. Destiny's judgement. More probably 'conquer' has the sense of master, comprehend; her judgement conquers (the secrets of) the two destinies, hers and Leander's.

112–13.] In the first of these two lines 'souls' is probably subject of 'do shroud' and 'forms' object. Chapman wishes that the forms or ideas of beauty concealed in the minds of fair ladies could be given external manifestation, being forced out through the ladies' physical being ('blood') and presented concretely to the world.

114–17.] 'their beauties' probably has the same significance as 'blood' in l. 113. Chapman wishes that ladies, in making graceful things with their fingers in order to quiet, by means of industry, their sprightly ('eyas') thoughts, would show forth, exhibit, their minds with their virtues or powers represented. 'Eyas' means a young hawk, and was also used adjectivally in the sense of unfledged, youthful, and so full of energy. Dyce quotes Spenser, *An Hymne of Heavenly Love*, 24: 'Ere flitting Time could wag his eyas wings.'

118. *plied*] exerted, occupied. But there may be some reference to the other word ply, meaning a strand or twist, the wits being made metaphorically to resemble the silks. The wits are involved or complex.

120. *their own-built cities*] This probably means the cities which they themselves work into the design, pictured, as opposed to real, cities.

121. *Pinion'd, etc.*] Affection is to be shown bound, and the binding material is to be stories and songs (doubtless about the conquest of Love); 'Arachnean' refers to the gossamer-like silk in which the stories and songs are to be worked. Arachne vied with Athena in weaving and was metamorphosed into a spider.

Unsavoury fumes, that air with plagues inspired,
And then the consecrated sticks she fired;
On whose pale flame an angry spirit flew,
And beat it down still as it upward grew;
The virgin tapers that on th' altar stood,
When she inflam'd them, burn'd as red as blood:
All sad ostents of that too near success,
That made such moving beauties motionless.
Then Hero wept; but her affrighted eyes
She quickly wrested from the sacrifice,
Shut them, and inwards for Leander look'd,
Search'd her soft bosom, and from thence she pluck'd
His lovely picture: which when she had view'd,
Her beauties were with all love's joys renew'd;
The odours sweeten'd, and the fires burn'd clear,
Leander's form left no ill object there.
Such was his beauty that the force of light,
Whose knowledge teacheth wonders infinite,
The strength of number and proportion,
Nature had plac'd in it to make it known
Art was her daughter, and what human wits
For study lost, entomb'd in drossy spirits.
After this accident, (which for her glory
Hero could not but make a history)
Th' inhabitants of Sestos and Abydos
Did every year with feasts propitious

130. *ostents*] See note to *Argument*, 4, above.

that too near success] that all too near event. 'Success' frequently had this meaning. The reference is to Leander's final swim and its effect in leading to the death of both lovers, the 'moving beauties' made 'motionless'.

140–5. *that the force of light, etc.*] that Nature had placed in it the force of light and the strength or virtue of number and proportion, thereby showing (1) that Art is subordinate to Nature, and (2) what men lose in giving up Nature for study (or art), buried as they become (or as study is) in a murky or impure spiritual atmosphere.

146. *accident*] incident, happening. Compare *Othello*, I. iii. 135: 'moving accidents by flood and field'.

146–7. *which . . . history*] of which, because she gloried in it, Hero could not fail to tell the story; *or*, of which the story could not fail to be told because of Hero's glory or noble reputation.

To fair Leander's picture sacrifice;
And they were persons of especial price
That were allow'd it, as an ornament
T' enrich their houses, for the continent
Of the strange virtues all approv'd it held;
For even the very look of it repell'd
All blastings, witchcrafts, and the strifes of nature
In those diseases that no herbs could cure.
The wolfy sting of Avarice it would pull,
And make the rankest miser bountiful.
It kill'd the fear of thunder and of death;
The discords that conceit engendereth
'Twixt man and wife it for the time would cease;
The flames of love it quench'd, and would increase;
Held in a prince's hand it would put out
The dreadful'st comet; it would ease all doubt
Of threaten'd mischiefs; it would bring asleep
Such as were mad; it would enforce to weep
Most barbarous eyes; and many more effects
This picture wrought, and sprung Leandrian sects,
Of which was Hero first; for he whose form
(Held in her hand) clear'd such a fatal storm,
From hell she thought his person would defend her,
Which night and Hellespont would quickly send her.
With this confirm'd, she vow'd to banish quite
All thought of any check to her delight;
And in contempt of silly bashfulness

153. *continent*] what it contained; the sum and substance or content.

158. *pull*] remove, extract. O.E.D. quotes *1 Henry VI*, III. iii. 7: 'We'll pull his plumes.'

161. *conceit*] imagination.

162. *cease*] cause to cease. Compare Milton, *Nativity Ode*, 45–6:

'But he, her fears to cease,
Sent down the meek-ey'd Peace.'

164–5. *Held . . . comet*] The belief that comets presage revolution, bloodshed, and other disasters, was common. Compare *Lucan*, 527–30, below; *Paradise Lost*, II. 708–11; and see note to *Dido*, IV. iv. 117–19.

165. *doubt*] fear, apprehension. Compare the Scottish use of the verb doubt in the same sense.

169. *sprung*] caused to spring up.

174. *confirm'd*] convinced, assured, made certain.

176. *silly*] untutored, naïve. Compare Chapman's Dedication, p. 68, l. 20 above, and III. 255.

She would the faith of her desires profess;
Where her Religion should be Policy,
To follow love with zeal her piety;
Her chamber her Cathedral Church should be,
And her Leander her chief Deity;
For in her love these did the gods forego;
And though her knowledge did not teach her so,
Yet did it teach her this, that what her heart
Did greatest hold in her self greatest part,
That she did make her god; and 'twas less nought
To leave gods in profession and in thought,
Than in her love and life; for therein lies
Most of her duties and their dignities;
And rail the brain-bald world at what it will,
That's the grand atheism that reigns in it still.
Yet singularity she would use no more,
For she was singular too much before;
But she would please the world with fair pretext;
Love would not leave her conscience perplext:

177. *of*] Defining 'the faith'; that faith which her desires represent.

182. *these*] Sc. these elements of her religion; or perhaps her 'desires' (l. 177).

forego] take precedence of. O.E.D. quotes no parallel to this figurative usage.

183–6. *did not teach . . . her god*] her knowledge did not teach her, she was not aware, that she was giving her desire or her love for Leander precedence over her respect for the gods; but she did know that she was setting up as one of her gods the person whom her heart esteemed most highly (whom her heart held as greatest in her own greatest or most important part, sc. her affections or her heart). For 'self' in the sense of 'own' O.E.D. quotes *Macbeth*, v. vii. 99–100: 'Who . . . by self and violent hands, Took off her life.'

186–9. *and 'twas . . . dignities*] This seems to continue the account of what Hero's knowledge taught her. It was a smaller fault to leave religion in profession and in theory than in her love and life; for it was with these practical things that her duties and the gods' dignities were primarily concerned. 'Less nought' implies the exaggeration that 'to leave gods in profession, and in thought' was nothing, a thing of no account; to leave them 'in her love and life would be 'less nothing' in the sense of being not so near to nothing, i.e. a matter of greater importance, a greater sin.

190. *brain-bald*] Apparently Chapman's coinage, meaning here bare or devoid of brains.

191. *That's . . . atheism*] That is the great heresy or negligence of God, viz. the holding to religion in profession and theory while neglecting its practice.

195. *Love, etc.*] Love would see to it that her conscience would not trouble her. The following lines set forth parallels to this notion.

Great men that will have less do for them, still
Must bear them out, though th' acts be ne'er so ill.
Meanness must pander be to Excellence;
Pleasure atones Falsehood and Conscience:
Dissembling was the worst (thought Hero then)
And that was best, now she must live with men.
O virtuous love, that taught her to do best,
When she did worst, and when she thought it lest!
Thus would she still proceed in works divine,
And in her sacred state of priesthood shine,
Handling the holy rites with hands as bold
As if therein she did Jove's thunder hold,
And need not fear those menaces of error,
Which she at others threw with greatest terror.
O lovely Hero, nothing is thy sin,
Weigh'd with those foul faults other priests are in;
That having neither faiths, nor works, nor beauties,
T' engender any scuse for slubber'd duties,
With as much count'nance fill their holy chairs,

196. *them, still*] some editors; *them still*, 1598 and T. 213. *any scuse*] *an excuse* C.

196–7.] Great men who employ smaller men to act in their behalf have to support their proxies even in the worst actions. Compare *Bussy d'Ambois*, III. i. 62–5:

'It is not I, but urgent destiny,
That (as great statesmen for their general end
In politic justice make poor men offend)
Enforceth my offence to make it just.'

198. *Meanness, etc.*] Meanness has basely to minister to virtue. For 'pander' in a similar sense, compare III. 258 above. So Hero acts wrongly in the good cause of love.

199. *Pleasure, etc.*] Pleasure harmonizes falsehood and the accusing conscience. For 'atone' in the transitive sense, applied to contending persons and meaning sets at one, reconciles, compare *Richard II*, I. i. 202: 'Since we cannot atone you.'

200–1.] Hero thought formerly ('then') that dissimulation was the worst of principles; but now she thought it the best, recognizing that she had to live in the world of men and practical affairs.

203. *when . . . lest*] when she was least aware (that she was doing worst).

209. *terror*] intimidation, ability to cause dread.

213. *scuse*] Aphetic form of excuse.

slubber'd] carelessly performed. Compare *The Merchant of Venice*, II. viii. 39: 'Slubber not business for my sake, Bassanio.'

And sweat denouncements 'gainst profane affairs,
As if their lives were cut out by their places,
And they the only fathers of the Graces.
Now as with settl'd mind she did repair
Her thoughts to sacrifice her ravish'd hair
And her torn robe, which on the altar lay,
And only for religion's fire did stay,
She heard a thunder by the Cyclops beaten,
In such a volley as the world did threaten,
Given Venus as she parted th' airy sphere,
Descending now to chide with Hero here:
When suddenly the goddess' waggoners,
The swans and turtles that in coupled pheres
Through all worlds' bosoms draw her influence,
Lighted in Hero's window, and from thence
To her fair shoulders flew the gentle doves,
Graceful Ædone that sweet pleasure loves,
And ruff-foot Chreste with the tufted crown;
Both which did kiss her, though their goddess frown.
The swans did in the solid flood, her glass,
Proin their fair plumes; of which the fairest was
Jove-lov'd Leucote, that pure brightness is;

233. *frown*] 1600, 1606 and most editors; *frownd* 1598 and T.

215. *profane affairs*] secular matters.

216. *cut out*] supplanted, superseded in importance.

218–19. *repair . . . to sacrifice*] revive her thoughts or recover her spirits, with a view to sacrificing.

222. *Cyclops beaten*] See note to I. 152. The plural is no doubt again intended here. The Cyclopes, according to one tradition, were the assistants of Hephaestus; and probably Chapman means that the thunder is 'beaten' in the volcanoes which were his workshops.

224. *Given*] accorded.

th' airy sphere] the globe of airy space enclosing the earth.

225. *with*] at, against. O.E.D. quotes *A.V.*, Exodus xvii. 2: 'Why chide ye with me?'

226. *waggoners*] drawers of the chariot.

227. *in coupled pheres*] yoked two by two. 'Phere' or 'fere' means a companion or comrade; it could also have the sense of companionship or company, as in the phrase 'in fere', together.

231. *Ædone*] A coinage, apparently, from ἡδονή, pleasure, but if so a curious one.

232. *ruff-foot*] having feet adorned with ruffs, frills of feathers.

Chreste] Probably a fusion of χρηστός, good, and 'crista', a tuft.

235. *Proin*] prune, dress, trim.

236. *Leucote*] From λευκότης, whiteness.

The other bounty-loving Dapsilis.
All were in heaven, now they with Hero were:
But Venus' looks brought wrath, and urged fear.
Her robe was scarlet, black her head's attire,
And through her naked breast shin'd streams of fire,
As when the rarefied air is driven
In flashing streams, and opes the darken'd heaven.
In her white hand a wreath of yew she bore,
And breaking th' icy wreath sweet Hero wore,
She forc'd about her brows her wreath of yew,
And said, 'Now, minion, to thy fate be true,
Though not to me; endure what this portends;
Begin where lightness will, in shame it ends.
Love makes thee cunning; thou art current now,
By being counterfeit: thy broken vow
Deceit with her pied garters must rejoin,
And with her stamp thou count'nances must coin,
Coyness, and pure deceits, for purities,
And still a maid wilt seem in cozened eyes,
And have an antic face to laugh within,
While thy smooth looks make men digest thy sin.
But since thy lips (lest thought forsworn) forswore,
Be never virgin's vow worth trusting more.'
When Beauty's dearest did her goddess hear

237. *Dapsilis*] From δαψιλής, abundant; or, of persons, liberal, bounteous.

244. *a wreath of yew*] Symbolizing unhappiness.

245. *icy wreath*] See l. 15 above.

247. *be true* (*to*)] obey.

250–1. *thou art current . . . counterfeit*] Hero has entered the world as current coin, but through infidelity to her vows, in respect of which she is counterfeit.

252. *pied garters*] The particolour symbolizing the variability or duplicity of Deceit.

253. *And with, etc.*] Hero must use the mould of Deceit in coining her false facial expressions.

254. *Coyness, etc.*] This line presumably carries on the construction in l. 253, 'Coyness' and 'deceits' being objects of coin; in 1598, however, 'coin' is followed by a semicolon, and l. 254 may be exclamatory.

256. *antic*] grotesque, incongruous, with reference to the architectural use of 'antic' as a substantive, meaning a fantastic ornament. Hero will have a grotesque laughing face behind her smooth-seeming appearance (l. 257).

258. *But since, etc.*] But since (temporal and causal) thy lips forswore, lest they should be thought forsworn.

Breathe such rebukes 'gainst that she could not clear,
Dumb sorrow spake aloud in tears and blood
That from her grief-burst veins in piteous flood
From the sweet conduits of her favour fell:
The gentle turtles did with moans make swell
Their shining gorges; the white black-ey'd swans
Did sing as woful epicedians,
As they would straightways die: when Pity's queen,
The goddess Ecte, that had ever been
Hid in a wat'ry cloud near Hero's cries,
Since the first instant of her broken eyes,
Gave bright Leucote voice, and made her speak,
To ease her anguish, whose swoln breast did break
With anger at her goddess, that did touch
Hero so near for that she us'd so much;
And thrusting her white neck at Venus, said:
'Why may not amorous Hero seem a maid,
Though she be none, as well as you suppress
In modest cheeks your inward wantonness?
How often have we drawn you from above,
T' exchange with mortals rites for rites in love!
Why in your priest then call you that offence
That shines in you, and is your influence?'
With this the Furies stopped Leucote's lips,

264. *favour*] *sauor* 1598.

261. *that . . . clear*] that (fault, or stain) which she could not wash away or extenuate. Compare *Lucrece*, 354: 'The blackest sin is clear'd with absolution.'

264. *favour*] face, countenance.

267. *epicedians*] The adjectival form was occasionally used, as here, for epicedium, a funeral ode.

269. *Ecte*] Probably from οἶκτος, pity, though the more correct form would be Œcte. Dyce suggests derivation from ἐκτήκω, melt away.

271. *broken eyes*] Miss E. Holmes compares Chapman, *The Shadow of Night*, 1594 (1875, p. 8): 'Should leave the glasses of the hearers' eyes Unbroken.'

274–5. *that . . . much*] who reproved and wounded Hero so severely (compare the phrase 'touch to the quick') for sinning as she (Venus) had often done herself; 'that she us'd' means more exactly 'that which she practised'.

278. *as well as you*] just as you.

281. *T' exchange, etc.*] To exchange amorous rites with mortals.

283. *That shines, etc.*] That is a shining virtue in you and is due to your influence.

Enjoin'd by Venus, who with rosy whips
Beat the kind bird. Fierce lightning from her eyes
Did set on fire fair Hero's sacrifice,
Which was her torn robe and enforced hair;
And the bright flame became a maid most fair
For her aspect: her tresses were of wire, 290 *Description and creation of Dissimulation.*
Knit like a net, where hearts all set on fire
Struggled in pants and could not get releast;
Her arms were all with golden pincers drest,
And twenty-fashion'd knots, pulleys, and brakes,
And all her body girdled with painted snakes.
Her down parts in a scorpion's tail combin'd,
Freckled with twenty colours; pied wings shin'd
Out of her shoulders; cloth had never dye,
Nor sweeter colours never viewed eye,
In scorching Turkey, Cares, Tartary, 300
Than shin'd about this spirit notorious;
Nor was Arachne's web so glorious.
Of lightning and of shreds she was begot;
More hold in base dissemblers is there not.
Her name was Eronusis. Venus flew
From Hero's sight, and at her chariot drew
This wondrous creature to so steep a height,
That all the world she might command with sleight

291. *all set*] *set all* R. to B. 295. *girdled*] *girt* R. to B.

288. *enforced*] violently used, torn away.

290. *aspect*] Accent on second syllable. 'For' means as to, in.

293–4. *golden pincers, etc.*] Dissimulation is credited with various and intricate mechanical devices. 'Golden' suggests a specious attractiveness; 'twenty-fashion'd', fashioned in numerous ways; compare 297 and see note to III. 243 above; 'brakes' probably has the sense of 'levers' (compare 'brake' meaning a pump-handle).

300. *Cares*] According to Singer the reference is to 'Cares or Kareis, a town . . . on Mount Athos'.

302. *Arachne's web*] that which she wove to prove her competence against Athena. See note to IV. 121.

304. *More hold*] More to catch hold of; no more than in lightning or in shreds, or in her who was begotten by these parents.

305. *Eronusis*] Dyce notes that one Quarto reads 'Eronusius'. Singer regards the word as 'A compound, probably, from ἔρως [love] and νόσος [disease, mischief] or νοῦσος *Ionice*'.

308. *command with sleight*] reach at will by the cunning use.

Of her gay wings; and then she bade her haste,
Since Hero had dissembled and disgrac'd
Her rites so much, and every breast infect
With her deceits: she made her Architect
Of all dissimulation; and since then
Never was any trust in maids or men.
O it spited
Fair Venus' heart to see her most delighted,
And one she choos'd, for temper of her mind,
To be the only ruler of her kind,
So soon to let her virgin race be ended;
Not simply for the fault a whit offended,
But that in strife for chasteness with the Moon,
Spiteful Diana bade her show but one
That was her servant vow'd, and liv'd a maid;
And now she thought to answer that upbraid,
Hero had lost her answer: who knows not
Venus would seem as far from any spot
Of light demeanour, as the very skin
'Twixt Cynthia's brows? Sin is asham'd of Sin.
Up Venus flew, and scarce durst up for fear
Of Phœbe's laughter, when she pass'd her sphere:
And so most ugly-clouded was the light,
That day was hid in day; night came ere night,
And Venus could not through the thick air pierce,
Till the day's king, god of undaunted verse,
Because she was so plentiful a theme
To such as wore his laurel anademe,
Like to a fiery bullet made descent,
And from her passage those fat vapours rent,

316. *delighted*] delightful, causing delight. O.E.D. quotes *Othello*, I. iii. 290: 'If Virtue no delighted beauty lack.' Compare *Ovid's Elegies*, I. x. 31, below.

318. *the only . . . kind*] the queen of those who observe chastity.

324. *upbraid*] reproof, reproach. Compare Spenser, *Mother Hubberd's Tale*, 2: 'disdaine of sinfull world's upbraide'.

334. *undaunted*] intrepid, spirited.

336. *anademe*] wreath, chaplet; the Greek ἀνάδημα.

338. *fat*] thick, dense.

That, being not throughly rarefi'd to rain,
Melted like pitch as blue as any vein,
And scalding tempests made the earth to shrink
Under their fervour, and the world did think
In every drop a torturing spirit flew,
It pierc'd so deeply, and it burn'd so blue.
  Betwixt all this and Hero, Hero held
Leander's picture, as a Persean shield;
And she was free from fear of worst success;
The more ill threats us, we suspect the less:
As we grow hapless, violence subtle grows,
Dumb, deaf, and blind, and comes when no man knows.

The end of the fourth Sestiad

346. *Persean*] M.; *Persian* 1598, etc.

346. *a Persean shield*] a shield like the mirror held by Perseus for his protection in his encounter with Medusa.

347. *worst success*] the worst that might happen, the worst misfortune. Compare *Paradise Regained*, IV. i.: 'Perplex'd and troubl'd at his bad success'.

349. *grow hapless*] become unfortunate.

350. *Dumb, deaf, and blind*] Chapman thus indicates the subtle reticence which violence assumes.

THE FIFTH SESTIAD

THE ARGUMENT OF THE FIFTH SESTIAD

Day doubles her accustom'd date,
As loth the Night, incens'd by Fate,
Should wreck our lovers. Hero's plight;
Longs for Leander and the night:
Which ere her thirsty wish recovers,
She sends for two betrothed lovers,
And marries them, that (with their crew,
Their sports, and ceremonies due)
She covertly might celebrate
With secret joy her own estate.
She makes a feast, at which appears
The wild nymph Teras, that still bears
An ivory lute, tells ominous tales,
And sings at solemn festivals.

Now was bright Hero weary of the day,
Thought an Olympiad in Leander's stay.
Sol and the soft-foot Hours hung on his arms,
And would not let him swim, foreseeing his harms:

The Fifth Sestiad

Argument. 1. *date*] time, duration. O.E.D. quotes *Paradise Lost*, XII. 549: 'Ages of endless date.'

2. *incens'd*] incited, instigated. O.E.D. quotes Fuller, *The Holy War*: 'he incensed the English to go on with him'.

3. *plight;*] *1598* has a comma; and perhaps plight is the subject of 'Longs', in which case a modernized edition would give no stop at all. But 'Hero' may be the intended subject of 'Longs'. In any case, and as often happens in these epitomes, compression does some violence to the English.

5. *recovers*] gets, obtains.

12. *still*] always, constantly.

2. *an Olympiad . . . stay*] An Olympiad was a period of four years, from one celebration of Olympic games to the next; by 'stay' Chapman conveys the ordinary sense of sojourn or continuance in one place, together with something of the obsolete sense of delay or postponement, as in his *All Fools*, v. i. 56: 'Haste, for the matter will abide no stay.'

That day Aurora double grace obtain'd
Of her love Phœbus; she his horses rein'd,
Set on his golden knee, and as she list
She pulled him back; and as she pull'd, she kiss'd,
To have him turn to bed: he lov'd her more,
To see the love Leander Hero bore:
Examples profit much; ten times in one,
In persons full of note, good deeds are done.
Day was so long, men walking fell asleep;
The heavy humours that their eyes did steep
Made them fear mischiefs. The hard streets were beds
For covetous churls and for ambitious heads,
That spite of Nature would their business ply:
All thought they had the falling epilepsy,
Men grovell'd so upon the smother'd ground;
And pity did the heart of Heaven confound.
The Gods, the Graces, and the Muses came
Down to the Destinies, to stay the frame
Of the true lovers' deaths, and all world's tears:
But Death before had stopp'd their cruel ears.
All the celestials parted mourning then,
Pierc'd with our human miseries more than men.
Ah, nothing doth the world with mischief fill,
But want of feeling one another's ill.
With their descent the day grew something fair,
And cast a brighter robe upon the air.
Hero to shorten time with merriment,
For young Alcmane and bright Mya sent,

9. *turn to bed*] Aurora wished Phoebus to return to the night which his rising had banished.

12. *In persons . . . note*] Sc. when the good deeds are done by prominent persons, by those whose actions can be marked easily.

18. *falling*] characterized by a falling on the ground. Epilepsy was commonly known as the falling-evil, falling-sickness, etc., by analogy with the Latin *morbus caducus*.

19. *smother'd*] ? overwhelmed with darkness and vapours; compare l. 192 below; or covered with the bodies of those who grovelled.

22. *frame*] framing, compassing, bringing about; O.E.D. quotes *Much Ado About Nothing*, IV. i. 190–1: 'John . . . Whose spirits toil in frame of villainies.'

25. *parted*] departed.

27–8. *nothing, etc.*] Compare IV. 62–3 above.

Two lovers that had long crav'd marriage-dues
At Hero's hands: but she did still refuse,
For lovely Mya was her consort vow'd
In her maid's state, and therefore not allow'd
To amorous nuptials: yet fair Hero now
Intended to dispense with her cold vow,
Since hers was broken, and to marry her:
The rites would pleasing matter minister
To her conceits, and shorten tedious day.
They came; sweet Music usher'd th' odorous way,
And wanton Air in twenty sweet forms danc'd
After her fingers; Beauty and Love advanc'd
Their ensigns in the downless rosy faces
Of youths and maids, led after by the Graces.
For all these Hero made a friendly feast,
Welcom'd them kindly, did much love protest,
Winning their hearts with all the means she might,
That when her fault should chance t' abide the light,
Their loves might cover or extenuate it,
And high in her worst fate make pity sit.
She married them; and in the banquet came,
Borne by the virgins; Hero striv'd to frame
Her thoughts to mirth. Aye me, but hard it is
To imitate a false and forced bliss;
Ill may a sad mind forge a merry face,
Nor hath constrained laughter any grace.
Then laid she wine on cares to make them sink;
Who fears the threats of Fortune, let him drink.

36. *maid's*] *maide* 1606 R. to B.

38. *dispense . . . vow*] dispense her from her vow of cold chastity.

41. *conceits*] ideas, notions.

43. *wanton Air, etc.*] Chapman here personifies air in the sense which was coming in from Italy, 'aria', a melodic succession of sounds. But possibly he connects this with the older sense, atmosphere.

44. *her*] Sc. Music's.

46. *led after*] The Graces precede the youths and maids, who are thus 'led after'.

50. *abide*] endure, suffer. O.E.D. quotes Holland, *Pliny*: 'and soon after abid the smart of it'.

52. *high, etc.*] pity is to have high influence either (1) when Hero's worst fate comes about or (2) in determining what that fate is to be.

To these quick nuptials enter'd suddenly
Admired Teras with the ebon thigh,
A nymph that haunted the green Sestian groves,
And would consort soft virgins in their loves,
At gaysome triumphs and on solemn days,
Singing prophetic elegies and lays,
And fingering of a silver lute she tied
With black and purple scarfs by her left side.
Apollo gave it, and her skill withal,
And she was term'd his dwarf, she was so small;
Yet great in virtue, for his beams enclos'd
His virtues in her; never was propos'd
Riddle to her, or augury, strange or new,
But she resolv'd it: never slight tale flew
From her charm'd lips without important sense,
Shown in some grave succeeding consequence.
This little sylvan with her songs and tales
Gave such estate to feasts and nuptials,
That though ofttimes she forewent tragedies,
Yet for her strangeness still she pleas'd their eyes,
And for her smallness they admir'd her so,
They thought her perfect born, and could not grow.
All eyes were on her: Hero did command
An altar deck'd with sacred state should stand
At the feast's upper end, close by the bride,
On which the pretty nymph might sit espied.
Then all were silent; every one so hears,

62. *Teras*] τέρας, sign, portent.
ebon] Wrongly for 'ivory'. See O.E.D., art. ebon, B4.

64. *consort*] accompany. Compare *Love's Labours Lost*, II. i. 177: 'Sweet health and fair desires consort your grace.'

66. *elegies*] Not in the sense of a funeral song, but used vaguely for any kind of short poem, as in Marlowe's title '*All Ovid's Elegies*' for the *elegiae* which make up the *Amores*. There, however, reference is made to Ovid's use of the elegiac metre.

71. *virtue*] power.

77. *sylvan*] an imagined inhabitant of woods. Golding translates 'silvani', in *Metamorphoses*, I. 193, as 'Sylvans'.

78. *estate*] standing, prestige, consequence.

79. *forewent*] preceded, went before; and thus implied or prophesied.

82. *perfect born*] born in a state of full development.

84. *state*] ceremonious display.

As all their senses climb'd into their ears;
And first this amorous tale that fitted well
Fair Hero and the nuptials did she tell:

The Tale of Teras.

Hymen, that now is god of nuptial rites,
And crowns with honour Love and his delights,
Of Athens was, a youth so sweet of face,
That many thought him of the female race;
Such quick'ning brightness did his clear eyes dart,
Warm went their beams to his beholder's heart.
In such pure leagues his beauties were combin'd,
That there your nuptial contracts first were sign'd.
For as proportion, white and crimson, meet
In beauty's mixture, all right clear and sweet,
The eye responsible, the golden hair,
And none is held, without the other, fair:
All spring together, all together fade;
Such intermix'd affections should invade
Two perfect lovers; which being yet unseen,
Their virtues and their comforts copied been
In beauty's concord, subject to the eye;
And that, in Hymen, pleas'd so matchlessly,

88. *As*] As if.

94. *many thought, etc.*] Compare I. 83 above.

98. *your*] Referring, probably, to the persons here addressed; but the reference may be general and 'your' nearly equivalent to an indefinite pronoun or to 'our'. Chapman means that the perfect harmonization of Hymen's featural 'beauties' symbolized the conditions of a perfect marriage.

99. *proportion*] Compare IV. 142 above.

101. *responsible*] Perhaps used here in the sense of responsive, answering the looks of others; compare 'speaking eye', I. 85 above; or meaning responsible for the effect of beauty (as also the golden hair).

104. *invade*] enter and inhabit.

105–7. *which . . . unseen*] This passage appears to mean that the affections, although unseen, may be appreciated by their results, the strength and happiness visibly manifested in the lovers' harmonious beauty.

106. *been*] are; 'been' or 'bin' as the third person plural was already becoming somewhat archaic in Chapman's time.

107. *subject to the eye*] The contrast is drawn between concrete, visible beauty, and the 'affections' of l. 104.

108. *And that*] Sc. beauty.

That lovers were esteem'd in their full grace
Like form and colour mix'd in Hymen's face;
And such sweet concord was thought worthy then
Of torches, music, feasts, and greatest men:
So Hymen looked, that even the chastest mind
He mov'd to join in joys of sacred kind;
For only now his chin's first down consorted
His head's rich fleece, in golden curls contorted;
And as he was so lov'd, he lov'd so too:
So should best beauties, bound by nuptials, do.
  Bright Eucharis, who was by all men said
The noblest, fairest, and the richest maid
Of all th' Athenian damsels, Hymen lov'd
With such transmission, that his heart remov'd
From his white breast to hers; but her estate
In passing his was so interminate
For wealth and honour, that his love durst feed
On nought but sight and hearing, nor could breed
Hope of requital, the grand prize of love;
Nor could he hear or see, but he must prove
How his rare beauty's music would agree
With maids in consort; therefore robbed he
His chin of those same few first fruits it bore,
And clad in such attire as virgins wore
He kept them company; and might right well,
For he did all but Eucharis excel
In all the fair of beauty: yet he wanted
Virtue to make his own desires implanted
In his dear Eucharis; for women never

109–10. *were esteem'd, etc.*] were thought to appear in their full grace if they were as congruent as the form and colour in the face of Hymen.

115. *consorted*] See note to l. 64 above.

119. *Eucharis*] ἐυχαρις, pleasing, gracious.

122. *transmission*] transference, sending across, sc. of his spirit and liking towards Eucharis.

123. *estate*] standing, position.

124. *passing*] exceeding, excelling

interminate] boundless.

128. *Nor could, etc.*] And he could not realize but must needs try.

135. *all the fair of beauty*] all that is fair in beauty.

Love beauty in their sex, but envy ever.
His judgement yet (that durst not suit address,
Nor, past due means, presume of due success)
Reason gat Fortune in the end to speed
To his best prayers: but strange it seem'd indeed
That Fortune should a chaste affection bless;
Preferment seldom graceth bashfulness.
Nor grac'd it Hymen yet; but many a dart
And many an amorous thought enthrall'd his heart,
Ere he obtain'd her; and he sick became,
Forc'd to abstain her sight; and then the flame
Rag'd in his bosom. O what grief did fill him:
Sight made him sick, and want of sight did kill him.
The virgins wonder'd where Diætia stay'd,
For so did Hymen term himself a maid.
At length with sickly looks he greeted them:
'Tis strange to see 'gainst what an extreme stream
A lover strives; poor Hymen look'd so ill,
That as in merit he increased still
By suffering much, so he in grace decreas'd:
Women are most won, when men merit least:
If Merit look not well, Love bids stand by;
Love's special lesson is to please the eye.
And Hymen soon recovering all he lost,
Deceiving still these maids, but himself most,
His love and he with many virgin dames,
Noble by birth, noble by beauty's flames,

142. *prayers*] editors; *prayes* 1598. 146. *enthrall'd*] *enthrilled* D., C.

139–42. *His judgement . . . Reason gat, etc.*] The sense of this passage is uncertain, owing to ambiguity of construction, but it seems to be that Hymen's judgement obtained for Fortune reason, means, to turn out favourably in the end, in accordance with his dearest prayers or wishes. The original 'prayes' was an accepted form of 'praise', and if it is retained the meaning must be 'so that he enjoyed the highest praise'.

140. *Nor, past, etc.*] He could not hope for right or proper success unless he pursued the right means.

148. *abstain*] abstain from.

152. *a maid*] as a maid; in that rôle.

154. *extreme*] Accent on first syllable. Extremely difficult or strong.

Leaving the town with songs and hallowed lights,
To do great Ceres Eleusina rites
Of zealous sacrifice, were made a prey
To barbarous rovers that in ambush lay
And with rude hands enforc'd their shining spoil
Far from the darken'd city, tir'd with toil.
And when the yellow issue of the sky
Came trooping forth, jealous of cruelty
To their bright fellows of this under-heaven,
Into a double night they saw them driven,
A horrid cave, the thieves' black mansion;
Where weary of the journey they had gone,
Their last night's watch, and drunk with their sweet gains,
Dull Morpheus entered, laden with silken chains,
Stronger than iron, and bound the swelling veins
And tired senses of these lawless swains.
But when the virgin lights thus dimly burn'd,
O what a hell was heaven in! how they mourn'd,
And wrung their hands, and wound their gentle forms
Into the shapes of sorrow! golden storms
Fell from their eyes; as when the sun appears,
And yet it rains, so show'd their eyes their tears;
And, as when funeral dames watch a dead corse,
Weeping about it, telling with remorse

169. *enforc'd*] carried off by force. Compare IV. 288 and note.

170. *tir'd with toil*] This refers, presumably, to the city, but may refer to the rovers. Compare l. 176.

171. *yellow issue of the sky*] the stars.

173. *their bright fellows*] For a similar comparison see I. 97–8:

'For every street like to a firmament
Glistered with breathing stars . . .'

177. *watch*] wakefulness.

182. *a hell was heaven in*] This could be taken simply to mean that heaven grieved for the maidens' captivity; more probably the meaning is that the maidens themselves, the representatives of heavenly grace and beauty, were thrown into a state of misery.

186. *show'd*] Perhaps in the archaic intransitive sense; such was the appearance of their eyes and tears. A comma should then be read or understood after 'eyes'. It seems more likely that 'eyes' is the subject and 'tears' the object of 'show'd', 'eyes' being compared to 'sun', as 'tears' to rain.

188. *remorse*] pity. O.E.D. quotes *Paradise Lost*, V. 566: 'How shall I relate . . . without remorse . . .'

What pains he felt, how long in pain he lay,
How little food he ate, what he would say;
And then mix mournful tales of others' deaths,
Smothering themselves in clouds of their own breaths;
At length, one cheering other, call for wine,
The golden bowl drinks tears out of their eyne,
As they drink wine from it; and round it goes,
Each helping other to relieve their woes:
So cast these virgins' beauties mutual rays,
One lights another, face the face displays;
Lips by reflection kiss'd, and hands hands shook,
Even by the whiteness each of other took.

But Hymen now us'd friendly Morpheus' aid,
Slew every thief, and rescu'd every maid:
And now did his enamour'd passion take
Heart from his hearty deed, whose worth did make
His hope of bounteous Eucharis more strong;
And now came Love with Proteus, who had long
Juggled the little god with prayers and gifts,
Ran through all shapes, and varied all his shifts,
To win Love's stay with him, and make him love him;
And when he saw no strength of sleight could move him
To make him love or stay, he nimbly turn'd
Into Love's self, he so extremely burn'd.
And thus came Love, with Proteus and his power,
T' encounter Eucharis: first like the flower
That Juno's milk did spring, the silver lily,
He fell on Hymen's hands, who straight did spy

193. *one . . . wine*] if one, to cheer another, should call for wine; 'call' is subjunctive in dependent clause.

199. *Lips . . . kiss'd*] Lips were able to meet metaphorically, since they reflected light from one another.

207. *Juggled*] tricked; cunningly ingratiated.

208. *all shapes*] Referring to Proteus' powers of self-transformation.

209. *To win Love's stay*] To make Love stay.

213. *And, etc.*] And thus came Love, identified with Proteus and imbued with his power of multiformity, to encounter Eucharis.

215. *spring*] produce, bring forth. Compare l. 426 below.

The bounteous godhead, and with wondrous joy
Offer'd it Eucharis. She wondrous coy
Drew back her hand: the subtle flower did woo it,
And drawing it near, mix'd so you could not know it:
As two clear tapers mix in one their light,
So did the lily and the hand their white.
She view'd it; and her view the form bestows
Amongst her spirits; for as colour flows
From superficies of each thing we see,
Even so with colours forms emitted be;
And where Love's form is, Love is; Love is form:
He enter'd at the eye; his sacred storm
Rose from the hand, Love's sweetest instrument:
It stirr'd her blood's sea so, that high it went,
And beat in bashful waves 'gainst the white shore
Of her divided cheeks; it rag'd the more,
Because the tide went 'gainst the haughty wind
Of her estate and birth: and as we find
In fainting ebbs, the flowery Zephyr hurls
The green-hair'd Hellespont, broke in silver curls,
'Gainst Hero's tower; but in his blast's retreat,
The waves obeying him, they after beat,
Leaving the chalky shore a great way pale,
Then moist it freshly with another gale:
So ebb'd and flow'd the blood in Eucharis' face,
Coyness and Love striv'd which had greatest grace;
Virginity did fight on Coyness' side,

241. Thus 1598. *So ebd and flood in Eucharis face,* 1600 and 1606; *So ebb'd and flow'd in Eucharis's face,* R. and D.

220. *mix'd, etc.*] mingled with the hand so that you could not know one from the other.

223–4. *the form . . . spirits*] carries the form of the flower into her mind or essence.

227. *Love is form*] Love is beauty of form. Perhaps Chapman remembers the doctrine of l. 160: 'Love's special lesson is to please the eye.'

232. *divided cheeks*] Perhaps in the physical sense; but more probably with reference to the conflict of emotions described in the succeeding lines.

236. *broke*] broken.

238. *they after beat*] they follow his lead and beat away (from the shore).

240. *moist*] moisten.

Fear of her parents' frowns, and female Pride
Loathing the lower place, more than it loves
The high contents desert and virtue moves.
With Love fought Hymen's beauty and his valour,
Which scarce could so much favour yet allure
To come to strike, but fameless, idle stood:
Action is fiery valour's sovereign good.
But Love once enter'd, wish'd no greater aid
Than he could find within; thought thought betray'd;
The brib'd, but incorrupted garrison
Sung 'Io Hymen;' there those songs begun,
And Love was grown so rich with such a gain,
And wanton with the ease of his free reign,
That he would turn into her roughest frowns
To turn them out; and thus he Hymen crowns
King of his thoughts, man's greatest empery:
This was his first brave step to deity.

Home to the mourning city they repair,
With news as wholesome as the morning air
To the sad parents of each saved maid:
But Hymen and his Eucharis had laid
This plat, to make the flame of their delight
Round as the moon at full, and full as bright.

Because the parents of chaste Eucharis
Exceeding Hymen's so, might cross their bliss;

265. *plat*] 1598–1606 and editors except R. and C., who read *plot.*

245. *the lower place*] Referring either to Hymen's inferior 'estate and birth' or to the condition of marriage, which could be deemed inferior to the state of virginity.

246. *moves*] A singular verb for composite plural is common in Elizabethan English. Compare l. 468 below.

248–9. *Which . . strike*] Which could scarcely be brought to the point of striking a blow, even with the support or favour of Love.

252. *within*] Sc. Eucharis' mind.

257. *would turn into, etc.*] By virtue of his Protean powers; see l. 213 above.

258. *them*] the garrison of thoughts.

259. *King of his thoughts*] In this instance Hymen's ambitious thoughts towards Eucharis.

265. *plat*] A collateral form of 'plot', common in the sixteenth and seventeenth centuries.

267. *Because*] Almost the sense of 'lest'.

268. *Exceeding*] Sc. in 'estate'; in honour and wealth.

cross] thwart, oppose.

And as the world rewards deserts, that law
Cannot assist with force; so when they saw
Their daughter safe, take vantage of their own,
Praise Hymen's valour much, nothing bestown;
Hymen must leave the virgins in a grove
Far off from Athens, and go first to prove,
If to restore them all with fame and life,
He should enjoy his dearest as his wife.
This told to all the maids, the most agree:
The riper sort, knowing what 'tis to be
The first mouth of a news so far deriv'd,
And that to hear and bear news brave folks liv'd,
As being a carriage special hard to bear,
Occurrents, these occurrents being so dear,
They did with grace protest, they were content
T' accost their friends with all their complement,
For Hymen's good; but to incur their harm,

269. *And as, etc.*] And in accordance with the common mode of rewarding deserts, which the force of law cannot assist.

271. *take vantage*] The construction is still with 'Because', l. 267; lest they should take advantage of what they had gained (by Hymen's endeavours).

272. *Praise, etc.*] And merely praise Hymen's valour without granting him any reward.

274–6. *to prove, etc.*] to find out whether he might gain the hand of Eucharis on condition of restoring all the maidens safely to their homes.

279. *The first mouth, etc.*] The first teller of news brought from so far.

280. *brave*] In the indefinitely commendatory sense common in Chapman's time and later; worthy, good.

281–2. *As being, etc.*] Since this was a burden specially hard to sustain, or keep to oneself, namely news, this particular piece of news being so precious; 'bear' thus seems to be used in a different sense from that in l. 280, and 'Occurrents' is in the nature of an explanatory exclamation. Some editors, however, have removed the comma after 'bear' and then the meaning is, since this was a specially hard burden, viz. to sustain, or keep to oneself, news. These two lines are presumably to be taken with l. 283; they give the reason for the protestation there introduced. For carriage in the sense of burden O.E.D. quotes *The Tempest*, v. i. 3: 'Time goes upright with his carriage.' For 'occurrents', again meaning news, compare l. 414 below.

283. *content*] willing.

284. *with all their complement*] All together, in their full numbers. The maidens are to go in a body to ask their friends to help Hymen.

285. *but to incur their harm*] But to run the risk of harm to themselves (sc. by staying in the grove while Hymen alone went to Athens).

There he must pardon them. This wit went warm
To Adolesche's brain, a nymph born high,
Made all of voice and fire, that upwards fly:
Her heart and all her forces' nether train
Climb'd to her tongue, and thither fell her brain,
Since it could go no higher; and it must go;
All powers she had, even her tongue, did so.
In spirit and quickness she much joy did take,
And lov'd her tongue, only for quickness' sake;
And she would haste and tell. The rest all stay;
Hymen goes one, the nymph another way;
And what became of her I'll tell at last:
Yet take her visage now: moist-lip'd, long-fac'd,
Thin like an iron wedge, so sharp and tart,
As 'twere of purpose made to cleave Love's heart;
Well were this lovely beauty rid of her.
And Hymen did at Athens now prefer
His welcome suit, which he with joy aspir'd:
A hundred princely youths with him retir'd
To fetch the nymphs; chariots and music went,
And home they came: heaven with applauses rent.
The nuptials straight proceed, whiles all the town
Fresh in their joys might do them most renown.
First, gold-lock'd Hymen did to church repair,
Like a quick off'ring burn'd in flames of hair;

287. *Adolesche's*] editors; *Adoleshes* 1598–1606. 296. *one,*] *on*; 1598.

286. *There he must pardon them*] He must excuse them from doing that.

286–7. *This wit . . . brain*] This idea or plan kindled the mind of Adolesche. For this sense of 'wit' O.E.D. quotes Dekker and Webster, *Northward Hoe*, v. i.: 'Was't not a pretty wit of mine . . . to have had him,' etc.; and Chaucer, *Legend of Good Women*, 1420. Adolesche from ἀδολέσχης, a talker.

291. *Since it*] Sc. her tongue.

it must go] it must needs be moving.

293. *quickness*] liveliness.

298. *take*] Sc. an impression of.

303. *which*] to which.

306. *rent*] split, was rent.

308. *in their joys*] Presumably the citizens' joys at the maidens' safe return.

them] Probably the nuptials, which are to be worthily celebrated; but Chapman may refer to the lovers or, less probably, to the joys.

310. *quick*] living.

And after, with a virgin firmament
The godhead-proving bride attended went
Before them all; she look'd in her command,
As if form-giving Cypria's silver hand
Gripp'd all their beauties, and crush'd out one flame;
She blush'd to see how beauty overcame
The thoughts of all men. Next before her went
Five lovely children deck'd with ornament
Of her sweet colours, bearing torches by;
For light was held a happy augury
Of generation, whose efficient right
Is nothing else but to produce to light.
The odd disparent number they did choose,
To show the union married loves should use,
Since in two equal parts it will not sever,
But the midst holds one to rejoin it ever,
As common to both parts: men therefore deem,
That equal number gods do not esteem,
Being authors of sweet peace and unity,
But pleasing to th' infernal empery,
Under whose ensigns Wars and Discords fight,
Since an even number you may disunite
In two parts equal, nought in middle left
To reunite each part from other reft;
And five they hold in most especial prize,
Since 'tis the first odd number that doth rise

311. *firmament*] Possibly in the sense indicated in Evelyn's *Fop-Dictionary*, as quoted by O.E.D.: '*Firmament*, Diamonds or other precious stones heading the pins which they stick in the tour, or hair, like stars'; more probably Chapman refers to the company of maidens attending Eucharis, who have already (l. 173) been likened to stars; if so, 'with' (l. 311) may belong to 'attended' (l. 312).

312. *godhead-proving*] having experience of or acquaintance with deity; referring to Hymen's deification; compare ll. 260 and 406.

313. *in her command*] in her dominating central position.

319. *by*] along or past.

321. *efficient right*] true or active function.

323. *disparent*] unequal; here hardly distinct in meaning from 'odd'; more commonly the meaning was diverse, different, as in l. 355 below. Compare III. 123 above.

326. *holds one*] has a unifying element.

From the two foremost numbers' unity,
That odd and even are; which are two and three,
For one no number is; but thence doth flow
The powerful race of number. Next did go
A noble matron that did spinning bear
A huswife's rock and spindle, and did wear
A wether's skin, with all the snowy fleece,
To intimate that even the daintiest piece
And noblest-born dame should industrious be;
That which does good disgraceth no degree.
And now to Juno's temple they are come,
Where her grave priest stood in the marriage room.
On his right arm did hang a scarlet veil,
And from his shoulders to the ground did trail,
On either side, ribands of white and blue;
With the red veil he hid the bashful hue
Of the chaste bride, to show the modest shame,
In coupling with a man, should grace a dame.
Then took he the disparent silks, and tied
The lovers by the waists, and side to side,
In token that thereafter they must bind
In one self sacred knot each other's mind.
Before them on an altar he presented
Both fire and water; which was first invented,
Since to ingenerate every human creature

337–40. *From the two, etc.*] From the joining or adding together of the two first numbers, two and three; one not being a number, though it is the source of numbers. Miss Elizabeth Holmes has drawn my attention to Chapman's probable indebtedness at this point to Aristotle's *Metaphysics*. See note to I. 255 above; and compare Sir T. Browne, *Garden of Cyrus*, Ch. V.: 'the Conjugal Number, which ancient Numerists made out by two and three, the first parity and imparity'.

342. *rock*] distaff. O.E.D. quotes Jonson, *Entertainment at Theobalds*: 'The three Parcae, . . . the one holding the rock, the other the spindle, and the third the shears.'

344. *piece*] person, man or woman; without the depreciatory significance now usually attached to the feminine meaning. O.E.D. quotes *Henry VIII*, v. v. 26–7: 'all princely graces That mould up such a mighty piece as this is' (sc. Queen Elizabeth).

355. *disparent*] See note to l. 323 above.

358. *one self*] one and the same.

360. *which . . . invented*] which custom was first instituted.

And every other birth produc'd by Nature,
Moisture and heat must mix: so man and wife
For human race must join in nuptial life.
Then one of Juno's birds, the painted jay,
He sacrific'd, and took the gall away;
All which he did behind the altar throw,
In sign no bitterness of hate should grow
'Twixt married loves, nor any least disdain.
Nothing they spake, for 'twas esteem'd too plain
For the most silken mildness of a maid,
To let a public audience hear it said
She boldly took the man; and so respected
Was bashfulness in Athens, it erected
To chaste Agneia, which is Shamefastness,
A sacred temple, holding her a goddess.
And now to feasts, masques, and triumphant shows,
The shining troops return'd, even till earth's throes
Brought forth with joy the thickest part of night,
When the sweet nuptial song, that us'd to cite
All to their rest, was by Phemonoe sung,
First Delphian prophetess, whose graces sprung
Out of the Muses' well: she sung before
The bride into her chamber; at which door
A matron and a torch-bearer did stand;
A painted box of comfits in her hand
The matron held, and so did other some
That compass'd round the honour'd nuptial room.
The custom was that every maid did wear,
During her maidenhood, a silken sphere

378. *earth's throes*] *earth-throwes* D. and B., following 1600 and 1606.
381. *Phemonoe*] editors; *Phemonor* 1598–1606.

363. *so*] i.e. with a similar mixture.
364. *For human race*] For the begetting of the human race.
370. *plain*] bald, crude.
375. *Agneia*] Chapman is perhaps himself responsible for this deification of Agneia or Purity.
381. *Phemonoe*] daughter of Apollo.
383. *sung before*] went singing before.
387. *other some*] some others.

About her waist, above her inmost weed,
Knit with Minerva's knot, and that was freed
By the fair bridegroom on the marriage-night
With many ceremonies of delight:
And yet eternis'd Hymen's tender bride,
To suffer it dissolv'd so, sweetly cried.
The maids that heard, so lov'd and did adore her,
They wish'd with all their hearts to suffer for her.
So had the matrons, that with comfits stood
About the chamber, such affectionate blood,
And so true feeling of her harmless pains,
That every one a shower of comfits rains;
For which the bride-youths scrambling on the ground,
In noise of that sweet hail her cries were drown'd.
And thus blest Hymen joy'd his gracious bride,
And for his joy was after deified.
  The saffron mirror by which Phœbus' love,
Green Tellus, decks her, now he held above
The cloudy mountains: and the noble maid,
Sharp-visag'd Adolesche, that was stray'd
Out of her way, in hasting with her news,
Not till this hour th' Athenian turrets views;
And now brought home by guides, she heard by all,
That her long kept occurrents would be stale,
And how fair Hymen's honours did excel
For those rare news, which she came short to tell.
To hear her dear tongue robb'd of such a joy

404. *her*] D. to T.; *their* 1598, etc.

392. *Minerva's knot*] As a symbol of chastity.

400. *such affectionate blood*] such feelings of affection; blood being the supposed seat of the emotions or passions.

405. *joy'd*] The sense here is probably, in part, saluted or did honour to; but also enjoyed or derived enjoyment from. Compare *Paradise Lost*, IX. 1166: 'Who might have liv'd and joy'd immortal bliss.' Further, Chapman may have meant that Hymen gave joy to or gladdened Eucharis; as in Pepys' *Diary*, 1667, Sept. 2: 'which did mightily joy me'.

407. *The saffron mirror*] Sc. the moon.

414. *occurrents*] See note to ll. 281–2 above.

416. *For, etc.*] Because of the great news which she came short of telling.

Made the well-spoken nymph take such a toy,
That down she sunk; when lightning from above
Shrunk her lean body, and for mere free love,
Turn'd her into the pied-plum'd Psittacus,
That now the Parrot is surnam'd by us,
Who still with counterfeit confusion prates
Nought but news common to the common'st mates.
This told, strange Teras touched her lute, and sung
This ditty, that the torchy evening sprung.

Epithalamion Teratos.

Come, come dear Night, Love's mart of kisses,
Sweet close of his ambitious line,
The fruitful summer of his blisses,
Love's glory doth in darkness shine.

O come, soft rest of cares, come Night,
Come naked Virtue's only tire,
The reaped harvest of the light,
Bound up in sheaves of sacred fire.
Love calls to war;
Sighs his alarms,
Lips his swords are,
The field his arms.

Come Night, and lay thy velvet hand
On glorious Day's outfacing face;

418. *well-spoken*] well gifted with powers of speech.

toy] offence, pet. O.E.D. quotes Sanderson, *Ad Aulam* (1660): 'friends many times . . . take toy at a trifle'.

420. *free love*] love ready to attach itself to any object.

423. *with counterfeit confusion*] imitating confusedly sounds or words which she does not understand.

424. *mates*] fellows, persons.

426. *sprung*] gave rise to, brought forth. Compare l. 215 above.

428. *Sweet . . . line*] The sweet conclusion of his ambitious proceedings or course of action. Compare the phrase 'to take a line'.

434. *sheaves of sacred fire*] The reference is to the stars, as again in l. 441.

440. *outfacing face*] face that outfaces others.

And all thy crowned flames command,
For torches to our nuptial grace.
Love calls to war;
Sighs his alarms,
Lips his swords are,
The field his arms.

No need have we of factious Day,
To cast, in envy of thy peace,
Her balls of discord in thy way:
Here Beauty's day doth never cease;
Day is abstracted here,
And varied in a triple sphere.
Hero, Alcmane, Mya so outshine thee,
Ere thou come here, let Thetis thrice refine thee.
Love calls to war;
Sighs his alarms,
Lips his swords are,
The field his arms.

The evening star I see:
Rise, youths! the evening star
Helps Love to summon war;
Both now embracing be.
Rise, youths! Love's rite claims more than banquets; rise!
Now the bright marigolds, that deck the skies,
Phœbus' celestial flowers, that (contrary
To his flowers here) ope when he shuts his eye,
And shut when he doth open, crown your sports:
Now Love in Night, and Night in Love exhorts
Courtship and dances: all your parts employ,
And suit Night's rich expansure with your joy;

451. *Day is abstracted here*] Day s here found in its essence or spirit.
453. *Alcmane, Mya*] See l. 32 above.
453. *thee*] Apollo or Day.
462. *Both*] Sc. Love and War.
469. *parts*] gifts, faculties.

Love paints his longings in sweet virgins eyes:
Rise, youths! Love's rite claims more than banquets; rise!

Rise, virgins! let fair nuptial loves enfold
Your fruitless breasts: the maidenheads ye hold
Are not your own alone, but parted are;
Part in disposing them your parents share,
And that a third part is; so must ye save
Your loves a third, and you your thirds must have.
Love paints his longings in sweet virgins' eyes:
Rise, youths! Love's rite claims more than banquets; rise!

Herewith the amorous spirit, that was so kind
To Teras' hair, and comb'd it down with wind,
Still as it, comet-like, brake from her brain,
Would needs have Teras gone, and did refrain
To blow it down: which staring up dismay'd
The timorous feast; and she no longer stay'd;
But bowing to the bridegroom and the bride,
Did like a shooting exhalation glide
Out of their sights: the turning of her back
Made them all shriek, it look'd so ghastly black.
O, hapless Hero, that most hapless cloud
Thy soon-succeeding tragedy foreshow'd.
Thus all the nuptial crew to joys depart;
But much-wrung Hero stood Hell's blackest dart:
Whose wound because I grieve so to display,
I use digressions thus t' increase the day.

The end of the fifth Sestiad

494. *Hero*] *Hero*, 1598.

485. *staring up*] standing on end. O.E.D. quotes Cooper, *Thesaurus*: 'Horror comas erexit, fear made his hair to stare.'

494. *stood*] encountered. Compare *King Lear*, III. vii. 53–4: 'I am tied to the stake, And I must stand the course.'

THE SIXTH SESTIAD

THE ARGUMENT OF THE SIXTH SESTIAD

Leucote flies to all the winds,
And from the Fates their outrage binds,
That Hero and her love may meet.
Leander, with Love's complete fleet
Mann'd in himself, puts forth to seas;
When straight the ruthless Destinies
With Ate stir the winds to war
Upon the Hellespont; their jar
Drowns poor Leander. Hero's eyes
Wet witnesses of his surprise, 10
Her torch blown out, grief casts her down
Upon her love, and both doth drown;
In whose just ruth the god of seas
Transforms them to th' Acanthides.

No longer could the Day nor Destinies
Delay the Night, who now did frowning rise
Into her throne; and at her humorous breasts
Visions and Dreams lay sucking: all men's rests

The Sixth Sestiad

Argument. 2. *binds*] *blinds* 1600, 1606, R. to B.

The Sixth Sestiad

Argument. 2. *from the Fates, etc.*] acting as a messenger from the Fates forbids the winds to make outrage.

4–5. *with . . . himself*] Leander represents in himself the manning of Love's whole fleet.

4. *complete*] Accent on first syllable.

9–12. *Hero's . . . drown*] The syntax is rugged and obscure. It is possible that 'eyes' is the subject of 'drown', but more likely that the construction is absolute as far as 'out' in l. 11, and that 'grief' is the subject of 'drown'.

3. *humorous*] Chapman probably wishes to combine one of the Elizabethan senses, full of whims, with another obsolete meaning, moist, damp. O.E.D. quotes *Romeo and Juliet*, II. i. 31: 'He hath hid himself among these trees, To be consorted with the humorous night.'

Fell like the mists of death upon their eyes,
Day's too-long darts so kill'd their faculties.
The Winds yet, like the flowers, to cease began;
For bright Leucote, Venus' whitest swan,
That held sweet Hero dear, spread her fair wings,
Like to a field of snow, and message brings
From Venus to the Fates, t' entreat them lay
Their charge upon the Winds their rage to stay,
That the stern battle of the seas might cease,
And guard Leander to his love in peace.
The Fates consent, (aye me, dissembling Fates)
They showed their favours to conceal their hates,
And draw Leander on, lest seas too high
Should stay his too obsequious destiny:
Who like a fleering slavish parasite,
In warping profit or a traitorous sleight,
Hoops round his rotten body with devotes,
And pricks his descant face full of false notes;
Praising with open throat, and oaths as foul
As his false heart, the beauty of an owl;
Kissing his skipping hand with charmed skips,
That cannot leave, but leaps upon his lips
Like a cock-sparrow, or a shameless quean
Sharp at a red-lipp'd youth, and nought doth mean

7. *yet*] Probably meaning for the present, as yet, with reference to the winds' rising later on.

20. *warping*] weaving, devising. O.E.D. quotes Sternhold and Hopkins, Ps. lii.: 'Why doth thy mind yet still devise, such wicked wiles to warp?'

21. *devotes*] acts implying devotion, with which, apparently, the parasite covers his moral deformities.

22. *pricks, etc.*] A prick was 'a mark or dot used in musical notation' (O.E.D.), whence the verb meaning to write down (a piece of music). The metaphor is sustained in 'descant face', descant having been a melody written as accompaniment to a ground, or plain-song. Chapman thus indicates the parasite's obsequiousness. With this passage compare *Love's Labour's Lost*, v. ii. 323–9.

25. *skipping . . . skips*] The hand is thought of as skipping up to his lips, which kiss also with a skipping motion, suggesting the working of a charm.

26. *leave*] cease.

27. *quean*] immodest woman, strumpet.

28. *Sharp*] eagerly, or briskly.

Of all his antic shows, but doth repair
More tender fawns, and takes a scatter'd hair
From his tame subject's shoulder; whips, and calls
For every thing he lacks; creeps 'gainst the walls
With backward humbless, to give needless way:
Thus his false fate did with Leander play.
  First to black Eurus flies the white Leucote,
Born 'mongst the negroes in the Levant sea,
On whose curl'd head the glowing sun doth rise,
And shows the sovereign will of Destinies,
To have him cease his blasts; and down he lies.
Next, to the fenny Notus course she holds,
And found him leaning with his arms in folds
Upon a rock, his white hair full of show'rs;
And him she chargeth by the fatal pow'rs,
To hold in his wet cheeks his cloudy voice.
To Zephyr then that doth in flow'rs rejoice:
To snake-foot Boreas next she did remove,
And found him tossing of his ravish'd love,
To heat his frosty bosom hid in snow;
Who with Leucote's sight did cease to blow.
Thus all were still to Hero's heart's desire;
Who with all speed did consecrate a fire

29. *antic*] quaint, grotesque.
repair] The exact sense is not quite clear, but probably Chapman intends the meaning renew (i.e. renew his advances, making them more tender); 'furbish up' might also be the sense intended.

30–1. *takes . . . shoulder*] As a sign of familiarity and attentive regard.

31. *whips*] moves rapidly about. The verb to whip in its intransitive senses was most commonly used with adverbial extension, whip in or off, etc.

32. *he*] Presumably the object of the parasite's fawning.

33. *backward humbless*] humility shown by creeping backwards.

36. *Levant*] Accent on first syllable.

38. *shows*] Subject Leucote, not the sun.

40. *fenny*] Notus or Auster was the south-west wind, bringing fogs and rain. Hence the epithet.

41. *in folds*] folded.

46. *snake-foot Boreas*] Professor E. Bensly points out that Pausanias, V. 19. 1, attributes snakes' tails instead of feet to the figure of Boreas on the so-called Chest of Cypselus. See Frazer, *Pausanias*, III, p. 616; also IV, pp. 315–6.

47. *his ravish'd love*] Orithyia, daughter of Erechtheus, who was carried off by Boreas.

Of flaming gums and comfortable spice,
To light her torch, which in such curious price
She held, being object to Leander's sight,
That nought but fires perfum'd must give it light.
She lov'd it so, she griev'd to see it burn,
Since it would waste, and soon to ashes turn:
Yet if it burn'd not, 'twere not worth her eyes,
What made it nothing, gave it all the prize.
Sweet torch, true glass of our society;
What man does good, but he consumes thereby?
But thou wert lov'd for good, held high, given show;
Poor virtue loath'd for good, obscur'd, held low.
Do good, be pin'd; be deedless good, disgrac'd;
Unless we feed on men, we let them fast.
Yet Hero with these thoughts her torch did spend:
When bees makes wax, Nature doth not intend
It shall be made a torch; but we that know
The proper virtue of it make it so,
And when 'tis made, we light it: nor did Nature
Propose one life to maids; but each such creature
Makes by her soul the best of her free state,
Which without love is rude, disconsolate,
And wants love's fire to make it mild and bright,
Till when, maids are but torches wanting light.
Thus 'gainst our grief, not cause of grief, we fight:
The right of nought is glean'd, but the delight.

67. *makes*] *make* R. to B. 68. *shall*] *should* D., C., B. 72. *free*] *true* 1600, 1606, R., D.

53. *curious price*] peculiar or choice esteem: 'curious' often had the sense excellent, as in Pepys' *Diary*, 24 Sept. 1665: 'A very calm, curious morning.'

62. *for good*] as a good thing.

64. *pin'd*] starved, consumed by want.

deedless good] good without doing, without action.

65. *Unless . . . men*] Unless men profit us (by actions).

69. *proper*] special, peculiar.

71. *one life*] one kind of life or state only.

72. *free*] unattached, unwedded.

74. *mild*] soft; referring to the wax softened by the torch's heat.

77. *The right, etc.*] Chapman appears to mean that the right condition or state of anything is to be discovered ('gleaned') only (by nought else but) by its proper fruition.

Up went she: but to tell how she descended,
Would God she were not dead, or my verse ended!
She was the rule of wishes, sum, and end,
For all the parts that did on love depend:
Yet cast the torch his brightness further forth;
But what shines nearest best, holds truest worth.
Leander did not through such tempests swim
To kiss the torch, although it lighted him:
But all his pow'rs in her desires awaked,
Her love and virtues cloth'd him richly naked.
Men kiss but fire that only shows pursue;
Her torch and Hero, figure show and virtue.
Now at oppos'd Abydos nought was heard
But bleating flocks, and many a bellowing herd,
Slain for the nuptials, cracks of falling woods,
Blows of broad axes, pourings out of floods.
The guilty Hellespont was mix'd and stain'd
With bloody torrents that the shambles rain'd;
Not arguments of feast, but shows that bled,
Foretelling that red night that followed.
More blood was spilt, more honours were addrest,
Than could have graced any happy feast;
Rich banquets, triumphs, every pomp employs
His sumptuous hand; no miser's nuptial joys.
Air felt continual thunder with the noise
Made in the general marriage-violence;

95. *torrents*] *torrent* 1600, 1606, D.

79. *or . . . ended*] Sc. or would that my sad task were at an end.

80. *rule*] canon, guiding principle. O.E.D. quotes N.N. tr. Du Bosq's *The Compleat Woman*: 'her who should be the rule of all their sex, as she is the ornament'.

81. *parts*] gifts, virtues.

82. *further forth*] Sc. further than Hero's.

83. *But what, etc.*] Hero shone better at a nearer view.

86. *her desires*] Perhaps here in the sense his desires for her, though Chapman may mean rather that Leander's powers were awakened in accordance with Hero's desires to see him.

96. *arguments*] symbols, suggestions.

98. *addrest*] offered.

101. *His*] Its; referring to pomp in l. 100.

no miser's nuptial joys] Sc. were these.

And no man knew the cause of this expense,
But the two hapless lords, Leander's sire,
And poor Leander, poorest where the fire
Of credulous love made him most rich surmis'd:
As short was he of that himself so priz'd,
As is an empty gallant full of form,
That thinks each look an act, each drop a storm,
That falls from his brave breathings; most brought up
In our metropolis, and hath his cup
Brought after him to feasts; and much palm bears
For his rare judgement in th' attire he wears;
Hath seen the hot Low Countries, not their heat,
Observes their rampires and their buildings yet;
And for your sweet discourse with mouths is heard
Giving instructions with his very beard;
Hath gone with an ambassador, and been
A great man's mate in travelling, even to Rhene;
And then puts all his worth in such a face
As he saw brave men make, and strives for grace
To get his news forth: as when you descry
A ship with all her sail contends to fly
Out of the narrow Thames with winds unapt,
Now crosseth here, then there, then this way rapt,
And then hath one point reach'd; then alters all,
And to another crooked reach doth fall

126. *here, then*] *here, now* C.

107. *made . . . surmis'd*] made him think himself most rich (i.e. in the command of happiness).

111. *most*] mostly, usually. O.E.D. quotes Bacon, *Advancement*, II. ii. § 9: 'States are most collected into monarchies.'

115. *Hath seen, etc.*] Presumably the suggestion is that the gallant travels merely for pleasure, avoiding the hot season.

116. *yet*] still (sc. in his mind's eye).

117. *And for, etc.*] And is heard making mouths (possibly in the sense of pompous oratorical speeches) to improve his conversation with you.

118. *Giving instructions*] Instructing you about his experiences.

120. *Rhene*] Lat. Rhenus, the Rhine.

124. *contends*] which contends or tries.

128. *reach*] 'A single stretch or spell of movement' (O.E.D. art. *reach*, I. 4). For the special nautical usage with meaning 'a run on one tack' O.E.D. quotes nothing earlier than 1830. Chapman per-

Of half a bird-bolt's shoot, keeping more coil
Than if she danc'd upon the ocean's toil;
So serious is his trifling company,
In all his swelling ship of vacantry.
And so short of himself in his high thought
Was our Leander in his fortunes brought,
And in his fort of love that he thought won;
But otherwise he scorns comparison.
O sweet Leander, thy large worth I hide
In a short grave; ill-favour'd storms must chide
Thy sacred favour: I in floods of ink
Must drown thy graces, which white papers drink,
Even as thy beauties did the foul black seas;
I must describe the hell of thy dis-ease,
That heaven did merit: yet I needs must see
Our painted fools and cockhorse peasantry
Still, still usurp, with long lives, loves, and lust,
The seats of Virtue, cutting short as dust
Her dear-bought issue: ill to worse converts,
And tramples in the blood of all deserts.
Night close and silent now goes fast before

139. *I*] *I*, 1598. 142. *dis-ease*] M.; *disease* 1598, T.; *decease* R. to B.

haps had also the obsolete sense device, contrivance, in mind.

129. *a bird-bolt's shoot*] the range of an arrow used for shooting birds.

keeping more coil] making more ado. O.E.D. quotes Holinshed, *Chronicle*: 'They kept such a coil against the abbot and monks'.

132. *vacantry*] 'Vacancy, idleness, inoccupation' (O.E.D., quoting this instance only).

133–4. *And so short, etc.*] In his actual fortunes Leander came just as far short as this man of a true estimate of himself; the phrases 'in his high thought' and 'in his fortunes' are contrasted.

139. *favour*] beauty.

142. *dis-ease*] 'Disease' could have the meaning absence of ease, suffering, and Chapman seems to have favoured this usage. Compare 'Hymnus in Noctem' (*The Shadow of Night*), 1875, p. 7: 'And let them wreak the wrongs of our disease.' It seems better to accept this meaning than to adopt the unpoetical 'decease', though this was sometimes spelt 'disease'.

144. *cockhorse*] upstart. O.E.D. quotes no instance of this adjectival usage; the substantive, however, often had the meaning 'an exalted position, a place of triumph or ascendancy'.

147. *converts*] turns. O.E.D. quotes *Macbeth*, IV. iii. 227–8: 'let grief convert to anger'.

148. *deserts*] meritorious qualities or actions.

149. *close*] secret.

The captains and their soldiers to the shore,
On whom attended the appointed fleet
At Sestos' bay, that should Leander meet,
Who feign'd he in another ship would pass;
Which must not be, for no one mean there was
To get his love home, but the course he took.
Forth did his beauty for his beauty look,
And saw her through her torch, as you behold
Sometimes within the sun a face of gold,
Form'd in strong thoughts, by that tradition's force,
That says a god sits there and guides his course.
His sister was with him; to whom he shew'd
His guide by sea, and said, 'Oft have you view'd
In one heaven many stars, but never yet
In one star many heavens till now were met.
See lovely sister, see, now Hero shines,
No heaven but her appears; each star repines,
And all are clad in clouds as if they mourn'd
To be by influence of Earth out-burn'd.
Yet doth she shine, and teacheth Virtue's train
Still to be constant in Hell's blackest reign,
Though even the gods themselves do so entreat them
As they did hate, and Earth as she would eat them.'
Off went his silken robe, and in he leapt,
Whom the kind waves so licorously clept,
Thick'ning for haste one in another so,

150. *their*] *the* R. to B.

153. *in another ship*] Presumably that to which the captains and soldiers were repairing and which was awaited by the fleet at Sestos.

154. *mean*] way, means. Chapman indicates that Hero was to be taken away secretly.

156. *did his beauty*] did Leander in his beauty.

168. *influence of Earth*] influence pertaining to or deriving from earth.

169. *Virtue's train*] the followers of Virtue.

171. *entreat*] treat. Compare *Deuteronomy*, xxvi. 6: 'and the Egyptians evil intreated us'.

172. *As*] As if.

174. *licorously*] greedily, with relish. A variant from lecherous, usually with a less specialized meaning. O.E.D. quotes G. Herbert, *A Priest to the Temple*, xxvi.: 'He that . . . is licorous after dainties, is a glutton'.

clept] embraced; from clip or clepe. Compare *Ovid's Elegies*, I. iv. 61, below, and note thereto.

To kiss his skin, that he might almost go
To Hero's tower, had that kind minute lasted.
But now the cruel Fates with Ate hasted
To all the Winds, and made them battle fight
Upon the Hellespont, for either's right
Pretended to the windy monarchy.
And forth they brake, the seas mix'd with the sky,
And toss'd distress'd Leander, being in hell,
As high as heaven: bliss not in height doth dwell.
The Destinies sate dancing on the waves,
To see the glorious Winds with mutual braves
Consume each other: O true glass, to see
How ruinous ambitious statists be
To their own glories! Poor Leander cried
For help to sea-born Venus; she denied:
To Boreas, that for his Atthæa's sake,
He would some pity on his Hero take,
And for his own love's sake, on his desires:
But Glory never blows cold Pity's fires.
Then call'd he Neptune, who through all the noise
Knew with affright his wrack'd Leander's voice,
And up he rose; for haste his forehead hit
'Gainst heaven's hard crystal; his proud waves he smit
With his fork'd sceptre, that could not obey;
Much greater powers than Neptune's gave them sway;
They lov'd Leander so, in groans they brake
When they came near him; and such space did take
'Twixt one another, loth to issue on,

176. *go*] walk. O.E.D. quotes for this sense *King Lear*, I. iv. 135: 'Ride more than thou goest.'

180–1. *either's right Pretended*] each one asserted or claimed the right.

186. *braves*] vauntings, bravadoes. O.E.D. quotes Heywood, *1 Edward IV*: 'Leave off these idle braves of thine.'

188. *statists*] politicians, statesmen.

191. *Atthæa's*] 'Formed by Chapman from 'Αττίς, Attica' (Singer); the reference is to Orithyia, daughter of Erechtheus, King of Athens. Dyce refers to Musaeus, l. 322:

'Αττίδος οὐ βορέην ἀμνήμονα κάλλιπε νύμφης.

199. *that*] Referring to the waves, not the sceptre.

200. *sway*] impetus.

That in their shallow furrows earth was shown,
And the poor lover took a little breath:
But the curst Fates sate spinning of his death
On every wave, and with the servile winds
Tumbled them on him. And now Hero finds,
By that she felt, her dear Leander's state.
She wept, and pray'd for him to every Fate,
And every wind that whipp'd her with her hair
About the face, she kiss'd and spake it fair,
Kneel'd to it, gave it drink out of her eyes
To quench his thirst: but still their cruelties
Even her poor torch envied, and rudely beat
The bating flame from that dear food it eat;
Dear, for it nourish'd her Leander's life,
Which with her robe she rescu'd from their strife:
But silk too soft was such hard hearts to break;
And she dear soul, even as her silk, faint, weak,
Could not preserve it; out, O out it went.
Leander still call'd Neptune, that now rent
His brackish curls, and tore his wrinkled face,
Where tears in billows did each other chase,
And (burst with ruth) he hurl'd his marble mace
At the stern Fates: it wounded Lachesis
That drew Leander's thread, and could not miss
The thread itself, as it her hand did hit,
But smote it full and quite did sunder it.
The more kind Neptune rag'd, the more he ras'd
His love's life's fort, and kill'd as he embrac'd.

209. *state.*] T.; *state*, 1598.

209. *By that she felt*] By that which she herself felt, sc. the force of the winds.

state.] The reading of *1598*, with a comma, may be right: now that she finds, she wept.

215. *envied*] felt a grudge, felt hostile, against.

216. *bating*] either fluttering (a hawking term) or lessening, burning lower. Compare *1 Henry IV*, III. iii. 2: 'Do I not bate? do I not dwindle?'

eat] Past tense; ate.

218. *Which*] Sc. the flame.

230. *ras'd*] demolished. The spelling 'rac'd' would indicate better the pronunciation intended by Chapman, the rhyme with 'embrac'd'.

Anger doth still his own mishap increase;
If any comfort live, it is in peace.
O thievish Fates, to let blood, flesh, and sense
Build two fair temples for their excellence,
To rob it with a poisoned influence.
Though souls' gifts starve, the bodies are held dear
In ugliest things; sense-sport preserves a bear;
But here nought serves our turns: O heaven and earth,
How most most wretched is our human birth!
And now did all the tyrannous crew depart,
Knowing there was a storm in Hero's heart,
Greater than they could make, and scorn'd their smart.
She bow'd herself so low out of her tow'r,
That wonder 'twas she fell not ere her hour,
With searching the lamenting waves for him;
Like a poor snail, her gentle supple limb
Hung on her turret's top so most down right,
As she would dive beneath the darkness quite,
To find her jewel; jewel! her Leander;
A name of all earth's jewels pleas'd not her
Like his dear name: 'Leander, still my choice,
Come nought but my Leander; O my voice,
Turn to Leander: henceforth be all sounds,
Accents, and phrases, that show all griefs' wounds,
Analys'd in Leander! O black change!
Trumpets do you with thunder of your clange,

248. *most*] *much* C.

238. *sense-sport*] sport devised for the pleasing of the senses.
239. *here*] in the present instance.
243. *scorn'd . . . smart*] i.e. a storm that scorned the smart that they could cause.
247. *limb*] Apparently used here in the sense of body.
248. *so most down right*] so completely in a downward position.
256. *Analys'd*] Distinguished, shown in their several essences.
257. *clange*] O.E.D. suggests that this word was coined by Chapman to represent the Greek κλαγγή, for the noise of trumpets or the screaming of birds. Compare his *Iliads*, X. 244. The word, however, appears again in Marlowe's *Lucan*, 240 (1600), 'trumpets clange'. It may there be a misprint, for 'trumpets clang' occurs at l. 433 of the same work. But it seems more likely that 'clange' was a variant form of 'clang'. O.E.D. records 'clangue'.

Drive out this change's horror, my voice faints:
Where all joy was, now shriek out all complaints!'
Thus cried she; for her mixed soul could tell
Her love was dead: and when the Morning fell
Prostrate upon the weeping earth for woe,
Blushes that bled out of her cheeks did show
Leander brought by Neptune, bruis'd and torn
With cities' ruins he to rocks had worn,
To filthy usuring rocks, that would have blood,
Though they could get of him no other good.
She saw him, and the sight was much, much more
Than might have serv'd to kill her: should her store
Of giant sorrows speak? Burst, die, bleed,
And leave poor plaints to us that shall succeed.
She fell on her love's bosom, hugg'd it fast,
And with Leander's name she breath'd her last.
Neptune for pity in his arms did take them,
Flung them into the air, and did awake them
Like two sweet birds, surnam'd th' Acanthides,
Which we call Thistle-warps, that near no seas
Dare ever come, but still in couples fly,
And feed on thistle-tops, to testify
The hardness of their first life in their last;
The first in thorns of love, that sorrows past;
And so much beautiful their colours show,
As none (so little) like them; her sad brow

281. *that*] 1600, 1606; *and* 1598, T.

260. *mixed*] confused. O.E.D., however, quotes no instance earlier than 1872.

265. *he*] Sc. Neptune.

266. *usuring*] greedy, avaricious, the sense being derived from the usurer's practice of exacting exorbitant interest. The verb 'usure' had ordinarily the meaning to practise usury.

that would have blood] The association of usury with the exaction of blood may refer to *The Merchant of Venice*. See note to IV. 50–1 above.

276. *Acanthides*] Derived from ἀκανθίς, gold-fish (ἄκανθα, thistle; see l. 279).

277. *Thistle-warps*] Goldfinches; thistle-finches.

281. *The first*] Sc. life.

282. *And so*] i.e. by compensation or contrast.

A sable velvet feather covers quite,
Even like the forehead-cloths that in the night,
Or when they sorrow, ladies use to wear:
Their wings, blue, red, and yellow, mix'd appear;
Colours that, as we construe colours, paint
Their states to life; the yellow shows their saint,
The dainty Venus, left them; blue, their truth;
The red and black, ensigns of death and ruth.
And this true honour from their love-deaths sprung,
They were the first that ever poet sung.

285. *cloths*] *cloth* 1600, 1606, R. to B. 290. *dainty*] 1600, 1606; *deuill* 1598, T. 292. *love-deaths*] *loue-death* 1606, R. to B.

283. *As . . . them*] Chapman means that no birds so small in size have such beautiful colouring.

288. *construe*] interpret, understand.

289–90. *yellow . . . left them*] See l. 190. Venus left or forsook them, presumably out of envy, which is symbolized by the yellow colour.

291. *red and black*] Symbolizing death by bloodshed, and ruth or mourning respectively.

293. *the first*] Sc. lovers; the mythical Musaeus was thought of as the earliest of poets.

OVID'S ELEGIES

P. OVIDII NASONIS AMORUM, LIBER PRIMUS

ELEGIA I

Quemadmodum a Cupidine pro bellis amoris scribere coactus sit

WE which were Ovid's five books, now are three,
For these before the rest preferreth he;
If reading five thou plain'st of tediousness,
Two ta'en away, thy labour will be less.

With Muse prepar'd, I meant to sing of arms,
Choosing a subject fit for fierce alarms.
Both verses were alike till Love (men say)
Began to smile and took one foot away.
Rash boy, who gave thee power to change a line?
We are the Muses' prophets, none of thine.
What if thy mother take Diana's bow?
Shall Dian fan when love begins to glow?
In woody groves is't meet that Ceres reign,
And quiver-bearing Dian till the plain?
Who'll set the fair-tress'd Sun in battle ray,
While Mars doth take the Aonian harp to play?

Elegia I

4. *thy*] *the* Bind, R. 8. *took*] *take* I, Bind.

Elegia I

1–4.] These lines in the Latin are usually printed as a separate prefatory epigram. They explain the relation of the *Amores* as they have come down to us to the first arrangement, in which there were five books instead of three.

2. *For these, etc.*] 'hoc illi praetulit auctor opus', the author preferred to give his work this form.

8. *took one foot away*] Referring to the use in elegiac verse of pentameter alternating with hexameter lines. Compare I. 31 below.

11. *What if, etc.*] Suppose thy mother were to take, etc.

12. *Shall Dian fan, etc.*] Would it be meet for Diana to fan the flames of love? Dyce suggests that Marlowe may have read 'Diana' for 'Minerva' in 'Ventilet accensas flava Minerva faces?' but I have not found this reading.

15–16. *Who'll set, etc.*] i.e Who would think of providing the Sun

Great are thy kingdoms, over strong and large,
Ambitious imp, why seek'st thou further charge?
Are all things thine? the Muses' Tempe thine?
Then scarce can Phœbus say, 'This harp is mine.'
When in this work's first verse I trod aloft,
Love slack'd my muse, and made my numbers soft.
I have no mistress nor no favourite,
Being fittest matter for a wanton wit.
Thus I complain'd, but love unlock'd his quiver,
Took out the shaft, ordain'd my heart to shiver,
And bent his sinewy bow upon his knee,
Saying, 'Poet, here's a work beseeming thee.'
Oh woe is me! he never shoots but hits,
I burn, love in my idle bosom sits.
Let my first verse be six, my last five feet;
Farewell stern war, for blunter poets meet.
Elegian muse, that warblest amorous lays.
Girt my shine brow with sea-bank myrtle sprays.

Elegia II

Quod primo amore correptus, in triumphum duci se a Cupidine patiatur

What makes my bed seem hard seeing it is soft?
Or why slips down the coverlet so oft?

19. *Tempe*] I, Bind; *Temple* other early edns. 22. *Love*] *I* I, Bind. 34. *sprays*] D. to T.; *praise* early edns.

Elegia II

1. *soft*] *so soft* Bind.

with martial weapons and giving Mars the Aonian lyre? Aonia was a part of Boeotia which included Mount Helicon, the haunt of the Muses.

ray] Aphetic form of array.

22. *Love slack'd, etc.*] Marlowe evidently read: 'Attenuat nervos protinus (not proximus) ille meos.' With 'proximus', the generally preferred reading, the reference is more clearly to the second verse of the elegiac couplet; this, being shorter than the first, represents a slackening of the poet's energy.

31. *six . . . five*] See note to l. 8 above and note the Latin of l. 33, 'per undenos emodulanda pedes', to be sung in lines of eleven feet. Marlowe's 'that warblest amorous lays' avoids the difficulty.

32. *for blunter poets meet*] 'cum vestris . . . modis'; with your measures.

34. *Girt, etc.*] 'Cingere litorea flaventia tempora myrto'; sur-

Although the nights be long, I sleep not tho',
My sides are sore with tumbling to and fro.
Were love the cause it's like I should descry him,
Or lies he close and shoots where none can spy him?
'Twas so, he struck me with a slender dart,
'Tis cruel Love turmoils my captive heart.
Yielding or struggling do we give him might,
Let's yield, a burden easily borne is light.
I saw a brandish'd fire increase in strength,
Which being not shak'd, I saw it die at length.
Young oxen newly yok'd are beaten more
Than oxen which have drawn the plough before:
And rough jades' mouths with stubborn bits are torn,
But manag'd horses' heads are lightly borne.
Unwilling lovers love doth more torment
Than such as in their bondage feel content.
Lo I confess, I am thy captive I,
And hold my conquer'd hands for thee to tie.
What need'st thou war? I sue to thee for grace;
With arms to conquer armless men is base.

3. *tho'*,] *tho'* D. to B.; *through* R. 7. *slender*] *tender* Bind. 9. *struggling*] *striving* I, Bind. 12. *shak'd*] I, Bind, D. to B.; *slackt* other early edns. 14. *which*] *that* Mal.

round with shore-loving myrtle *thy* golden temples. For 'shine' as adjective compare *The Faerie Queene*, IV. iii. 3: 'all in armour shine'.

Elegia II

3. *tho'*] Occasionally used thus, at the end of a sentence. Compare Crashaw, 'Description of a Religious House', 10: 'Unforc't and genuine, but not shady tho.' There is no apostrophe in the early editions and tho perhaps = þa = then.

6. *lies he close*] 'subit'; steals he in. Compare I. viii. 49 and note.

9. *Yielding, etc.*] Marlowe fails to make clear the Latin interrogative construction: 'Cedimus, an subitum luctando accedimus ignem?' Shall we yield, or by resistance add strength to the invading fire?

10. *easily borne*] 'quod bene fertur'; well borne in the sense of willingly borne.

11. *brandish'd fire*] 'iactatas mota face flammas'.

14. *Than, etc.*] 'quam quos iuvat usus aratri'; than those that take pleasure in drawing the plough.

16. *manag'd, etc.*] horses that yield to management do not feel the bridle; 'Frena minus sentit, quisquis ad arma facit.'

18. *feel content*] 'servitium ferre fatentur'; who confess to their bondage.

21. *What*] For what purpose? Why? A fairly common usage. Compare II. vi. 43, and note thereto.

Yoke Venus' Doves, put myrtle on thy hair,
Vulcan will give thee chariots rich and fair.
The people thee applauding, thou shalt stand,
Guiding the harmless pigeons with thy hand.
Young men and women shalt thou lead as thrall,
So will thy triumph seem magnifical.
I, lately caught, will have a new made wound,
And captive-like be manacled and bound.
Good Meaning, Shame, and such as seek love's wrack
Shall follow thee, their hands tied at their back.
Thee all shall fear, and worship as a king,
Io triumphing shall thy people sing.
Smooth Speeches, Fear, and Rage shall by thee ride,
Which troops have always been on Cupid's side;
Thou with these soldiers conquerest gods and men,
Take these away, where is thine honour then?
Thy mother shall from heaven applaud this show,
And on their faces heaps of roses strow.
With beauty of thy wings, thy fair hair gilded,
Ride golden Love in chariots richly builded.
Unless I err, full many shalt thou burn,
And give wounds infinite at every turn.

28. *triumph*] *triumphs* I, Bind *thine*] *thy* I, Bind 34 *triumphing*] *Triumphe* T 38

24 *Vulcan, etc*] 'currum vitricus (step-sire) ipse dabit' It is likely that Marlowe was right in this identification Some take the 'vitricus' to be Mars

26. *harmless*] 'adiunctas', yoked.

31 *Good Meaning*] 'Mens bona'; the English signifies good intentions, a mind well-disposed. Compare *King Lear*, I ii 190: 'I am no honest man, if there be any good meaning toward you' By 'mens bona' Ovid means Conscience

35 *Smooth Speeches*] 'Blanditiae'

Fear] Marlowe evidently read 'Terrorque', not 'Errorque'

36. *Which troops, etc*] 'Adsidue partes turba secuta tuas'; a crowd that always follows in your company

40 *their faces*] 'sparget in ora'. Ovid probably means *thy* face or head

41 *With beauty, etc*] The Latin reading now generally accepted is 'Tu pinnas gemma, gemma variante capillos'; with gems adorning wings and hair Marlowe appears to have read 'Tu penna pulchros gemina variante capillos'; 'with double wing adorning thy lovely hair'; but he hardly conveys this meaning

44 *wounds infinite*] A characteristic Marlovian exaggeration of 'vulnera multa'.

In spite of thee, forth will thine arrows fly,
A scorching flame burns all the standers by.
So having conquer'd Inde, was Bacchus' hue;
Thee pompous birds, and him two tigers drew.
Then seeing I grace thy show in following thee,
Forbear to hurt thyself in spoiling me.
Behold thy kinsman's Cæsar's prosperous bands,
Who guards the conquered with his conquering hands.

Elegia III

Ad amicam

I ask but right: let her that caught me late,
Either love, or cause that I may never hate.
I ask too much—would she but let me love her;
Love knows with such like prayers I daily move her.
Accept him that will serve thee all his youth,
Accept him that will love with spotless truth.
If lofty titles cannot make me thine,
That am descended but of knightly line,
(Soon may you plough the little land I have;
I gladly grant my parents given to save)
Apollo, Bacchus, and the Muses may;

45 *thine*] *thy* T, Bind 51 *kinsman's*] *kinsman* R to B.

Elegia III

3. *ask*] *crave* Bind, D 4 *Love*] I, Bind, T; *love* other edns early and recent 6. *with*] *thee with* I, Bind 7 *make me*] *cause me to be* Bind. 9 *land*] *lands* I, Bind

47. *So . . . was Bacchus' hue*] 'Talis erat . . Bacchus'

48. *drew*] 'Tu gravis altibus, tigribus ille fuit'; 'gravis' in the sense of dreaded It is likely that Marlowe has misjudged and not intentionally distorted the meaning, though he often takes liberties in the interests of the rhyme

52 *guards*] 'protegit'

Elegia III

1 *late*] lately', 'nuper'

4 *Love knows, etc.*] 'Audierit nostras tot Cytherea preces!' May Cytherea hear our many prayers Marlowe probably intends 'her' to refer to Cytherea, 'Love'.

9 *Soon, etc.*] 'Nec meus innumeris renovatur campus aratris'; this carries on the construction with 'If' begun in l 7 and rather awkwardly abandoned in Marlowe's parenthesis.

And Cupid who hath mark'd me for thy prey;
My spotless life, which but to gods gives place,
Naked simplicity, and modest grace.
I love but one, and her I love change never,
If men have faith, I'll live with thee for ever.
The years that fatal Destiny shall give
I'll live with thee, and die ere thou shalt grieve.
Be thou the happy subject of my books
That I may write things worthy thy fair looks.
By verses horned Io got her name;
And she to whom in shape of swan Jove came;
And she that on a feign'd Bull swam to land,
Griping his false horns with her virgin hand,
So likewise we will through the world be rung,
And with my name shall thine be always sung.

ELEGIA IV

Amicam, qua arte, quibusve nutibus in cæna, presente viro, uti debeat, admonet

Thy husband to a banquet goes with me,
Pray God it may his latest supper be.
Shall I sit gazing as a bashful guest,
While others touch the damsel I love best?
Wilt lying under him, his bosom clip?
About thy neck shall he at pleasure skip?

18. *shalt*] *shall* Mas., Mal. 368.

13. *My spotless, etc.*] Marlowe evidently read not 'Et nulli cessura fides sine crimine mores', faith that yields to none and faultless ways, but 'Et non cessuri nisi dis sine crimine mores'.

16. *If men have faith*] 'siqua fides'.

18. *I'll live, etc.*] 'Vivere contingat teque dolente mori'; may I live, and when I die, by thee may I be lamented. I have found no reading that will explain Marlowe's mistranslation.

21. *name*] reputation, fame.

24. *his false horns*] 'cornua vara' is now the generally accepted reading; but 'falsa' for 'vara' was common.

25. *be rung*] 'cantabimur'; be celebrated in song.

Elegia IV

1. *with me*] 'nobiscum' instead of 'nobis' (sc. goes to the same banquet with us).

6. *About, etc.*] 'Iniciet collo, cum volet, ille manum?'

Marvel not, though the fair bride did incite
The drunken Centaurs to a sudden fight.
I am no half horse, nor in woods I dwell,
Yet scarce my hands from thee contain I well.
But how thou should'st behave thyself now know:
Nor let the winds away my warnings blow.
Before thy husband come, though I not see
What may be done, yet there before him be.
Lie with him gently, when his limbs he spread
Upon the bed, but on my foot first tread.
View me, my becks, and speaking countenance;
Take, and receive each secret amorous glance.
Words without voice shall on my eyebrows sit,
Lines thou shalt read in wine by my hand writ.
When our lascivious toys come in thy mind,
Thy rosy cheeks be to thy thumb inclin'd.
If aught of me thou speak'st in inward thought,
Let thy soft finger to thy ear be brought.
When I (my light) do or say aught that please thee,
Turn round thy gold ring, as it were to ease thee.
Strike on the board like them that pray for evil,
When thou dost wish thy husband at the devil.
What wine he fills thee, wisely will him drink,
Ask thou the boy, what thou enough dost think.
When thou hast tasted, I will take the cup,

12. *warnings*] *warning* Mal. 16. *foot*] *feete* Douce. 18. *receive*] *return* D. to B. 21. *in*] *to* C., B.

8. *The drunken Centaurs*] Referring to the story of the fight at the wedding of Pirithous and Hippodamia.

10. *contain I*] 'tenere'; for 'contain' in this sense, restrain, compare Chapman, *Iliads*, III. 198: 'when I contain'd my blood'.

12. *warnings*] 'verba'.

14. *What may be done*] Marlowe disregards the Latin 'si veneris ante'; if you do come early.

15. *spread*] Subjunctive with 'when'.

16. *bed*] 'torum'; couch.

18. *and receive*] 'et refer'; and give back.

21. *our lascivious toys*] 'Veneris lascivia nostrae.'

23. *speak'st*] Marlowe is translating 'loquaris'. The true reading appears to be 'queraris'; if you have some complaint against me.

26. *as it were to ease thee*] Not in the Latin.

29. *will him*] will him to.

30. *what . . . think*] 'quod ipsa voles'; (the wine) that you yourself wish to have.

And where thou drink'st, on that part I will sup.
If he gives thee what first himself did taste,
Even in his face his offered gobbets cast.
Let not thy neck by his vile arms be prest,
Nor lean thy soft head on his boist'rous breast.
Thy bosom's roseate buds let him not finger,
Chiefly on thy lips let not his lips linger.
If thou givest kisses, I shall all disclose,
Say they are mine, and hands on thee impose.
Yet this I'll see, but if thy gown aught cover,
Suspicious fear in all my veins will hover.
Mingle not thighs, nor to his leg join thine,
Nor thy soft foot with his hard foot combine.
I have been wanton, therefore am perplex'd,
And with mistrust of the like measure vex'd.
I and my wench oft under clothes did lurk,
When pleasure mov'd us to our sweetest work.
Do not thou so; but throw thy mantle hence,
Lest I should think thee guilty of offence.
Entreat thy husband drink, but do not kiss,
And while he drinks, to add more do not miss;
If he lies down with wine and sleep opprest,
The thing and place shall counsel us the rest.
When to go homewards we rise all along,
Have care to walk in middle of the throng.
There will I find thee or be found by thee,
There touch whatever thou canst touch of me.
Aye me, I warn what profits some few hours,

34. *gobbets*] D. to B.; *goblets* early edns. and T. 36. *lean*] *leaue* Mas., Douce.

34. *Even in his face, etc.*] A vigorous exaggeration of 'Reice libatos illius ore cibos'. 'gobbets' seems a safe emendation for 'goblets'.

36. *boist'rous*] 'rigido'.

38. *Chiefly*] Above all; 'praecipue'. Compare I. viii. 99.

41. *see*] look on and see; 'adspiciam'.

45. *am perplex'd*] 'Multa miser timeo'.

49. *Do not thou so*] 'Hoc tu non facies'; you will not do that.

55. *all along*] 'surgemus et omnes'; 'along' seems to be added chiefly for the rhyme.

59. *I warn*] 'monui'; I have advised or recommended.

But we must part, when heaven with black night lours.
At night thy husband clips thee: I will weep
And to the doors sight of thyself will keep:
Then will he kiss thee, and not only kiss,
But force thee give him my stol'n honey bliss.
Constrain'd against thy will give it the peasant,
Forbear sweet words, and be your sport unpleasant.
To him I pray it no delight may bring,
Or if it do, to thee no joy thence spring;
But, though this night thy fortune be to try it,
To me to-morrow constantly deny it.

ELEGIA V

Corinnæ concubitus

In summer's heat, and mid-time of the day,
To rest my limbs upon a bed I lay;
One window shut, the other open stood,
Which gave such light as twinkles in a wood,
Like twilight glimpse at setting of the sun,
Or night being past, and yet not day begun.
Such light to shamefast maidens must be shown
Where they may sport, and seem to be unknown.
Then came Corinna in her long loose gown,
Her white neck hid with tresses hanging down,
Resembling fair Semiramis going to bed,

62. *will keep*] R. to B.; *keep* early edns.

61. *clips*] embraces. But Ovid uses 'includet' in the sense of will shut you in.

64. *But force, etc.*] 'Quod mihi das furtim, iure coacta dabis.'

65. *Constrain'd, etc.*] i.e. give it unwillingly; 'invita dato'; for 'the peasant', here a term of abuse, there is no corresponding word in the Latin, and Marlowe probably introduced it for the rhyme.

69. *But though, etc.*] 'Sed quaecumque tamen noctem fortuna sequetur'; yet whatever fortune come with the night.

70. *constantly deny*] 'constanti voce . . . nega'.

it] Sc. 'dedisse'.

Elegia V

7. *must be shown*] should be shown (or given): 'Illa verecundis lux est praebenda puellis.'

9. *long loose gown*] 'tunica . . . recincta'; girdled tunic.

Or Lais of a thousand wooers sped.
I snatch'd her gown; being thin, the harm was small;
Yet striv'd she to be covered therewithal;
And striving thus as one that would be cast,
Betray'd herself, and yielded at the last.
Stark naked as she stood before mine eye,
Not one wen in her body could I spy.
What arms and shoulders did I touch and see,
How apt her breasts were to be press'd by me!
How smooth a belly under her waist saw I!
How large a leg, and what a lusty thigh!
To leave the rest, all lik'd me passing well;
I cling'd her naked body, down she fell;
Judge you the rest: being tir'd she bade me kiss;
Jove send me more such afternoons as this.

ELEGIA VI

Ad Janitorem, ut fores sibi aperiat

Unworthy porter, bound in chains full sore,
On moved hooks set ope the churlish door.
Little I ask, a little entrance make;
The gate half-ope my bent side in will take.

12. *wooers*] *louers* I, Bind, D. 23. *lik'd*] *pleasde* Bind. 24. *naked*] *faire white* Bind. 25. *tir'd*] editors; *tride* early edns.

12. *sped*] 'amata'. For 'sped' in the sense of successful (in obtaining) see *Hero and Leander*, IV. 90, and note thereto.

13. *being . . . small*] 'nec multum rara nocebat'; Ovid means that the garment was thin enough not to hide Corinna's charms unduly.

15. *cast*] overthrown in combat; conquered. Compare II. ii. 61 below.

23. *To leave the rest*] Not to speak of the rest; 'Singula quid referam?'

lik'd me] seemed good to me; 'nil non laudabile vidi'.

24. *cling'd*] Compare *Hero and Leander*, II. 65, and note thereto.

25. *she bade me kiss*] 'lassi requievimus ambo'.

Elegia VI

1. *Unworthy porter*] 'Ianitor—indignum'; Janitor, oh unworthy fate'. But the reading 'indigne' was common.

2. *On moved hooks*] 'moto cardine'. Hook in this sense is strictly the pin or crook on which the door is hung, and which cannot be moved. But Marlowe uses 'hooks' loosely for hinges.

Long love my body to such use makes slender,
And to get out doth like apt members render.
He shows me how unheard to pass the watch,
And guides my feet lest stumbling falls they catch.
But in times past I fear'd vain shades, and night,
Wond'ring if any walked without light.
Love hearing it laugh'd with his tender mother,
And smiling said, 'Be thou as bold as other.'
Forthwith Love came; no dark night-flying sprite,
Nor hands prepar'd to slaughter, me affright.
Thee fear I too much: only thee I flatter;
Thy lightning can my life in pieces batter.
Why enviest me? this hostile den unbar,
See how the gates with my tears water'd are.
When thou stood'st naked ready to be beat,
For thee I did thy mistress fair entreat.
But what entreats for thee sometimes took place
(O mischief) now for me obtain small grace.
Gratis thou mayest be free; give like for like.
Night goes away: the door's bar backward strike.
Strike; so again hard chains shall bind thee never,
Nor servile water shalt thou drink for ever.
Hard-hearted Porter, dost and wilt not hear?

5. *makes*] R. to T.; *make* early edns. 17. *den*] *dende* or *dend* early edns.; *den t'* conj. T.

6. *doth like apt members render*] renders the limbs similarly apt; 'aptaque . . . membra dedit'.

10. *Wond'ring, etc.*] 'Mirabar, tenebris quisquis iturus erat'; I marvelled that any one should go out after dark.

11. *hearing it*] 'ut audirem'; so that I might hear. But Marlowe evidently read 'ut audivit'.

15. *Thee fear I too much*] 'Te nimium lentum timeo'; 'nimium' goes with 'lentum', which Marlowe does not translate: (only) thee I fear, who yieldest too little.

17. *Why enviest me, etc.*] Marlowe probably used a text reading 'Adspice, ut invideas, inimicaque claustra relaxa'. Modern editors commonly prefer 'Adspice, et ut videas, inmitia', etc.

21. *what entreats*] the entreaties which.

sometimes] Common in this sense; 'quondam'.

23. *Gratis thou may'st, etc.*] Marlowe probably read 'Redde vicem meritis, gratis licet esse, quod optas', though he has hardly produced a translation. Some editions substitute 'opto' for 'optas'; Heinsius: 'Redde vicem meritis! grato licet esse; quid obstas?'

With stiff oak propp'd the gate doth still appear.
Such rampir'd gates besieged cities aid,
In midst of peace why art of arms afraid?
Exclud'st a lover, how would'st use a foe?
Strike back the bar, night fast away doth go.
With arms or armed men I come not guarded,
I am alone, were furious Love discarded.
Although I would, I cannot him cashier,
Before I be divided from my gear.
See Love with me, wine moderate in my brain,
And on my hairs a crown of flowers remain.
Who fears these arms? who will not go to meet them?
Night runs away; with open entrance greet them.
Art careless? or is't sleep forbids thee hear,
Giving the winds my words running in thine ear?
Well I remember when I first did hire thee,
Watching till after midnight did not tire thee.
But now perchance thy wench with thee doth rest,
Ah, how thy lot is above my lot blest;
Though it be so, shut me not out therefore.
Night goes away: I pray thee ope the door.
Err we? or do the turned hinges sound,
And opening doors with creaking noise abound?
We err: a strong blast seem'd the gates to ope:
Aye me, how high that gale did lift my hope!

50. *abound*] *rebound* conj. B.

29. *rampir'd*] closed, blocked up; 'clausae . . . portae'; compare *Lucan*, 515.

36. *my gear*] 'ante vel a membris dividar ipse meis'.

41–2. *Art careless, etc.*] Marlowe probably read

Lentus es? an somnus, qui te male praebet amanti,
Verba dat in ventos aure repulsa tua?

The first of these two lines has several other forms. Marlowe avoids the difficulty in 'qui, etc.' and he mistranslates 'aure repulsa tua'. See also note to l. 72 below.

43. *I did hire thee*] 'te celare volebam'; I wished to escape your notice.

47. *Though it be so, etc.*] 'Dummodo sic, in me durae transite catenae!'; if only thus (i.e. were I only thus placed), come upon me instead, hard chains.

52. *how . . . lift*] 'quam longe . . . tulit aura'; how far the gust carried away.

If, Boreas, bears Orithyia's rape in mind,
Come break these deaf doors with thy boisterous wind.
Silent the city is: night's dewy host
March fast away: the bar strike from the post,
Or I more stern than fire or sword will turn,
And with my brand these gorgeous houses burn.
Night, love, and wine to all extremes persuade:
Night, shameless wine, and love are fearless made.
All have I spent: no threats or prayers move thee,
O harder than the doors thou guardest I prove thee.
No pretty wench's keeper may'st thou be:
The careful prison is more meet for thee.
Now frosty night her flight begins to take,
And crowing cocks poor souls to work awake.
But thou my crown, from sad hairs ta'en away,
On this hard threshold till the morning lay;
That when my mistress there beholds thee cast,
She may perceive how we the time did waste.
Whate'er thou art, farewell, be like me pain'd!
Careless, farewell, with my fault not distain'd!

53. *bears*] *beares* early edns. except Mal. 133 (*beare*); *bear'st* D., C. 58. *these*] *the* Mal. 61. *have I*] *I have* Mal. 133. 72. *distain'd*] *disdaind* Mal.

53. *If, Boreas, bears*] 'bears' is second person singular and 'Boreas' vocative; if, Boreas, thou bearest; 'Si satis es raptae, Borea, memor Orithyiae.' For the verbal form compare II. ix. 50 and II. xiii. 7.

55. *night's dewy host*] 'vitreoque madentia rore Tempora noctis'.

57. *more stern*] Marlowe translates the reading 'potentior', not 'paratior' (better armed).

60. *Night, etc.*] 'Illa pudore vacat, Liber Amorque metu'; Night ('Illa') is wanting in shame, Liber and Love in fear.

63. *may'st thou be*] should'st thou be; 'decuit'.

64. *careful*] 'sollicito'; gloomy.

65. *Now frosty, etc.*] 'Iamque pruinosus molitur Lucifer axes.'

66. *to work awake*] 'inque suum . . . excitat opus'.

68. *lay*] For 'lie', a common usage. Compare I. viii. 22 and II. xii. 2 below. The construction is imperative.

70. *how . . . waste*] 'temporis absumpti tam male'.

71. *be like me pain'd*] 'sentique abeuntis amorem' was probably Marlowe's reading; 'honorem' is now commonly preferred to 'amorem'; take the honour of my last word.

72. *Careless*] 'Lente'; as in l. 41 above Marlowe has avoided the more apposite translation, unyielding.

with my fault not distain'd] 'nec admisso turpis amante'; not disgraced by having admitted the lover.

And farewell cruel posts, rough threshold's block,
And doors conjoin'd with an hard iron lock!

ELEGIA VII

Ad pacandam amicam, quam verberaverat

Bind fast my hands, they have deserved chains,
While rage is absent, take some friend the pains.
For rage against my wench mov'd my rash arm,
My mistress weeps whom my mad hand did harm.
I might have then my parents dear misus'd,
Or holy gods with cruel strokes abus'd.
Why, Ajax, master of the seven-fold shield,
Butcher'd the flocks he found in spacious field.
And he who on his mother veng'd his ire,
Against the Destinies durst sharp darts require.
Could I therefore her comely tresses tear?
Yet was she graced with her ruffled hair.
So fair she was, Atalanta she resembled,
Before whose bow the Arcadian wild beasts trembled.
Such Ariadne was, when she bewails
Her perjur'd Theseus' flying vows and sails.
So, chaste Minerva, did Cassandra fall,
Deflower'd except, within thy temple wall.
That I was mad, and barbarous all men cried,
She nothing said, pale fear her tongue had tied.
But secretly her looks with checks did trounce me,
Her tears, she silent, guilty did pronounce me.

13. *Atalanta*] *Atlante* Mal. 133. 18. *thy*] *the* Mal. 133.

74. *iron lock*] 'dura . . . ligna'.

Elegia VII

2. *While*] 'Dum', here in the sense of until (sc. the rage is past).

5. *I might*] i.e. it was in my nature.

9. *he, etc.*] 'malus ultor, Orestes'.

10. *require*] 'poscere'.

11. *Could I, etc.*] i.e. had I the right?

18. *Deflower'd except*] 'nisi vittatis . . . capillis'; except that her hair was bound in fillets (a sign of chastity). Marlowe's words seem to reverse the sense; but it may be that he has tried, over-concisely, to convey the sense 'except that, unlike the "amica", Cassandra was not deflowered'.

21. *checks*] 'Convicia'; reproofs. O.E.D. quotes *The Merry Wives of Windsor*, III. iv. 84: 'Perforce, against all checks, rebukes.'

Would of mine arms my shoulders had been scanted,
Better I could part of myself have wanted.
To mine own self have I had strength so furious,
And to myself could I be so injurious?
Slaughter and mischief's instruments, no better,
Deserved chains these cursed hands shall fetter.
Punish'd I am, if I a Roman beat;
Over my mistress is my right more great?
Tydides left worst signs of villainy,
He first a goddess struck; another I.
Yet he harm'd less; whom I profess'd to love
I harm'd: a foe did Diomede's anger move.
Go now thou Conqueror, glorious triumphs raise,
Pay vows to Jove, engirt thy hairs with bays,
And let the troops which shall thy chariot follow
'Io, a strong man conquer'd this wench,' hollow.
Let the sad captive foremost with locks spread
On her white neck but for hurt cheeks be led.
Meeter it were her lips were blue with kissing,
And on her neck a wanton's mark not missing.
But, though I like a swelling flood was driven,
And as a prey unto blind anger given,
Was't not enough the fearful wench to chide?
Nor thunder in rough threatings' haughty pride?

36. *hairs*] *hair* Mal. 133. 42. *wanton's*] *wanton* Douce, Mal. 46. *threatings'*] M.; *threatings* Mas., Douce; *threatnings* Mal., R. to B.

27. *Slaughter, etc.*] The 'hands' of l. 28 are addressed; 'caedis scelerumque ministrae'.

31. *worst signs*] The absolute superlative: 'pessima . . . monumenta'.

32. *another I*] Marlowe fails to make Ovid's sense clear; it is not 'I struck another' but 'I am the second person to do it'; 'alter ego'.

33. *he harm'd less*] he sinned less; 'et minus ille nocens'.

39–40. *with locks, etc.*] 'effuso . . . capillo, Si sinerent laesae, candida tota, genae'; with hair loose, white from head to foot, save for her wounded cheeks. But this sense is not to be obtained from the reading which Marlowe had before him and which was fairly common in sixteenth-century texts, 'colla' for 'tota'; with neck white, were it not for her 'hurt cheeks'. Even so, Marlowe's version is wanting in clearness and the Latin does not justify 'locks spread on her white neck'.

42. *a wanton's mark*] 'Et collo (collum v.l.) blandi dentis habere notam.'

46. *Nor thunder*] 'Nec nimium rigidas intonuisse minas.'

Nor shamefully her coat pull o'er her crown,
Which to her waist her girdle still kept down?
But cruelly her tresses having rent,
My nails to scratch her lovely cheeks I bent.
Sighing she stood, her bloodless white looks showed
Like marble from the Parian mountains hewed.
Her half dead joints, and trembling limbs I saw,
Like poplar leaves blown with a stormy flaw,
Or slender ears, with gentle zephyr shaken,
Or waters' tops with the warm south-wind taken.
And down her cheeks the trickling tears did flow,
Like water gushing from consuming snow.
Then first I did perceive I had offended,
My blood the tears were that from her descended.
Before her feet thrice prostrate down I fell,
My feared hands thrice back she did repel.
But doubt thou not (revenge doth grief appease)
With thy sharp nails upon my face to seize.
Bescratch mine eyes, spare not my locks to break,
(Anger will help thy hands though ne'er so weak.)
And lest the sad signs of my crime remain,
Put in their place thy keembed hairs again.

56. *waters'*] *water* Mal. 368; *water-* Mal. 133; *waters* Mas., Douce. 68. *thy*] *the* C.

47–8. *Nor shamefully, etc.*] In the Latin this goes with the construction of l. 45: was it not enough . . . to chide . . . *or* to have torn; 'Aut tunicam summa deducere turpiter ora Ad mediam?' Marlowe also mistranslates 'summa deducere . . . ora', which means not 'to pull o'er her crown' but 'to tear from top'. Modern editions of Ovid read 'ora Ad mediam?'. Marlowe probably read 'ora? Ut mediam'. But with either reading he is at fault.

51. *Sighing*] Marlowe translates 'gemens' and not 'amens', stunned, senseless.

54. *flaw*] gust.

55. *slender ears*] 'gracilis . . . harundo'; the graceful reed.

56. *taken*] 'cum . . . stringitur'; lightly touched.

60. *blood*] 'sanguis erant lacrimae'.

61. *down I fell*] 'volui procumbere'; I would have thrown myself.

63. *doubt thou not*] do not hesitate or fear; 'ne dubita'. O.E.D. quotes *Sternhold and Hopkins*, Ps. l.: 'Our God shall come in hast, to speake he shall not doubt.'

68. *keembed*] 'recompositas'; 'keembed' is commoner in the form kembed or kempt, dressed with a comb.

ELEGIA VIII

Execratur lenam quæ puellam suam meretricia arte instituebat

There is—whoe'er will know a bawd aright,
Give ear—there is an old trot, Dipsas hight.
Her name comes from the thing: she being wise
Sees not the morn on rosy horses rise.
She magic arts and Thessale charms doth know,
And makes large streams back to their fountains flow.
She knows with grass, with threads on wrong wheels spun,
And what with mares' rank humour may be done.
When she will, clouds the darkened heav'n obscure,
When she will, day shines every where most pure.
(If I have faith) I saw the stars drop blood,
The purple moon with sanguine visage stood.
Her I suspect among night spirits to fly,
And her old body in birds' plumes to lie.
Fame saith as I suspect, and in her eyes
Two eyeballs shine, and double light thence flies.

(*Heading*) *meretricia*] *meretricis* R. to B. 7. *wrong*] *wrung* D. to B. 13. *night*] Mal. 133; *nights* other early edns. and T.; *night's* R. to B.

Elegia VIII

2. *trot*] 'anus'. O.E.D. quotes Drayton, *Heroical Epistles*, xiii.: 'And call me, Beldam, Gib, Witch, Nightmare, Trot.'

hight] called. Compare *Hero and Leander*, I. 4.

3. *comes from the thing, etc.*] is true to the facts; 'ex re nomen habet'. But Marlowe's 'wise' misses the point of 'Dipsas . . . non sobria'. She is justly called *Dipsas* because she has never been in a sober state at the time of sunrise. Cunningham suggests that wise = inebriated; but O.E.D. gives no support.

5. *Thessale charms*] 'Aeaeaque carmina'. Aea, in Colchis, was a home of Circe and thus associated with the arts of magic. Thessaly was also a home of witchcraft and drugs. Compare III. vi. 27 below; also *1 Tamburlaine*, v. ii. 70: 'Thessalian drugs or mithridate', and see note thereto.

7. *grass*] 'gramen'; herbs.

wrong wheels] 'torto rhombo'; crooked or bent. Wyclif also uses the word to translate 'tortus', Lev. xxi. 19: 'ether of litil, ether of greet, and wrong nose'.

11. *If I have faith*] 'siqua fides'; 'if I may be believed'. But it may be doubted whether Marlowe grasped the meaning.

I saw] I have seen.

14. *in birds plumes to lie*] 'et pluma corpus anile tegi'; her old frame covered with plumage (more literally, and that her old frame is covered, etc.). The transitive use of 'lie', for 'lay', has been common.

Great-grandsires from their ancient graves she chides,
And with long charms the solid earth divides.
She draws chaste women to incontinence,
Nor doth her tongue want harmful eloquence.
By chance I heard her talk; these words she said,
While closely hid betwixt two doors I laid.
'Mistress, thou knowest thou hast a blest youth pleas'd,
He stay'd and on thy looks his gazes seiz'd.
And why should'st not please; none thy face exceeds,
Aye me, thy body hath no worthy weeds.
As thou art fair, would thou wert fortunate!
Wert thou rich, poor should not be my state.
Th' opposed star of Mars hath done thee harm,
Now Mars is gone, Venus thy side doth warm,
And brings good fortune; a rich lover plants
His love on thee, and can supply thy wants.
Such is his form as may with thine compare,
Would he not buy thee, thou for him should'st care.'—
She blush'd.—'Red shame becomes white cheeks, but this
If feigned, doth well; if true, it doth amiss.
When on thy lap thine eyes thou dost deject,
Each one according to his gifts respect.
Perhaps the Sabines rude, when Tatius reign'd,
To yield their love to more than one disdain'd.

28. *state*] *estate* conj. D.

17. *chides*] 'Evocat'; drives by chiding. Compare *A Midsummer Night's Dream*, III. ii. 312: 'He hath chid me hence.'

18. *divides*] cleaves; 'findit'.

19. *She draws, etc.*] 'Haec sibi proposuit thalamos temerare pudicos'; this creature has set out to dishonour a modest union.

22. *hid, etc.*] 'me duplices occuluere fores'; the double doors hid me.

laid] See note to I. vi. 68 above.

28. *state*] The emendation 'estate', though attractive, is hardly indispensable, as due emphasis and lengthening of 'poor' may compensate for the absence of the full ten syllables. Wert thou | rich poor should | not be | my state. But 'estate' makes the rhythm smoother.

33. *form*] 'facies'.

34. *Would, etc.*] 'Si te non emptam vellet, emendus erat.' Bullen suggests that Marlowe read 'amandus'.

37. *deject*] cast down. O.E.D. quotes Drayton, *Polyolbion*, xii.: 'From thence upon the earth dejects his humble eye.'

Now Mars doth rage abroad without all pity,
And Venus rules in her Æneas' city.
Fair women play: she's chaste whom none will have
Or, but for bashfulness, herself would crave.
Shake off these wrinkles that thy front assault,
Wrinkles in beauty is a grievous fault.
Penelope in bows her youths' strength tried,
Of horn the bow was that approv'd their side.
Time flying slides hence closely, and deceives us,
And with swift horses the swift year soon leaves us.
Brass shines with use; good garments would be worn;
Houses not dwelt in are with filth forlorn.
Beauty not exercis'd with age is spent,
Nor one or two men are sufficient.
Many to rob is more sure, and less hateful,
From dog-kept flocks come preys to wolves most grateful.
Behold, what gives the poet but new verses?
And therefore many thousand he rehearses.
The poet's god arrayed in robes of gold,
Of his gilt harp the well-tun'd strings doth hold.
Let Homer yield to such as presents bring,
(Trust me) to give, it is a witty thing.
Nor, so thou may'st obtain a wealthy prize,
The vain name of inferior slaves despise.

43–4. *whom none, etc.*] 'quam nemo rogavit, Aut, si rusticitas non vetat, ipsa rogat'.

46. *Wrinkles, etc.*] 'de rugis crimina multa cadent'; many a fault will fall off the wrinkles (which only make a hypocritical pretence of virtue).

47. *in bows . . . tried*] 'iuvenum vires temptabat in arcu' (by means of the bow).

48. *approv'd their side*] proved their strength; 'latus argueret'.

49. *closely*] secretly; 'occulte'. Compare I. ii. 6 and note.

51. *would be worn*] ask to be worn; 'quaerit haberi'.

51–2. *Brass, etc.*] See note to *Hero and Leander*, I. 231–40.

55. *Many to rob, etc.*] 'Certior e multis nec tam invidiosa rapina est'.

56. *From dog-kept flocks, etc.*] 'Plena venit canis de grege praeda lupis.' Marlowe takes 'cănis', dative plural of canus, hoary, agreeing with 'lupis', wolves, to be the genitive singular of cănis, a dog; and this he connects with 'grege', the dog's flock.

62. *witty*] 'ingeniosa'; showing genius.

64. *The vain name, etc.*] Marlowe evidently read 'nomen inane'.

Nor let the arms of ancient lines beguile thee;
Poor lover, with thy grandsires I exile thee.
Who seeks, for being fair, a night to have,
What he will give, with greater instance crave.
Make a small price, while thou thy nets dost lay,
Lest they should fly; being ta'en, the tyrant play.
Dissemble so, as lov'd he may be thought,
And take heed lest he gets that love for nought.
Deny him oft; feign now thy head doth ache:
And Isis now will show what 'scuse to make.
Receive him soon, lest patient use he gain,
Or lest his love oft beaten back should wane.
To beggars shut, to bringers ope thy gate.
Let him within hear barr'd-out lovers prate.
And as first wrong'd the wronged sometimes banish;
Thy fault with his fault so repuls'd will vanish.
But never give a spacious time to ire,
Anger delay'd doth oft to hate retire.
And let thine eyes constrained learn to weep,
That this, or that man may thy cheeks moist keep.
Nor, if thou cozen'st one, dread to forswear,

65. *lines*] D. to T.; *liues* early edns. 77. *thy*] *the* Mal.

The better reading is 'crimen inane', the empty reproach; 'inferior slaves' hardly renders 'gypsati pedis', the foot marked with chalk (as a sign that the slave was offered for sale).

66. *Poor lover*] The emphasis is of course on 'Poor': 'Tolle tuos tecum, pauper amator, avos.'

67. *for being fair*] because *he* is fair.

68. *What he will give, etc.*] Marlowe misunderstands 'Quod det, amatorem flagitet ante suum'; let him first ask his lover what he is to give.

70. *being ta'en, etc.*] 'captos legibus ure tuis'; when your victims are caught, oppress them on your own terms.

75. *lest patient, etc.*] lest he acquire the habit of patience ('patiendi usum').

78. *Let him within, etc.*] 'Audiat exclusi verba receptus amans.'

79. *And as first wrong'd, etc.*] 'Et, quasi laesa prior, nonnunquam irascere laeso.'

82. *delay'd*] 'morata'; protracted.

doth, etc.] 'simultates facit'; causes dissensions or hatred. Marlowe seems to use 'retire' for the rhyme. O.E.D. quotes no parallel usage and the sense here is rather 'proceed to' than 'withdraw to'.

84. *That this, or that man*] By 'ille vel ille' Ovid means one or the other *eye*. Marlowe doubtless read 'Ut' at the beginning of the line, not 'Et'.

85. *one*] anyone; 'siquem falles'.

Venus to mock'd men lends a senseless ear.
Servants fit for thy purpose thou must hire,
To teach thy lover what thy thoughts desire.
Let them ask somewhat; many asking little,
Within a while great heaps grow of a tittle;
And sister, nurse, and mother spare him not,
By many hands great wealth is quickly got.
When causes fail thee to require a gift,
By keeping of thy birth make but a shift.
Beware lest he unrivall'd loves secure,
Take strife away, love doth not well endure.
On all the bed men's tumbling let him view,
And thy neck with lascivious marks made blue.
Chiefly show him the gifts which others send:
If he gives nothing, let him from thee wend.
When thou hast so much as he gives no more,
Pray him to lend what thou may'st ne'er restore.
Let thy tongue flatter, while thy mind harm works:
Under sweet honey deadly poison lurks.
If this thou dost, to me by long use known,
Nor let my words be with the winds hence blown,
Oft thou wilt say, "live well," thou wilt pray oft,

86. *mock'd*] *mocke* Mal. 133. 93. *When causes fail*] *What were it for* Douce. 97. *bed men's*] D. to T.; *beds men* early edns.

86. *Venus, etc.*] Marlowe read 'Commodat illusis numina surda Venus'; 'illusis' instead of 'in lusus', with which the meaning is 'Venus turns deaf ears to the deceits' (of love).

89. *many asking*] Marlowe translates 'multi' (for the commoner 'multos'; asking from many).

91. *spare*] Subjunctive; let them spare.

94. *make, etc.*] Marlowe here seems to sacrifice Ovid's meaning to the rhyme: 'Natalem libo testificare tuum'; show that it is your birthday, by having a cake.

99. *Chiefly*] 'praecipue'; see note to I. iv. 38.

100. *If he gives nothing, etc.*] Marlowe translates 'Si tibi nil dederit', which is less likely to be correct than 'Si dederit nemo" the generally accepted reading. Ovid continues 'Sacra roganda Via est'; you must ask of the Sacred Way (a shopping centre).

101. *When thou hast, etc.*] The real meaning is 'If, when you have acquired many presents he yet fails to give you everything'; 'Cum multa abstuleris, ut non tamen omnia donet.'

107. *live well*] Marlowe read 'vivas (not vivae) bene'.

That my dead bones may in their graves lie soft.'
As thus she spake, my shadow me betray'd,
With much ado my hands I scarcely stay'd;
But her blear eyes, bald scalp's thin hoary fleeces,
And rivell'd cheeks I would have pull'd a-pieces.
The gods send thee no house, a poor old age,
Perpetual thirst, and winter's lasting rage.

ELEGIA IX

Ad Atticum, amantem non oportere desidiosum esse, sicuti nec militem

All lovers war, and Cupid hath his tent,
Attic, all lovers are to war far sent.
What age fits Mars, with Venus doth agree,
'Tis shame for eld in war or love to be.
What years in soldiers captains do require,
Those in their lovers pretty maids desire.
Both of them watch: each on the hard earth sleeps:
His mistress' doors this; that his captain's keeps.
Soldiers must travel far: the wench forth send,
Her valiant lover follows without end.
Mounts, and rain-doubled floods he passeth over,
And treads the deserts snowy heaps do cover.
Going to sea, east winds he doth not chide,

111. *thin*] D. to T.; *thine* early edns.

Elegia IX

3. *fits*] *sits* T.; (? Mas.—reading obscure). 8. *doors*] early edns., R., D., T.; *door* C., B. 12. *deserts*] *desert* R., C., B. *do*] D. to T.; *to* early edns.

112. *rivell'd*] 'rugosas'; wrinkled. Compare *Dido*, III. i. 115: 'tackling made of rivell'd gold', and note thereto.

Elegia IX

2. *far sent*] Marlowe's addition to the original 'militat omnis amans'.

3. *fits*] See footnote; 'Quae bello est habilis.' 'Sit' in this sense was usually an impersonal verb; it sits him . . . to. But compare II. xvii. 22 below.

5. *What years*] Marlowe translates 'annos', not 'animos'.

8. *this; that*] 'ille . . . ille'; one; the other.

12. *the deserts snowy heaps, etc.*] the deserts which snowy heaps, etc. But Ovid only says 'congestas nives', piled up snows.

Nor to hoist sail attends fit time and tide.
Who but a soldier or a lover is bold,
To suffer storm-mix'd snows with night's sharp cold?
One as a spy doth to his enemies go,
The other eyes his rival as his foe.
He cities great, this thresholds lies before:
This breaks town gates, but he his mistress' door.
Oft to invade the sleeping foe 'tis good,
And arm'd to shed unarmed people's blood.
So the fierce troops of Thracian Rhesus fell,
And captive horses bade their lord farewell.
Sooth, lovers watch till sleep the husband charms,
Who slumbering, they rise up in swelling arms.
The keeper's hands and corps-du-gard to pass,
The soldier's, and poor lover's work e'er was.
Doubtful is war and love; the vanquish'd rise,
And who thou never think'st should fall, down lies.
Therefore who'er love slothfulness doth call,
Let him surcease: love tries wit best of all.
Achilles burn'd, Briseis being ta'en away,
Trojans, destroy the Greek wealth, while you may.
Hector to arms went from his wife's embraces,
And on Andromache his helmet laces.

14. *fit*] *full* Douce. 25. *Sooth,*] *Such* Mal. 36. *Andromache*] editors; *Adromache* early edns.

14. *to hoist sail*] 'verrendis aquis'; when the waters are to be swept by the oar.

16. *storm-mix'd snows*] 'denso mixtas . . . imbre nives'.

21. *'tis good*] it has been profitable; 'profuit'.

25. *Sooth*] 'Nempe' (not 'Saepe') was doubtless Marlowe's reading. For the adverbial 'sooth' O.E.D. quotes *The Faerie Queene*, III. iii. 13: 'And sooth, men say that he was not the sonne Of mortall Syre.'

26. *rise, etc.*] 'sua . . . arma movent'.

27. *The keeper's hands*] 'Custodum . . . manus'; but 'manus' is used here in the sense of a body of soldiers; troops of guards; the meaning is much the same as that of 'vigilum catervas' which follows and which Marlowe translates 'corps-du-gard'. Cunningham remarks here on Marlowe's fondness for military terms.

28. *e'er was*] always has been.

32. *love tries wit*] 'Ingenii est experientis amor'; love belongs to the enterprising mind.

34. *wealth*] Ovid uses the word 'opes' in the sense of strength.

36. *And on Andromache*] The order of the words causes ambiguity; but Marlowe must have

Great Agamemnon was, men say amazed,
On Priam's loose-trest daughter when he gazed.
Mars in the deed the blacksmith's net did stable,
In heaven was never more notorious fable.
Myself was dull and faint, to sloth inclin'd
Pleasure and ease had mollified my mind.
A fair maid's care expell'd this sluggishness,
And to her tents will'd me myself address.
Since may'st thou see me watch and night-wars move:
He that will not grow slothful, let him love.

ELEGIA X

Ad puellam, ne pro amore præmia poscat

Such as the cause was of two husbands' war,
Whom Trojan ships fetch'd from Europa far;
Such as was Leda, whom the god deluded
In snow-white plumes of a false swan included;
Such as Amymone through the dry fields strayed,
When on her head a water pitcher laid:
Such wert thou, and I fear'd the bull and eagle,
And whate'er Love made Jove should thee inveigle.
Now all fear with my mind's hot love abates,
No more this beauty mine eyes captivates.

meant 'Andromache' to be the subject of the sentence; Andromache laces on his helmet.

39. *stable*] O.E.D. quotes the phrase from this passage and gives the meaning '? To hold fast.' Ovid has 'Mars quoque deprensus fabrilia vincula sensit'.

43. *A fair maid's care*] i.e. care for, interest in, a fair maid.

44. *And to, etc.*] 'Iussit et in castris aera merere suis.'

45. *Since*] 'Inde'; thence, for that reason. Inde however can mean since, since then.

see me watch] see me in a state of alertness, 'agilem'.

night-wars move] 'nocturnaque bella gerentem'. For move, meaning commence, stir up, O.E.D. quotes *Cymbeline*, III. v. 25–6: 'from whence he moves His war for Britain'.

Elegia X

2. *Europa*] 'Europa' was Marlowe's reading for 'Eurota' in the sense (from) the (River) Eurotas.

6. *laid*] See note to I. vi. 68 above.

8. *And, etc.*] 'Et quicquid magno de Iove fecit amor.' Marlowe's words are not very clear. Probably he means 'and whatever (form) Love caused Jove to assume and thus deceive thee'.

Ask'st why I change? because thou crav'st reward:
This cause hath thee from pleasing me debarr'd.
While thou wert plain I lov'd thy mind and face:
Now inward faults thy outward form disgrace.
Love is a naked boy, his years saunce stain,
And hath no clothes, but open doth remain.
Will you for gain have Cupid sell himself?
He hath no bosom, where to hide base pelf.
Love and Love's son are with fierce arms to odds;
To serve for pay beseems not wanton gods.
The whore stands to be bought for each man's money,
And seeks vile wealth by selling of her coney,
Yet greedy bawd's command she curseth still,
And doth, constrain'd, what you do of good will.
Take from irrational beasts a precedent,
'Tis shame their wits should be more excellent.
The mare asks not the horse, the cow the bull,
Nor the mild ewe gifts from the ram doth pull.
Only a woman gets spoils from a man,
Farms out herself on nights for what she can,
And lets what both delight, what both desire,
Making her joy according to her hire.
The sport being such as both alike sweet try it,
Why should one sell it and the other buy it?

19. *to*] *at* R. to B. 29. *spoils*] *spoil* Douce.

13. *plain*] 'simplex'.

15. *saunce*] sans, without.

16. *open*] 'apertus'; uncovered.

19. *to odds*] at odds, at variance; 'Nec Venus apta feris Veneris nec filius armis.'

20. *wanton*] 'imbelles'; unwarlike.

22. *coney*] Often used with reference to a woman, endearingly or indecently. Here it translates 'corpore'.

26. *'Tis, etc.*] 'Turpe erit, ingenium mitius esse feris.'

27. *asks not*] i.e. asks no reward from; 'non . . . munus . . . poposcit'.

31. *lets*] 'vendit'

delight] delight in. Compare *Hero and Leander*, IV. 316.

32. *Making, etc.*] The order of ideas in the Latin is reversed; 'Et pretium, quanti gaudeat ipsa, facit'; and makes the price accord with the extent of her own joy.

33. *The sport, etc.*] 'Quae Venus ex aequo ventura est grata duobus'; the love which is to be equally pleasurable to both. Marlowe seems to connect 'ventura' with venture, try.

Why should I lose, and thou gain by the pleasure
Which man and woman reap in equal measure?
Knights of the post of perjuries make sale,
The unjust judge for bribes becomes a stale.
'Tis shame sold tongues the guilty should defend,
Or great wealth from a judgement-seat ascend.
'Tis shame to grow rich by bed merchandize,
Or prostitute thy beauty for bad prize.
Thanks worthily are due for things unbought,
For beds ill-hir'd we are indebted nought.
The hirer payeth all; his rent discharg'd,
From further duty he rests then enlarg'd.
Fair dames forbear rewards for nights to crave:
Ill-gotten goods good end will never have.
The Sabine gauntlets were too dearly won,
That unto death did press the holy nun.
The son slew her that forth to meet him went,
And a rich necklace caus'd that punishment.
Yet think no scorn to ask a wealthy churl;

41. *bed*] *bad* Mal.

36. *reap*] 'ferunt'; bring.

37. *Knights of the post*] Perjurers. O.E.D. quotes Nashe, *Piers Penilesse*: 'A Knight of the Post, . . . a fellow that will swear you anything for twelve pence.' O.E.D. suggests that the post was the whipping-post. But more probably the reference is to the pole set up at the Sheriff's door, where the perjurers would await their chance.

37–8. *Knights, etc.*]

'Non bene conducti vendunt periuria testes,
Non bene selecti iudicis arca patet.'

Marlowe does not translate 'Non bene'.

38. *a stale*] The most common meanings of 'stale' were decoy and accomplice; see O.E.D. art. stale, sb[3]. Marlowe seems to mean one who encourages the giving of bribes,

42. *bad prize*] 'lucro'.

44. *beds ill-hir'd*] love basely hired out; 'male conducto . . . toro'.

46. *enlarg'd*] set free. Compare *Henry V*, II. ii. 40: 'Enlarge the man committed yesterday.'

49. *gauntlets*] 'armillas'; armlets. The reference is to Tarpeia, who demanded in payment for her treason what the Sabines wore on their left arms. She meant their golden armlets, but was given their shields and crushed beneath the accumulated weight.

50. *nun*] See note to *Hero and Leander*, I. 45.

51. *that forth, etc.*] Marlowe misunderstands 'E quibus exierat, traiecit viscera ferro'; pierced with the sword the vital parts whence he had come. The reference is to Eriphyle and Alcmaeon.

53. *to ask*] Compare l. 27 above.

He wants no gifts into thy lap to hurl.
Take cluster'd grapes from an o'er-laden vine,
May bounteous loam Alcinous' fruit resign.
Let poor men show their service, faith, and care;
All for their mistress, what they have, prepare.
In verse to praise kind wenches 'tis my part,
And whom I like eternise by mine art.
Garments do wear, jewels and gold do waste,
The fame that verse gives doth for ever last.
To give I love, but to be ask'd disdain;
Leave asking, and I'll give what I refrain.

ELEGIA XI

Napen alloquitur, ut paratas tabellas ad Corinnam perferat

In skilful gathering ruffled hairs in order,
Nape, free-born, whose cunning hath no border,
Thy service for night's scapes is known commodious,
And to give signs dull wit to thee is odious.

56. *May*] editors; *Many* early edns. *loam*] (for '*lome*') M.; *loue* early edns. and all editors. 60. *mine*] *my* Mal.

54. *wants no gifts*] is not lacking in gifts.

56. *May bounteous loam, etc.*] 'Praebeat Alcinoi poma benignus ager'; let the bounteous field of Alcinous give up its fruits. See footnote. With this Latin it is difficult to believe that Marlowe wrote 'love' whereas 'lome', which could easily be misread by a compositor, is near enough to 'ager' in meaning; it sometimes had the general sense, earth. Compare *Richard II*, I. i. 179: 'Men are but guilded loam'. Dyce suggests that Marlowe's text of Ovid had 'benignus amor'; but I have not found this reading.

57. *Let poor men*] Marlowe read 'numeret' not 'numerat'.

58. *prepare*] 'conferat'; let him bring.

60. *whom I like*] 'quam volui'.

63. *disdain*] 'dedignor et odi'.

64. *refrain*] withhold. O.E.D. quotes Sidney, *Arcadia*: 'A strange nicenesse were it in mee to refraine that from the eares of a person representing so much worthinesse.'

Elegia XI

1–2. *In skilful, etc.*] The inversion is awkward: Nape, whose cunning (= cleverness) hath no border (= limit) in skilful, etc. Marlowe does not translate, in Ovid's second line, 'neque ancillas inter habenda'; not to be reckoned among (mere) handmaids.

4. *And to give signs, etc.*] 'Utilis et dandis ingeniosa notis.' Marlowe seems to imply that Nape disdains, or rises superior to, any dullness of wit in the giving of signals.

Corinna clips me oft by thy persuasion:
Never to harm me made thy faith evasion.
Receive these lines, them to my mistress carry,
Be sedulous, let no stay cause thee tarry.
Nor flint nor iron are in thy soft breast,
But pure simplicity in thee doth rest;
And 'tis suppos'd Love's bow hath wounded thee:
Defend the ensigns of thy war in me.
If what I do, she asks, say 'hope for night';
The rest my hand doth in my letters write.
Time passeth while I speak, give her my writ,
But see that forthwith she peruseth it.
I charge thee mark her eyes and front in reading:
By speechless looks we guess at things succeeding.
Straight being read, will her to write much back,
I hate fair paper should writ matter lack.
Let her make verses and some blotted letter
On the last edge, to stay mine eyes the better.
What need she tire her hand to hold the quill?
Let this word, 'Come,' alone the tables fill.
Then with triumphant laurel will I grace them
And in the midst of Venus' temple place them,
Subscribing that to her I consecrate
My faithful tables, being vile maple late.

23. *tire*] D. to T.; *try* early edns.

10. *pure simplicity, etc.*] Ovid says that she is not unduly simple: 'Nec tibi simplicitas ordine maior adest.' She is not too unsophisticated. But Marlowe probably read 'Sed' for 'Nec'.

11. *'tis suppos'd*] 'Credibile est.'

12. *thy war*] i.e. thy love-campaigns. Her own ensigns or flags are to be defended while she fights for the poet: 'In me militiae signa tueri tuae.'

17. *front*] 'frontem'; face.

21. *Let her make verses*] 'Comprimat ordinibus versus'; let her pack the lines closely in their rows; i.e. let her write much.

and some blotted letter] Marlowe misunderstands 'littera rasa', which refers only to the cutting of the wax; this is to be carried to the outer edge of the tablet, 'margine in extremo'.

22. *to stay . . . better*] The writing is to hold the poet's eyes a long while; 'oculos moretur Margine', etc.'.

23. *tire*] See footnote; 'lassare'.

24. *tables*] tablets. Compare *Hamlet*, I. v. 107: 'My tables,—meet it is I set it down.'

27. *Subscribing*] Writing beneath.

28. *being . . . late*] 'at nuper vile fuistis acer'.

ELEGIA XII

Tabellas quas miserat execratur, quod amica noctem negabat

Bewail my chance: the sad book is returned,
This day denial hath my sport adjourned.
Presages are not vain; when she departed,
Nape by stumbling on the threshold started.
Going out again, pass forth the door more wisely,
And somewhat higher bear thy foot precisely.
Hence luckless tables, funeral wood, be flying,
And thou the wax stuff'd full with notes denying,
Which I think gather'd from cold hemlock's flower,
Wherein bad honey Corsic bees did pour.
Yet 's if mix'd with red lead thou wert ruddy,
That colour rightly did appear so bloody.
As evil wood thrown in the highways lie,
Be broke with wheels of chariots passing by.
And him that hew'd you out for needful uses,
I'll prove had hands impure with all abuses.
Poor wretches on the tree themselves did strangle;
There sat the hangman for men's necks to angle.
To hoarse screech-owls foul shadows it allows,
Vultures and Furies nestled in the boughs.
To these my love I foolishly committed,
And then with sweet words to my mistress fitted.

Elegia XII

4. *started*] 'restitit'; stopped.

9. *cold*] 'longae', i.e. long-stalked; or, v.l., 'longe'. But hemlock was known to produce an effect of coldness in the person taking it. Compare Persius, V. 145.

10. *bad honey*] Corsican honey, made from yew-tree blossoms, was bitter and distasteful.

12. *That colour, etc.*] 'Ille color vere sanguinolentus erat'; but really the colour was caused by blood.

17. *Poor wretches, etc.*] 'Praebuit illa arbor misero suspendia collo'; the reference is doubtless to penal hanging.

18. *There, etc.*] 'Carnifici diras praebuit illa cruces'; it provided the executioner with the fearful cross. Marlowe seems to describe metaphorically the hangman affixing his rope to the tree.

20. *Furies*] 'strigis'.

21. *To these*] 'His'; sc. 'tabellis'.

22. *And then, etc.*] 'Molliaque ad dominam verba ferenda dedi.'

More fitly had they wrangling bonds contained
From barbarous lips of some attorney strained.
Among day-books and bills they had lain better,
In which the merchant wails his bankrupt debtor.
Your name approves you made for such like things,
The number two no good divining brings.
Angry, I pray that rotten age you wracks,
And sluttish white-mould overgrow the wax.

ELEGIA XIII

Ad Auroram, ne properet

Now o'er the sea from her old love comes she
That draws the day from heaven's cold axle-tree.
Aurora, whither slidest thou? down again,
And birds for Memnon yearly shall be slain.
Now in her tender arms I sweetly bide,
If ever, now well lies she by my side.
The air is cold, and sleep is sweetest now,
And birds send forth shrill notes from every bough:
Whither runn'st thou, that men and women love not?
Hold in thy rosy horses that they move not.

23. *they*] R. to T.; *thy* early edns. 29. *wracks*] *racks* C., B.

Elegia XIII

1. *o'er*] *on* I, Bind. 4. *for*] D., B., T.; *from* early edns., R., C.

24. *From barbarous, etc.*] 'Quas aliquis duro cognitor ore legat'; for some judge to read in forbidding tones.

26. *merchant*] 'avarus'.

wails, etc.] 'absumptos fleret . . . opes'; laments his spent money.

27. *name*] i.e. *double* tablets.

approves] proves. Cp. II. vi. 61.

28. *no good divining*] no good omen; 'auspicii . . . non erat ipse boni'.

29. *wracks*] ruins, overthrows.

30. *And sluttish, etc.*] 'et immundo cera sit alba situ'; and your wax become white with foul neglect.

Elegia XIII

2. *draws . . . from, etc.*] 'pruinoso . . . vehit axe'; brings with frosty axle. See note to *Dido*, IV. i. 11.

4. *And birds, etc.*] 'sic Memnonis umbris Annua sollemni caede parentet avis'.

10. *rosy horses*] 'Roscida purpurea supprime lora manu.' Marlowe, neglecting 'roscida', applies 'purpurea' to 'lora' (rein) instead of to 'manu'.

Ere thou rise, stars teach seamen where to sail,
But when thou comest, they of their courses fail.
Poor travellers though tir'd, rise at thy sight,
And soldiers make them ready to the fight.
The painful hind by thee to field is sent;
Slow oxen early in the yoke are pent.
Thou cozen'st boys of sleep, and dost betray them
To pedants that with cruel lashes pay them.
Thou mak'st the surety to the lawyer run,
That with one word hath nigh himself undone.
The lawyer and the client hate thy view,
Both whom thou raisest up to toil anew.
By thy means women of their rest are barr'd,
Thou set'st their labouring hands to spin and card.
All could I bear; but that the wench should rise
Who can endure, save him with whom none lies?
How oft wish'd I night would not give thee place,
Nor morning stars shun thy uprising face.
How oft that either wind would break thy coach,
Or steeds might fall, forc'd with thick clouds approach.
Whither goest thou, hateful nymph? Memnon the elf
Receiv'd his coal-black colour from thyself.
Say that thy love with Cephalus were not known,
Then thinkest thou thy loose life is not shown?
Would Tithon might but talk of thee awhile,
Not one in heaven should be more base and vile.
Thou leavest his bed, because he's faint through age,

12. *courses*] *counsell* Mal. 133. 21. *hate*] *both do hate* I, Bind. 25. *All*] *This* I, Bind. 29. *thy*] *the* Mal. 133.

19. *the surety to the lawyer*] Marlowe evidently read 'sponsum consulti' not 'sponsum cultos' or any of the other recorded readings.

20. *That with one word*] Marlowe read 'ferat' not 'ferant'; and 'That' refers to the 'surety'; 'Unius ut verbi grandia damna ferat.'

30. *forc'd*] 'retentus'.

31. *elf*] Merely for the rhyme; 'quod erat tibi filius ater'.

33–4. *Say that, etc.*] Marlowe translates the two lines sometimes omitted:

'Quid si non Cephali quondam flagrasset amore?
An putat ignotam nequitiam esse suam?'

And early mountest thy hateful carriage;
But held'st thou in thy arms some Cephalus,
Then would'st thou cry, 'Stay night, and run not thus.'
Dost punish me, because years make him wane?
I did not bid thee wed an aged swain.
The moon sleeps with Endymion every day,
Thou art as fair as she, then kiss and play.
Jove, that thou should'st not haste but wait his leisure,
Made two nights one to finish up his pleasure.
I chid no more; she blush'd, and therefore heard me,
Yet lingered not the day, but morning scar'd me.

ELEGIA XIV

Puellam consolatur cui præ nimia cura comæ deciderant

'Leave colouring thy tresses,' I did cry;
Now hast thou left no hairs at all to dye.
But what had been more fair had they been kept?
Beyond thy robes thy dangling locks had swept.
Fear'dst thou to dress them being fine and thin,
Like to the silk the curious Seres spin,
Or threads which spider's slender foot draws out,

39. *heldst*] *hadst* I, Bind. 41. *Dost punish*] *Punish ye* I, Bind.

38. *hateful carriage*] Compare *Hero and Leander*, II. 334: 'her loathsome carriage'.

39. *some Cephalus*] Marlowe evidently read 'si quem Cephalum manibus', not 'si, quem mavis (or malis), Cephalum'.

40. *Stay, etc.*] Translating the words quoted by Dr. Faustus (xvi. 174): the full line is 'Clamares: "lente currite, noctis equi"'. See note to *Dido*, I. i. 26.

43. *The moon . . . Endymion*] Compare *The Merchant of Venice*, v. i. 109: 'Peace, ho! the moon sleeps with Endymion.' 'Adspice, quot somnos iuveni donarit amato Luna!'

44. *Thou art . . . she, etc.*] Marlowe reverses the comparison; 'neque illius forma secunda tuae'; 'then kiss and play' is Marlowe's addition.

46. *Made two nights one*] Referring to the story of Jove and Alcmene.

48. *morning scar'd me*] Not in the Latin; 'Nec tamen adsueto tardius orta dies'.

Elegia XIV

6. *curious Seres spin*] 'colorati . . . Seres habent'. 'Seres'=the Chinese.

Fast'ning her light web some old beam about?
Not black, nor golden were they to our view,
Yet although neither, mix'd of either's hue.
Such as in hilly Ida's wat'ry plains,
The cedar tall spoil'd of his bark retains.
And they were apt to curl an hundred ways,
And did to thee no cause of dolour raise.
Nor hath the needle, or the comb's teeth reft them,
The maid that kemb'd them ever safely left them.
Oft was she dress'd before mine eyes, yet never,
Snatching the comb to beat the wench, out drave her.
Oft in the morn her hairs not yet digested,
Half sleeping on a purple bed she rested;
Yet seemly, like a Thracian Bacchanal,
That tir'd doth rashly on the green grass fall.
When they were slender, and like downy moss,
Thy troubled hairs, alas, endur'd great loss.
How patiently hot irons they did take,
In crooked trammels crispy curls to make.
I cried, 'Tis sin, 'tis sin, these hairs to burn,
They well become thee, then to spare them turn.
Far off be force, no fire to them may reach,

10. *neither*] R. to T.; *either* early edns. 18. *drave*] conj. M.; *drive* early and modern edns. 24. *Thy*] D., B., T.; *The* C.; *They* early edns. 26. *trammels*] R., C.; *trannels* early edns., D., B., T.

11. *plains*] 'vallibus'.

16. *ever safely left them*] went away in safety; 'Ornatrix tuto corpore semper erat.'

18. *comb*] 'acu'; needle or hair-pin.

to beat, etc.] 'nec umquam Bracchia derepta saucia fecit acu'. Marlowe forsakes the Latin; but the emendation of 'drive' to 'drave' improves translation, grammar, and rhyme.

19. *digested*] 'digestis'; drawn into order. O.E.D. quotes Florio: '*Digesto*, digested . . . disposed . . . ordred.'

22. *rashly*] 'temere'; carelessly.

23. *When*] Seeing that; 'Cum'.

24. *endur'd great loss*] 'vexatae quanta tulere'.

26. *trammels*] No authority for the form 'trannells' found in the early editions can be quoted; 'trammels' was regularly used for the braids or tresses of a woman's hair. Compare *The Faerie Queene*, II. ii. 15:

'Her golden lockes she roundly did uptye
In breaded tramels.'

28. *turn*] change your course.

29. *may*] should; 'non est, qui debeat uri'.

Thy very hairs will the hot bodkin teach.'
Lost are the goodly locks, which from their crown
Phœbus and Bacchus wish'd were hanging down.
Such were they as Diana painted stands
All naked holding in her wave-moist hands.
Why dost thy ill-kemb'd tresses' loss lament?
Why in thy glass dost look, being discontent?
Be not to see with wonted eyes inclin'd;
To please thyself, thyself put out of mind.
No charmed herbs of any harlot scath'd thee,
No faithless witch in Thessale waters bath'd thee.
No sickness harm'd thee (far be that away!)
No envious tongue wrought thy thick locks decay.
By thine own hand and fault thy hurt doth grow,
Thou mad'st thy head with compound poison flow.
Now Germany shall captive hair-tires send thee,
And vanquish'd people curious dressings lend thee.
With some admiring, O thou oft wilt blush,
And say, 'He likes me for my borrowed bush,
Praising for me some unknown Guelder dame,
But I remember when it was my fame.'
Alas she almost weeps, and her white cheeks,
Dyed red with shame, to hide from shame she seeks.

33. *Diana*] For 'Dione'; the Venus Anadyomene of Apelles is in Ovid's mind. Dione was originally the *mother* of Venus, not Venus herself; compare *Iliad*, V. 370. Marlowe seems to have regarded 'Dione' as a mistake, in spite of the reference to the sea in l. 34.

36. *Why, etc.*] 'Quid speculum maesta ponis, inepta, manu?' Why with mournful hand do you put aside your mirror?

37. *Be not to see*] The imperative is not justified by the Latin, 'spectaris'; and Ovid's meaning is 'you do not behold yourself with eyes accustomed to what they see'.

39. *harlot*] 'anus . . . perfida'.

45. *captive hair-tires*] 'captivos . . . crines'.

48. *borrowed bush*] 'empta . . . merce'. 'Bush' was commonly used in the sixteenth century for a bushy head of hair. Perhaps there is also some reference to the idea of display implied in the phrase 'to hang out bushes', a metaphor from the vintner's sign. O.E.D. quotes Beaumont and Fletcher, *The Custom of the Country*, III. ii.:

'Young women in the old world were not wont, Sir,
To hang out gawdy bushes for their beauties.'

49. *Guelder*] 'Sygambram'. Compare 'guelder-rose', from Guelders in Prussia.

50. *when . . . fame*] when the glory of it was mine.

She holds, and views her old locks in her lap;
Aye me, rare gifts unworthy such a hap.
Cheer up thyself, thy loss thou mayest repair,
And be hereafter seen with native hair.

ELEGIA XV

Ad invidos, quod fama poetarum sit perennis

Envy, why carpest thou my time is spent so ill?
And term'st my works fruits of an idle quill?
Or that unlike the line from whence I sprung,
War's dusty honours are refus'd, being young?
Nor that I study not the brawling laws,
Nor set my voice to sale in every cause?
Thy scope is mortal; mine, eternal fame,
That all the world may ever chant my name.
Homer shall live while Tenedos stands and Ide,
Or into sea swift Simois doth slide.
Ascræus lives while grapes with new wine swell,
Or men with crooked sickles corn down fell.
The world shall of Callimachus ever speak,
His art excell'd, although his wit was weak.
For ever lasts high Sophocles' proud vein,
With sun and moon Aratus shall remain.

2. *term'st*] *tearmes* I, Bind. *my*] *our* I, Bind. 3. *sprung*] D. to B.; *come* early edns., R., T. 4. *dusty*] *rustie* Mas., Douce, Mal. 8. *may*] *might* I, Bind. 10. *into*] *to the* I, Bind., C., B. *doth*] *shall* I, Bind, B.

Elegia XV

1. *carpest, etc.*] 'obicis'; construe with 'that', objectest thou that, etc. Another instance is quoted in O.E.D. from Norton's translation of Calvin's *Institutions*: 'Servetto carpeth, that God did beare the person of an Angell'. Scansion requires the pronunciations 'carp'st' and 'time's'.

2. *idle quill*] 'ingenii inertis'.

3. *unlike, etc.*] 'non . . . more patrum'.

5. *brawling*] 'verbosas'.

11. *Ascræus*] Hesiod, whose home was at Askra in Boeotia.

14. *wit*] 'ingenio'; genius, inspiration. Compare l. 19, where 'full of wit' translates 'animosi oris'.

While bondmen cheat, fathers be hard, bawds whorish,
And strumpets flatter, shall Menander flourish.
Rude Ennius, and Plautus full of wit,
Are both in Fame's eternal legend writ.
What age of Varro's name shall not be told,
And Jason's Argos, and the fleece of gold?
Lofty Lucretius shall live that hour
That nature shall dissolve this earthly bower.
Æneas' war and Tityrus shall be read,
While Rome of all the conquered world is head.
Till Cupid's bow and fiery shafts be broken,
Thy verses, sweet Tibullus, shall be spoken.
And Gallus shall be known from East to West,
So shall Lycoris whom he loved best.
Therefore when flint and iron wear away,
Verse is immortal and shall n'er decay.
To verse let kings give place, and kingly shows,
And banks o'er which gold-bearing Tagus flows.
Let base-conceited wits admire vile things,
Fair Phœbus lead me to the Muses' springs.
About my head be quivering myrtle wound,
And in sad lovers' heads let me be found.
The living, not the dead, can envy bite,
For after death all men receive their right.

17. *be hard*] D. to B.; *hoord* early edns.; *hard* T. 22. *Argos*] *Argo* D. to B. 33. *To . . . place*] *Let Kings give place to verse* I, Bind. 34. *And*] *The* I, Bind.

17. *be hard*] See footnote; 'durus pater'. See also Jonson's version below, l. 17.

19. *Plautus*] 'Accius', the writer of tragedies, etc.; Marlowe thought the reference was to Marcus Accius (or Maccius) Plautus. Jonson avoids this mistake; see below.

22. *Argos*] the form appears again for 'Argo' in II. xi. 6 below: 'The Argos wrack'd'.

23. *shall live*] Ovid says that only then shall his songs die: 'Carmina sublimis tunc sunt peritura Lucreti.'

24. *bower*] dwelling-place.

25. *Æneas' war, etc.*] Marlowe omits 'segetes', referring to the *Georgics*. Compare Jonson's version below, l. 25: 'Tityrus, Tillage, Æney'.

35. *base-conceited*] low-minded.

35–6. *Let, etc.*] The Latin was taken as the motto for *Venus and Adonis*. For the sentiment compare the closing lines of *Hero and Leander*, I.

37. *quivering*] 'metuentem frigora'. Jonson is more precise; see his l. 37.

Then though death rakes my bones in funeral fire,
I'll live, and as he pulls me down mount higher.

The same, by B. I.

Envy, why twitt'st thou me, my time's spent ill?
And call'st my verse fruits of an idle quill?
Or that (unlike the line from whence I sprung)
War's dusty honours I pursue not, young?
Or that I study not the tedious laws;
And prostitute my voice in every cause?
Thy scope is mortal; mine eternal fame,
Which through the world shall ever chant my name.
Homer will live, whilst Tenedos stands, and Ide,
Or to the sea fleet Symois doth slide:
And so shall Hesiod too, while vines do bear,
Or crooked sickles crop the ripened ear;
Callimachus, though in invention low,
Shall still be sung, since he in art doth flow.
No loss shall come to Sophocles' proud vein;
With sun and moon Aratus shall remain.
Whilst slaves be false, fathers hard, and bawds be whorish,
Whilst harlots flatter, shall Menander flourish.
Ennius, though rude, and Accius' high-rear'd strain,
A fresh applause in every age shall gain.
Of Varro's name, what ear shall not be told?
Of Jason's Argo, and the fleece of gold?
Then shall Lucretius' lofty numbers die,
When earth and seas in fire and flames shall fry.

41. *rakes*] *rackes* I, B.; *rocks* Bind, D.; *takes* Mal. 133.

41. *rakes*] covers (sc. under the materials of the fire which have been raked together). O.E.D. quotes Stapylton, *Strada's Low-Country Warres*: 'His Indignation, then raked up in Embers, would in time break out'.

42. *I'll live, etc.*] 'Vivam, parsque mei multa (or magna) superstes erit'. Marlowe seems to have come to his translation by way of the 'super' in 'superstes'. Compare Jonson below.

Heading. B. I.] This improved version was incorporated by Jonson in *The Poetaster*, I. 1. There is no reason to follow Gifford and others in supposing that Jonson wrote *both* versions. See notes above for instances of discrepancy between the two.

Tityrus, Tillage, Æney shall be read,
Whilst Rome of all the conquer'd world is head.
Till Cupid's fires be out, and his bow broken,
Thy verses, neat Tibullus, shall be spoken.
Our Gallus shall be known from East to West,
So shall Lycoris, whom he now loves best.
The suffering ploughshare or the flint may wear,
But heavenly poesy no death can fear.
Kings shall give place to it, and kingly shows,
The banks o'er which gold-bearing Tagus flows.
Kneel hinds to trash: me let bright Phœbus swell,
With cups full flowing from the Muses' well.
The frost-drad myrtle shall impale my head,
And of sad lovers I'll be often read.
Envy the living, not the dead doth bite,
For after death all men receive their right.
Then when this body falls in funeral fire,
My name shall live, and my best part aspire.

37. *The frost-drad*] *The frost-dead* Mal. 133; *Frost-fearing* Ben Jonson Folio 1616.

35. *Kneel hinds to trash*] 'Vilia miretur vulgus'. Compare Marlowe, above.

37. *frost-drad*] 'metuentem frigora'; 'drad' is an aphetic form of 'adrad'; afraid, in dread, of.

P. OVIDII NASONIS AMORUM, LIBER SECUNDUS

ELEGIA I

Quod pro gigantomachia amores scribere sit coactus

I, Ovid, poet of my wantonness,
Born at Peligny, to write more address.
So Cupid wills; far hence be the severe!
You are unapt my looser lines to hear.
Let maids whom hot desire to husbands lead,
And rude boys, touch'd with unknown love, me read;
That some youth hurt, as I am, with Love's bow,
His own flame's best acquainted signs may know.
And long admiring say, 'By what means learn'd,
Hath this same poet my sad chance discern'd?'
I durst the great celestial battles tell,
Hundred-hand Gyges, and had done it well,
With Earth's revenge, and how Olympus top
High Ossa bore, Mount Pelion up to prop.
Jove and Jove's thunderbolts I had in hand,
Which for his heaven fell on the giants' band.

1. *my*] R. to T.; *thy* early edns.

Elegia I

1. *poet, etc.*] 'nequitiae . . . poeta meae'.

2. *to write, etc.*] am setting about writing more. Ovid has 'Hoc quoque conposui'; this also is my work.

5. *whom hot desire, etc.*] 'in sponsi facie non frigida virgo'; 'lead' is subjunctive after the relative (see Abbott, *Shakespearian Grammar*, § 367). Compare *Lucrece*, 1342: 'But they whose guilt within their bosoms lie'.

6. *unknown*] i.e. not before experienced.

8. *best acquainted signs*] 'conscia signa'. Marlowe means familiar signs. Compare *2 Henry IV*, v. ii. 139: 'things acquainted and familiar to us'.

9. *admiring*] wondering; 'miratus'. On Marlowe's fondness for the word 'admire' see note to *Dido*, III. ii. 72.

12. *Gyges*] one of the giants. The form Gyas (Γύης) is usually preferred; otherwise there may be confusion with Gyges, first king of Lydia.

16. *for*] i.e. to save.

My wench her door shut, Jove's affairs I left,
Even Jove himself out of my wit was reft.
Pardon me, Jove! thy weapons aid me nought,
Her shut gates greater lightning than thine brought.
Toys and light elegies, my darts, I took,
Quickly soft words hard doors wide-open strook.
Verses reduce the horned bloody moon,
And call the sun's white horses back at noon.
Snakes leap by verse from caves of broken mountains,
And turned streams run backward to their fountains.
Verses ope doors; and locks put in the post,
Although of oak, to yield to verses boast.
What helps it me of fierce Achill to sing?
What good to me will either Ajax bring?
Or he who warr'd and wander'd twenty year?
Or woful Hector whom wild jades did tear?
But when I praise a pretty wench's face,
She in requital doth me oft embrace.
A great reward: Heroes of famous names,
Farewell; your favour naught my mind inflames.
Wenches, apply your fair looks to my verse,
Which golden Love doth unto me rehearse.

24. *back*] R. to T.; *blacke* early edns. 32. *jades did*] *horses* R., C. 35. *of*] R. to B.; *O* early edns. and T.

20. *lightning*] 'fulmen'.

23. *reduce*] draw down; 'carmina . . . deducunt cornua lunae'. It is possible that Marlowe wrote 'deduce', which bears this sense more easily. O.E.D. quotes Sandys, *Ovid's Met.*, XII. 244: 'Orion's mother . . . Could with her charms deduce the strugling Moone' (translating 'deduxisse').

25. *Snakes, etc.*] 'Carmine dissiliunt abruptis faucibus angues'; by song the (jaws of) snakes are burst open and their fangs torn away. 'Fauces' could mean a narrow defile, a mountain-pass; but Marlowe's misunderstanding is complete.

28. *boast*] Not in the Latin; merely for the rhyme.

29. *fierce*] 'velox'.

30. *either Ajax*] Ovid's 'Atrides alter et alter', the sons of Atreus, were Agamemnon and Menelaus; but Marlowe is translating the reading 'Aiaces alter et alter', and the reference is then to Ajax Telamonius and Ajax Oileus.

32. *woful*] 'flebilis'; lamented.

whom, etc.] 'raptus . . . Haemoniis . . . equis'.

38. *golden*] 'purpureus'.

rehearse] utter, speak; Ovid has 'dictat'; dictates.

ELEGIA II

Ad Bagoum, ut custodiam puellæ sibi commissæ laxiorem habeat

Bagous, whose care doth thy mistress bridle,
While I speak some few, yet fit words, be idle.
I saw the damsel walking yesterday,
There where the porch doth Danaus' fact display.
She pleas'd me soon, I sent, and did her woo,
Her trembling hand writ back she might not do.
And asking why, this answer she redoubled,
Because thy care too much thy mistress troubled.
Keeper, if thou be wise, cease hate to cherish,
Believe me, whom we fear, we wish to perish.
Nor is her husband wise; what needs defence,
When unprotected there is no expense?
But furiously he follow his love's fire,
And think her chaste whom many do desire.
Stol'n liberty she may by thee obtain,
Which giving her, she may give thee again.
Wilt thou her fault learn? she may make thee tremble.
Fear to be guilty, then thou may'st dissemble.
Think when she reads, her mother letters sent her:

1. *thy*] *my* Mal. 12. *unprotected*] R. to T.; *vn-protested* early edns. 13. *follow*] *followes* Mal., D., B. 14. *think*] *thinke* Douce, T.; *thinks* Mas., Mal., D. to B.

Elegia II

2. *be idle*] 'vaca'; be at leisure.

4. *Danaus' fact*] Danaus' deed. Compare l. 63 below and *1 Tamburlaine*, III. ii. 45: 'his facts of war and blood'. Ovid has 'agmen', referring to the fifty Danaids, and this lends colour to the emendation 'pack' proposed by Cunningham.

6. *she might not do*] 'non licet'. For 'do' in the sense copulate compare II. iv. 16 and 40 and II. x. 35 below.

12. *unprotected . . . expense*] 'nihil, quamvis non tueare, perit'; nothing would be lost even if you did not protect her.

13. *But furiously, etc.*] 'Sed gerat ille suo morem furiosus amori'; 'he follow' for 'let him follow'. Compare II. iii. 17 below: 'Our prayers move'; and see Abbott, *Shakespearian Grammar*, § 364 (subjunctive used optatively or imperatively).

16. *giving*] The subject 'you' has of course to be understood.

17. *Wilt thou, etc.*] Another misinterpretation. 'Conscius esse velis; domina est obnoxia servo'; be willing to conspire with her; the mistress is bound to the servant.

18. *Fear, etc.*] 'Conscius' is again mistranslated; 'Conscius esse times'; if you are afraid to conspire.

Let him go forth known, that unknown did enter.
Let him go see her though she do not languish,
And then report her sick and full of anguish.
If long she stays, to think the time more short,
Lay down thy forehead in thy lap to snort.
Enquire not what with Isis may be done,
Nor fear lest she to the theatre's run.
Knowing her scapes, thine honour shall increase;
And what less labour than to hold thy peace?
Let him please, haunt the house, be kindly us'd,
Enjoy the wench; let all else be refus'd.
Vain causes feign of him, the true to hide,
And what she likes, let both hold ratified.
When most her husband bends the brows and frowns,
His fawning wench with her desire he crowns.
But yet sometimes to chide thee let her fall

20. *Let him, etc.*] Marlowe evidently read 'Venerit ignotus; postmodum notus eat' instead of 'Venerit ignotus; postmodo notus erit'; he who comes a stranger shall be known to you forthwith.

21–2. *Let him, etc.*]

'Ibit ad adfectam, quae non languebit amicam;
Visat; iudiciis aegra sit illa tuis.'

The translation is rather 'Let her go to see a sick friend who will not be unwell; let her make her call; and in your opinion let the friend be ill'.

25. *Enquire not*] 'Nec tu, linigeram fieri quid possit ad Isim, Quaesieris'; ask not what is being done at the temple of linen-weaving Isis.

26. *theatre's*] theatre is or has (run). Ovid has theatra (plural) and Marlowe may have intended theatres. Scan either Nor fear | lest she | to the the|atre | (i)s run | or Nor fear | lest she | to the | thea|tre's run.

29. *Let him, etc.*] 'Ille placet versatque domum neque verbera sentit'; he (sc. the accomplice) gives satisfaction, commands the house, and suffers no blows. Marlowe understands 'ille' to refer to the secret visitor. But there seems to be no reason for his use of the subjunctive, Let him, etc.

30. *Enjoy the wench*] The generally accepted reading is 'Ille potens; alii, sordida turba iacent'; he is in power; the rest, a poor crowd, are beneath him. But Marlowe evidently read, 'Ille placet dominae' and 'cetera turba iacet'. Even so his translation is far astray.

31. *of him*] This should be 'for him', 'huic', sc. the husband, even as 'both' in the next line refers to both husband and wife. Marlowe's imperative is not justified by the Latin.

33. *When most*] 'Cum bene vir traxit vultum rugasque coegit'.

35. *fall*] let fall, shed. The transitive usage was fairly common.

Counterfeit tears: and thee lewd hangman call.
Object thou then, what she may well excuse,
To stain all faith in truth, by false crimes' use.
Of wealth and honour so shall grow thy heap;
Do this and soon thou shalt thy freedom reap.
On tell-tales' necks thou seest the link-knit chains,
The filthy prison faithless breasts restrains.
Water in waters, and fruit flying touch
Tantalus seeks, his long tongue's gain is such.
While Juno's watchman Io too much ey'd,
Him timeless death took, she was deified.
I saw one's legs with fetters black and blue,
By whom the husband his wife's incest knew.
More he deserv'd; to both great harm he fram'd,
The man did grieve, the woman was defam'd.
Trust me, all husbands for such faults are sad,
Nor make they any man that hear them glad.
If he loves not, deaf ears thou dost importune,
Or if he loves, thy tale breeds his misfortune.
Nor is it easily prov'd though manifest,
She safe by favour of her judge doth rest.
Though himself see, he'll credit her denial,
Condemn his eyes, and say there is no trial.
Spying his mistress' tears, he will lament
And say 'This blab shall suffer punishment.'
Why fight'st 'gainst odds? to thee, being cast, do hap
Sharp stripes; she sitteth in the judge's lap.

52. *hear*] *hears* R. to B. 55. *easily*] *easy* R., C., B.

37. *Object thou then*] 'obicies'; you will charge her with. Marlowe's 'then' is for 'sometimes', 'interdum'.

38. *To stain, etc.*] 'In verum (vero v.l.) falso crimine deme fidem'; by false charges remove (his) belief in the true.

44. *his . . . such*] 'hoc illi garrula lingua dedit'.

46. *Him . . . took*] 'Ante suos annos occidit'; he dies before his time. For timeless (= untimely) compare *2 Tamburlaine*, v. iii. 252: 'Let earth and heaven his timeless death deplore'; the word was also used adverbially, as here.

52. *hear*] See note to II. i. 5.

58. *say . . . trial*] 'sibi verba dabit'; give himself the lie.

60. *blab*] 'garrulus'; tattler.

61. *being cast*] 'victo'. Compare I. v. 15 above.

To meet for poison or vile facts we crave not;
My hands an unsheath'd shining weapon have not.
We seek that, through thee, safely love we may;
What can be easier than the thing we pray?

ELEGIA III

Ad Eunuchum servantem dominam

Aye me, an eunuch keeps my mistress chaste,
That cannot Venus' mutual pleasure taste.
Who first depriv'd young boys of their best part,
With selfsame wounds he gave, he ought to smart.
To kind requests thou would'st more gentle prove,
If ever wench had made lukewarm thy love:
Thou wert not born to ride, or arms to bear,
Thy hands agree not with the warlike spear.
Men handle those; all manly hopes resign,
Thy mistress' ensigns must be likewise thine.
Please her, her hate makes others thee abhor,
If she discards thee, what use serv'st thou for?
Good form there is, years apt to play together;
Unmeet is beauty without use to wither.
She may deceive thee, though thou her protect,
What two determine never wants effect.
Our prayers move thee to assist our drift,
While thou hast time yet to bestow that gift.

63. *facts*] crimes, evil deeds. Compare l. 4 above, where the word has the general sense deed.

66. *easier*] 'mollius'; a more modest request.

Elegia III

3–4.] Quoted by Nashe in *Jack Wilton* (1594), ed. cit., p. 238. See Introduction above, p. 17.

11. *her hate, etc.*] A rather cumbrous version of 'huius tibi gratia prosit'; her favour would bring you gain.

13. *Good form there is, etc.*] 'Est etiam facies'; she also has good looks; 'sunt aptilusibus anni'; her years suit her for the pleasures of love.

14. *Unmeet is*] It is unfitting for; 'Indigna est pigro forma perire situ'.

16. *What two determine, etc.*] 'voluere'. Perhaps in Marlowe's mind when he wrote 'Where both deliberate, the love is slight' (*Hero and Leander*, I. 175).

17. *Our prayers move*] Marlowe apparently means 'Let our prayers move'. For a similar usage see II. ii. 13 and note. He does not, however, translate the Latin: 'Aptius ut fuerit precibus temptasse, rogamus'; but since it will be better to have tried beseeching you, we make our request.

ELEGIA IV

Quod amet mulieres, cujuscunque formæ sint

I mean not to defend the scapes of any,
Or justify my vices being many.
For I confess, if that might merit favour,
Here I display my lewd and loose behaviour.
I loathe, yet after that I loathe I run;
Oh how the burthen irks, that we should shun.
I cannot rule myself, but where love please
Am driven like a ship upon rough seas,
No one face likes me best, all faces move,
A hundred reasons make me ever love.
If any eye me with a modest look,
I burn, and by that blushful glance am took.
And she that's coy I like, for being no clown,
Methinks she would be nimble when she's down.
Though her sour looks a Sabine's brow resemble,
I think she'll do, but deeply can dissemble.
If she be learn'd, then for her skill I crave her,
If not, because she's simple I would have her.
Before Callimachus one prefers me far;
Seeing she likes my books, why should we jar?
Another rails at me, and that I write,
Yet would I lie with her, if that I might.
Trips she, it likes me well; plods she, what than?

12. *burn*] D., B., T.; *blush* early edns., R. and C.; *And blush, I* conj. Malone. 14. *would*] *should* I, Bind. *nimble when she's*] *quick when she is* Bind. 22. *lie*] *be* Bind.

Elegia IV

1. *scapes of any*] 'mendosos . . . mores'.

5. *yet after that, etc.*] A very free version of 'nec possum, cupiens, non esse quod odi'.

6. *should shun*] 'studeas ponere'; seek to put down.

7. *please*] Subjunctive. Compare II. i. 5 and note.

11. *eye me*] Marlowe evidently read 'oculos in me (not se) deiecta'.

12. ***burn***] See footnote; 'Uror'.

13. ***for being no clown***] 'quia rustica non est'.

15. *her*] i.e. another's.

16. *she'll do*] she is willing; 'velle'. Compare l. 40 below; also II. ii. 6 and note thereto.

21. ***and that***] and that which; 'me vatem et mea carmina'.

23. *Trips she*] 'Molliter incedit'. N.P. *plods she*] 'altera dura est'. *than*] = then.

She would be nimbler, lying with a man.
And when one sweetly sings, then straight I long,
To quaver on her lips even in her song.
Or if one touch the lute with art and cunning,
Who would not love those hands for their swift running?
And her I like that with a majesty
Folds up her arms and makes low courtesy.
To leave myself, that am in love with all,
Some one of these might make the chastest fall.
If she be tall, she's like an Amazon,
And therefore fills the bed she lies upon.
If short, she lies the rounder; to say troth,
Both short and long please me, for I love both.
I think what one undeck'd would be, being drest;
Is she attired? then show her graces best.
A white wench thralls me, so doth golden yellow;
And nut-brown girls in doing have no fellow.
If her white neck be shadowed with brown hair,
Why so was Leda's, yet was Leda fair.
Amber-tress'd is she? then on the morn think I:
My love alludes to every history:
A young wench pleaseth, and an old is good,
This for her looks, that for her womanhood.

24. *would*] *will* Douce. 29. *her*] *she* I, Bind. 35. *say*] *speak* I, Bind, B. 37–40. omitted I, Bind. 43. *Amber*] *Yellow* I, Bind.

26. *To quaver on her lips*] 'Oscula cantanti rapta dedisse velim'.

29–30. *And her I like, etc.*]

'Illa placet gestu numerosaque bracchia ducit
Et tenerum molli torquet ab arte latus.'

31. *To leave myself*] Not to speak of myself; 'Ut taceam de me'.

37. *undeck'd*] 'non . . . culta'; not well dressed.

38. *attired*] 'ornata'; finely arrayed.

then show, etc.] 'dotes exhibet ipsa suas'; then it is she that shows off her graces. The meaning 'appear' for 'show' was common. Compare *The Merchant of Venice*, IV. i. 196: 'And earthly power doth then show likest God's'.

39. *thralls*] enthralls. O.E.D. quotes Drummond, *Sonnets*: 'that bright Cherubine which thralls my Thought'.

40. *doing*] Compare l. 16 above and note.

43. *the morn*] 'Aurora'.

44. *My love, etc.*] 'Omnibus historiis se meus aptat amor'.

46. *her womanhood*] 'specie corporis'; beauty of person.

Nay what is she that any Roman loves
But my ambitious ranging mind approves?

ELEGIA V

Ad amicam corruptam

No love is so dear, (quiver'd Cupid fly!)
That my chief wish should be so oft to die.
Minding thy fault, with death I wish to revel;
Alas, a wench is a perpetual evil.
No intercepted lines thy deeds display,
No gifts given secretly thy crime bewray:
O would my proofs as vain might be withstood,
Aye me poor soul, why is my cause so good?
He's happy, that his love dares boldly credit;
To whom his wench can say, 'I never did it.'
He's cruel, and too much his grief doth favour,
That seeks the conquest by her loose behaviour.
Poor wench, I saw when thou didst think I slumber'd;
Not drunk, your faults on the spilt wine I number'd.
I saw your nodding eyebrows much to speak,
Even from your cheeks, part of a voice did break.
Not silent were thine eyes, the board with wine
Was scribbled, and thy fingers writ a line.
I knew your speech (what do not lovers see?)

48. *ranging*] *raging* Mal., 133.

Elegia V

9. *dares*] *dare* Mal. 13. *wench*] *wretch* D., B., T.

Elegia V

3. *revel*] For the rhyme; 'vota mori mea sunt'.

9. *credit*] 'defendere'.

12. *That seeks, etc.*] 'Cui petitur victa palma cruenta rea'.

13. *Poor wench*] Ovid has 'Ipse miser'; I, wretched one, myself.

14. *on the spilt wine*] 'adposito . . . mero'; when the wine had been set in place.

15. *nodding eyebrows*] 'supercilio . . . vibrante'.

16. *Even from, etc.*] 'Nutibus in vestris pars bona vocis erat'; in your nods there was a good deal of speaking.

18. *and thy, etc.*] 'nec in digitis littera nulla fuit'.

19. *I knew, etc.*] Marlowe evidently read 'Sermonem agnovi (quid non videatur amanti?)' instead of 'Sermonem agnovi, quod non videatur, agentem'; I recognized your speech, conveying its hidden sense.

And words that seem'd for certain marks to be.
Now many guests were gone, the feast being done,
The youthful sort to divers pastimes run.
I saw you then unlawful kisses join,
(Such with my tongue it likes me to purloin).
None such the sister gives her brother grave,
But such kind wenches let their lovers have.
Phœbus gave not Diana such, 'tis thought,
But Venus often to her Mars such brought.
'What dost?' I cried, 'transport'st thou my delight?
My lordly hands I'll throw upon my right.
Such bliss is only common to us two,
In this sweet good why hath a third to do?'
This, and what grief enforc'd me say, I said:
A scarlet blush her guilty face arrayed;
Even such as by Aurora hath the sky,
Or maids that their betrothed husbands spy;
Such as a rose mix'd with a lily breeds,
Or when the moon travails with charmed steeds;
Or such as, lest long years should turn the dye,
Arachne stains Assyrian ivory.
To these, or some of these, like was her colour;
By chance her beauty never shined fuller.

25. *her*] *the* Mal. 40. *Arachne*] Douce, R. to B.; *Arachine* early edns. and T.

20. *And words, etc.*] 'Verbaque pro certis iussa valere notis'; and your words bidden to represent clear meanings.

22. *The youthful, etc.*] 'Compositi iuvenes unus et alter erant'; one or two young people were asleep.

24. *Such with*] 'illa mihi lingua nexa fuisse liquet'; it is clear to me that they were made with the tongue.

29. *transport'st, etc.*] 'quo nunc mea gaudia differs?'

38. *travails*] 'laborat'.

39. *such as*] i.e. such as that wherewith.

40. *Arachne*] 'Maeonis Assyrium femina tinxit ebur'. There is no reference to Arachne here, but in Ovid's *Metamorphoses*, VI., Arachne has the epithet 'Maeonia' and her father dyes her wool:

'pater huic Colophonius Idmon
Phocaico bibulas tinguebat murice lanas' (ll. 8–9).

41. *To these, etc.*] Marlowe seems to have read 'His erat aut alicui color ille simillimus horum'. Modern editions prefer 'Hic erat aut alicui, etc.'.

She viewed the earth: the earth to view, beseem'd her.
She looked sad; sad, comely I esteem'd her.
Even kembed as they were, her locks to rend,
And scratch her fair soft cheeks I did intend.
Seeing her face, mine uprear'd arms descended,
With her own armour was my wench defended.
I that erewhile was fierce, now humbly sue,
Lest with worse kisses she should me endue.
She laugh'd, and kissed so sweetly as might make
Wrath-kindled Jove away his thunder shake.
I grieve lest others should such good perceive,
And wish hereby them all unknown to leave.
Also much better were they than I tell,
And ever seemed as some new sweet befel.
'Tis ill they pleas'd so much, for in my lips
Lay her whole tongue hid, mine in hers she dips.
This grieves me not; no joined kisses spent
Bewail I only, though I them lament.
Nowhere can they be taught but in the bed;
I know no master of so great hire sped.

43. *the earth to view*] i.e. to look downwards.

50. *Lest with, etc.*] 'Oscula ne nobis deteriora daret'.

53. *I grieve*] 'Torqueor'; I am in anxious torment.

lest . . . perceive] 'ne tam bona senserit alter'; lest my rival should have the same delightful experience.

54. *And wish, etc.*] 'Et volo non ex hac illa fuisse nota'; and hope that his kisses have not been of the same brand.

55–6. *Also, etc.*]

'Haec quoque, quam docui, multo meliora fuerunt,
Et quiddam visa est addidicisse novi'.

These kisses, too, were far better than I had taught, and she seemed to have learnt something new.

61. *Nowhere, etc.*] 'Illa nisi in lecto nusquam potuere doceri'; they could only have been taught in bed.

62. *I know, etc.*] 'Nescio quis pretium grande magister habet'; some teacher has been well rewarded. Marlowe elsewhere (e.g. II. IX. 28) mistranslates 'nescio quis'.

sped (*of*)] successful in getting; compare I. V. 12.

ELEGIA VI

In mortem psittaci

The parrot, from East-India to me sent,
Is dead; all fowls her exequies frequent!
Go godly birds, striking your breasts bewail,
And with rough claws your tender cheeks assail.
For woful hairs let piece-torn plumes abound,
For long shrill'd trumpets let your notes resound.
Why, Philomel, dost Tereus' lewdness mourn?
All wasting years have that complaint outworn.
Thy tunes let this rare bird's sad funeral borrow,
Itys is great, but ancient cause of sorrow.
All you whose pinions in the clear air soar,
But most, thou friendly turtle dove, deplore.
Full concord all your lives was you betwixt,
And to the end your constant faith stood fixt.
What Pylades did to Orestes prove,
Such to the parrot was the turtle-dove.
But what avail'd this faith? her rarest hue?
Or voice that how to change the wild notes knew?
What helps it thou wert given to please my wench?
Birds' hapless glory, death thy life doth quench.
Thou with thy quills might'st make green emeralds dark,

1. *India*] *Indies* C. 3. *godly*] D. to B.; *goodly* early edns. and T. 8. *outworn*] T.; *not worne* early edns.; *now worn* R. to B. 10. *Itys is*] M.; *Itys a* D. to B.; *It is as* early edns.; *Itis as* T.

Elegia VI

1. *The parrot, etc.*] Marlowe evidently read 'Eois ales mihi missus ab Indis', instead of 'Eois imitatrix ales ab Indis'.

2. *her exequies frequent*] 'exequias ite (ferte v. l.) frequenter'.

3. *godly*] 'piae'.

5, 6. *For*] Instead of; 'pro'.

6. *shrill'd*] Used transitively also in *Troilus and Cressida*, v. iii. 84: 'Andromache shrills her dolours forth'.

8. *All wasting, etc.*] 'Expleta est annis ista querela suis.' Marlowe probably means Time that wastes all things; if so a hyphen is required: 'All-wasting'. But this interpretation is not certain; the meaning may be 'each year as it wastes away'.

10. *Itys is, etc.*] See footnote. 'Magna, sed antiqua est causa doloris Itys'.

18. *Or voice, etc.*] 'Quid vox mutandis ingeniosa sonis'; what (availed) the skilful mimicking voice?

21. *make green emeralds dark*] Marlowe evidently read 'virides . . . hebetare smaragdos' not 'fragiles, etc.'.

And pass our scarlet of red saffron's mark.
No such voice-feigning bird was on the ground,
Thou spokest thy words so well with stammering sound.
Envy hath rapt thee, no fierce wars thou movedst.
Vain-babbling speech, and pleasant peace thou lovedst.
Behold how quails among their battles live,
Which do perchance old age unto them give.
A little fill'd thee, and for love of talk,
Thy mouth to taste of many meats did balk.
Nuts were thy food, and poppy caus'd thee sleep,
Pure water's moisture thirst away did keep.
The ravenous vulture lives, the puttock hovers
Around the air, the cadess rain discovers,
And crow survives arms-bearing Pallas' hate,
Whose life nine ages scarce bring out of date.
Dead is that speaking image of man's voice,
The parrot given me, the far world's best choice.
The greedy spirits take the best things first,
Supplying their void places with the worst.
Thersites did Protesilaus survive,
And Hector died, his brothers yet alive.
My wench's vows for thee what should I show,
Which stormy south winds into sea did blow?

22. *saffron's*] *Saffron* Mal. 133. 35. *crow*] R. to B.; *Crowes* early edns. and T. 38. *world's*] R. to T.; *words* early edns.

22. *And pass, etc.*] Marlowe read 'Tincta gerens rubro punica nostra (not rostra) croco'; but he seems to have guessed at the meaning. His sense is 'and exceed the mark (quality) of our red-saffron scarlet'.

23. *on the ground*] 'in terris'. O.E.D. quotes *Cymbeline*, v. v. 146–7: 'a nobler sir ne'er liv'd 'Twixt sky and ground'.

27. *among . . . live*] 'inter sua proelia vivunt'; are for ever fighting.

33. *The . . . vulture lives*] Sc. lives on; and also the other birds; 'Vivit edax vultur ducensque per aera gyros Milvus, etc.' Marlowe probably read 'ducitque'.

cadess] 'Graculus'; jackdaw.

discovers] announces; 'auctor'.

36. *Whose life, etc.*] 'Illa quidem saeclis vix moritura novem'.

38. *the far, etc.*] 'extremo munus ab orbe datum'.

39. *The greedy spirits*] 'manibus . . . avaris'.

40. *Supplying, etc.*] 'Implentur numeris deteriora suis'; the worse fill out their allotted tale of years.

43. *what*] See I. ii. 21 and note; and compare *Paradise Lost*, II. 329: 'What sit we then projecting Peace and Warr?'

The seventh day came, none following might'st thou see,
And the Fate's distaff empty stood to thee;
Yet words in thy benumbed palate rung,
'Farewell Corinna,' cried thy dying tongue.
Elysium hath a wood of holm-trees black,
Whose earth doth not perpetual green grass lack,
There good birds rest (if we believe things hidden),
Whence unclean fowls are said to be forbidden.
There harmless swans feed all abroad the river;
There lives the phœnix, one alone bird ever.
There Juno's bird displays his gorgeous feather,
And loving doves kiss eagerly together.
The parrot into wood receiv'd with these,
Turns all the godly birds to what she please.
A grave her bones hides; on her corpse' small grave
The little stones these little verses have:
This tomb approves I pleas'd my mistress well,
My mouth in speaking did all birds excel.

ELEGIA VII

Amicæ se purgat, quod ancillam non amet

Dost me of new crimes always guilty frame?
To overcome, so oft to fight I shame.

48. *thy*] *the* Mal. 133. 53. *There*] *The* Mal. 133. *abroad*] *about* Mal. 13[illegible]. 58. *godly*] D. to B.; *goodly* early edns.

46. *to thee*] so far as thou wert concerned.

49. *holm trees black*] 'nigra ilice'.

51. *if . . . hidden*] 'siqua fides dubiis'.

53. *all abroad the river*] 'late'. For this prepositional use of 'abroad' O.E.D. quotes Berners' *Froissart*: 'the prince's host spred abrode that countre'.

54. *one alone bird*] 'unica semper avis'.

55. *Juno's bird*] Compare *Dido*, I. i. 34: 'From Juno's bird I'll pluck her spotted pride.'

58. *Turns all, etc.*] Marlowe evidently read 'Convertit ad volucres in sua vota (not verba) pias'. With 'verba' the sense is 'attracts all the good birds to her sayings'.

59. *on . . . grave*] 'tumulus pro corpore magnus'; a mound fitting her size (sc. *not* great).

60. *stones*] Singular number and sense in the Latin; 'lapis exiguus'; 'a little stone.

61. *approves I pleas'd*] 'Colligor ex ipso dominae placuisse sepulchro'. For approves = proves compare I. XII. 27 above.

Elegia VII

2. *To overcome, etc.*] I am ashamed to fight so often in order

If on the marble theatre I look,
One among many is to grieve thee took.
If some fair wench me secretly behold,
Thou arguest she doth secret marks unfold.
If I praise any, thy poor hairs thou tearest;
If blame, dissembling of my fault thou fearest.
If I look well, thou think'st thou dost not move,
If ill, thou say'st I die for others' love.
Would I were culpable of some offence,
They that deserve pain, bear't with patience.
Now rash accusing, and thy vain belief
Forbid thine anger to procure my grief.
Lo, how the miserable great eared ass,
Dull'd with much beating, slowly forth doth pass.
Behold Cypassis, wont to dress thy head,
Is charg'd to violate her mistress' bed.
The gods from this sin rid me of suspicion,
To like a base wench of despis'd condition.
With Venus' game who will a servant grace?
Or any back made rough with stripes embrace?
Add she was diligent thy locks to braid,
And for her skill to thee a grateful maid;
Should I solicit her that is so just,
To take repulse, and cause her show my lust?
I swear by Venus, and the wing'd boy's bow,
Myself unguilty of this crime I know.

8. *fault*] *heart* Mal. 133.

to overcome. But this is not the meaning of 'Ut vincam, totiens dimicuisse pudet' (not 'piget'). 'Ut vincam' is Granted that I win; even though I win.

3. *If, etc.*] 'Sive ego marmorei respexi summa theatri': if I have looked up to the top rows of the marble theatre.

4. *is . . . took*] is seized upon as a grievance.

5. *secretly*] 'tacito vultu'; with a face that says nothing.

6. *marks*] 'notas'; signals.

17. *wont to dress*] 'sollers ornare'; skilled in dressing. Marlowe seems to connect 'sollers' with 'solere'.

18. *charg'd to violate*] accused of violating.

24. *grateful*] pleasing; 'grata'.

26. *To take repulse*] Only to be rebuffed.

ELEGIA VIII

Ad Cypassim ancillam Corinnæ

Cypassis, that a thousand ways trim'st hair,
Worthy to kemb none but a goddess fair,
Our pleasant scapes show thee no clown to be,
Apt to thy mistress, but more apt to me.
Who that our bodies were comprest bewray'd?
Whence knows Corinna that with thee I play'd?
Yet blush'd I not, nor us'd I any saying,
That might be urg'd to witness our false playing.
What if a man with bondwomen offend,
To prove him foolish did I e'er contend?
Achilles burnt with face of captive Briseis,
Great Agamemnon lov'd his servant Chryseis.
Greater than these myself I not esteem:
What graced kings, in me no shame I deem.
But when on thee her angry eyes did rush,
In both thy cheeks she did perceive thee blush.
But being present, might that work the best,
By Venus' deity how did I protest!
Thou goddess doest command a warm south blast,
My false oaths in Carpathian seas to cast.
For which good turn my sweet reward repay,
Let me lie with thee, brown Cypass, to-day.

16. *thy*] D. to T.; *my* early edns.; *thee*] *the* Mal. 20. *false*] T.; *selfe* early edns. *to*] *do* Mal.

Elegia VIII

7. *Yet blush'd I not*] Marlowe evidently read 'Non tamen . . . nec' for 'Num tamen . . . num'.

12. *Chryseis*] 'Phoebas'; priestess of Phoebus. But the reference is to Cassandra, bondmaid of Agamemnon, not to Chryseis; compare I. IX. 37 above.

16. *she did perceive*] 'Vidit (not Vidi) te'; 'Sensit te' also occurs.

17. *But, etc.*] 'At quanto, si forte refers (refert v.l.), praesentior ipse'; but how much more self-possessed was I, if perhaps you remember. The reading 'refert' is hardly translated by 'might that,' etc.

19. *Thou, Goddess, etc.*]

'Tu, dea, tu iubeas animi periuria puri (nostri v.l.)
Carpathium tepidos per mare ferre Notos.'

Ungrate, why feignest new fears, and doest refuse?
Well mayest thou one thing for thy mistress use.
If thou deniest, fool, I'll our deeds express,
And as a traitor mine own fault confess;
Telling thy mistress where I was with thee,
How oft, and by what means we did agree.

ELEGIA IX

Ad Cupidinem

O Cupid, that dost never cease my smart,
O boy, that liest so slothful in my heart!
Why me that always was thy soldier found,
Dost harm, and in thy tents why dost me wound?
Why burns thy brand, why strikes thy bow thy friends?
More glory by thy vanquish'd foes ascends.
Did not Pelides whom his spear did grieve,
Being requir'd, with speedy help relieve?
Hunters leave taken beasts, pursue the chase,
And than things found do ever further pace.
We people wholly given thee feel thine arms,
Thy dull hand stays thy striving enemies' harms.
Dost joy to have thy hooked arrows shaked

26. *fault*] *faults* C., B.

Elegia IX

4. *thy*] *my* Mal.

24. *Well, etc.*] 'Unum est e dominis emeruisse satis'; it will be enough to have gained the favour of one of your employers.

25. *express*] 'fatebor'.

Elegia IX

1. *that, etc.*] 'nunquam pro me satis indignate'; never enough roused in my behalf. For the transitive 'cease' = cause to cease or bring to an end compare *Much Ado*, v. i. 3: 'I pray thee, cease thy counsel.'

4. *thy tents*] Marlowe read 'castris . . . tuis (not meis)'.

6. *ascends*] For the rhyme; 'gloria . . . maior erat'.

7. *Pelides*] Sc. Achilles, son of Peleus, who cured the wound he gave to Telephus.

whom] him whom; the object of 'relieve'.

8. *Being requir'd*] Marlowe read 'Cum petiit', not 'Confossum'.

10. *And than, etc.*] 'Semper et inventis ulteriora petit'.

12. *Thy dull hand, etc.*] 'Pigra reluctanti cessat in hoste manus'; thy hand moves slowly against the resisting foe.

13. *to have . . . shaked*] 'retundere'. For the rhyme.

In naked bones? love hath my bones left naked.
So many men and maidens without love,
Hence with great laud thou may'st a triumph move.
Rome, if her strength the huge world had not fill'd,
With strawy cabins now her courts should build.
The weary soldier hath the conquer'd fields,
His sword, laid by, safe, though rude places yields.
The dock inharbours ships drawn from the floods,
Horse freed from service range abroad the woods.
And time it was for me to live in quiet,
That have so oft serv'd pretty wenches' diet.
Yet should I curse a God, if he but said,
'Live without love,' so sweet ill is a maid.
For when my loathing it of heat deprives me,
I know not whither my mind's whirlwind drives me.
Even as a headstrong courser bears away
His rider vainly striving him to stay,
Or as a sudden gale thrusts into sea
The haven-touching bark now near the lea,
So wavering Cupid brings me back amain,
And purple Love resumes his darts again.
Strike, boy, I offer thee my naked breast,

20. *though*] *through* Mal. 133; *to* R. 32. *haven*] *heaven* Mas., Douce.

16. *Hence, etc.*] 'Hinc tibi cum magna laude triumphus eat'.

19–23.] In Marlowe's text the order of the lines was as follows:

'Fessus in acceptos miles deducitur agros;
Tutaque deposito poscitur ense rudis.
Longaque subductam celant navalia pinum,
Mittitur in saltus carcere liber equus.'

Marlowe translates 'acceptos' as 'conquer'd'; Ovid means that the soldier retires to the lands he has received. In l. 20 (l. 22 in modern editions) Ovid says that the harmless foil (i.e. the gift made to the discharged gladiator) is claimed when the sword is no longer used; which Marlowe altogether mistranslates.

22. *abroad*] See note to II. VI. 53 above.

26. *so sweet ill*] 'adeo dulce . . . malum'.

28. *I know not, etc.*] 'Nescio quo miserae turbine mentis agor'; I am taken by some whirlwind of sadness. See note to II. V. 62 above.

32. *haven-touching, etc.*] 'prope iam prensa tellure, carinam Tangentem portus'.

33. *amain*] with full force and speed.

Here thou hast strength, here thy right hand doth rest.
Here of themselves thy shafts come, as if shot;
Better than I their quiver knows them not:
Hapless is he that all the night lies quiet,
And slumb'ring, thinks himself much blessed by it.
Fool, what is sleep but image of cold death?
Long shalt thou rest when Fates expire thy breath.
But me let crafty damsel's words deceive,
Great joys by hope I inly shall conceive.
Now let her flatter me, now chide me hard,
Let me enjoy her oft, oft be debarr'd.
Cupid, by thee, Mars in great doubt doth trample,
And thy stepfather fights by thy example.
Light art thou, and more windy than thy wings;
Joys with uncertain faith thou takest and brings.
Yet Love, if thou with thy fair mother hear,
Within my breast no desert empire bear;
Subdue the wand'ring wenches to thy reign,
So of both people shalt thou homage gain.

46. *me enjoy her*] D. to B.; *her enjoy me* early editions and T.

36. *Here, etc.*] 'Hic tibi sunt vires, hic tua dextra facit'; here you may show your strength, here your right hand may be at work.

38. *Better than I, etc.*] 'Vix illis prae me nota pharetra sua est'; because of me their quiver is hardly known to them.

44. *Great joys*] Marlowe read 'gaudia' not 'praemia'.

46. *Let me enjoy her oft*] 'Saepe fruar domina'; let me often take delight in her. But Marlowe is probably using enjoy in the sense 'give pleasure to'. O.E.D. quotes *Markhams Maister-peece*: 'No meat will enioy or do good unto him.'

47–8. *Cupid, etc.*] Marlowe distorts the sense partly through misunderstanding and partly to make a rhyme with 'example'.

'Quod dubius (= inconstant) Mars est, per te, privigne Cupido, est;
Et movet exemplo vitricus arma tuo'.

Marlowe doubtless gets his 'trample' from 'movet'; but Ovid only says that Mars, the stepfather, wields arms in varying fashion, even as Cupid does.

50. *brings*] bringest. Compare I. VI. 53 and II. XIII. 7.

52. *no desert empire*] 'Indeserta . . . regna'; lasting (literally unforsaken) empire.

ELEGIA X

Ad Græcinum quod eodem tempore duas amet

Græcinus (well I wot) thou told'st me once,
I could not be in love with two at once;
By thee deceived, by thee surpris'd am I,
For now I love two women equally.
Both are well favour'd, both rich in array,
Which is the loveliest it is hard to say.
This seems the fairest, so doth that to me;
And this doth please me most, and so doth she.
Even as a boat toss'd by contrary wind,
So with this love, and that, wavers my mind.
Venus, why doublest thou my endless smart?
Was not one wench enough to grieve my heart?
Why add'st thou stars to heaven, leaves to green woods,
And to the vast deep sea fresh water floods?
Yet this is better far than lie alone:
Let such as be mine enemies have none.
Yea let my foes sleep in an empty bed,
And in the midst their bodies largely spread.
But may soft love rouse up my drowsy eyes,
And from my mistress' bosom let me rise.
Let one wench cloy me with sweet love's delight,
If one can do't, if not, two every night.
Though I am slender, I have store of pith,
Nor want I strength, but weight, to press her with.
Pleasure adds fuel to my lustful fire,
I pay them home with that they most desire.

5. *rich in*] *in rich* Douce. 14. *vast deep*] *deep vast* I, Bind, B.

Elegia X

3. *surpris'd*] taken unawares, unarmed; 'deprensus inermis'.

6. *the loveliest*] Dyce suggests that Marlowe may have read 'Artubus' for 'Artibus'.

16. *Let such, etc.*] 'Hostibus eveniat vita severa meis'.

18. *largely*] Marlowe read 'late', not 'laxe'.

19. *soft love*] Dyce suggests that Marlowe may have read 'suavis' for 'saevus' (amor).

26. *I pay them home, etc.*] 'Decepta est opera nulla puella mea'. For 'pay home' in the sense give dues, requite, compare *The Tempest*, v. i. 70–1: 'I will pay thy graces Home.'

Oft have I spent the night in wantonness,
And in the morn been lively ne'er the less.
He's happy who Love's mutual skirmish slays,
And to the gods for that death Ovid prays.
Let soldiers chase their enemies amain,
And with their blood eternal honour gain.
Let merchants seek wealth and with perjured lips,
Being wreck'd, carouse the sea tir'd by their ships.
But when I die, would I might droop with doing,
And in the midst thereof, set my soul going;
That at my funerals some may weeping cry,
'Even as he led his life, so did he die.'

ELEGIA XI

Ad amicam navigantem

The lofty pine, from high Mount Pelion raught,
Ill ways by rough seas wond'ring waves first taught,
Which rashly 'twixt the sharp rocks in the deep,
Carried the famous golden-fleeced sheep.
O would, that no oars might in seas have sunk,

29. *who*] early edns. and T.; *whom* R., C. *slays*] I, Bind and R. to T.; *layes* other early edns. 31. *soldiers*] *soldier* I, Bind. *their*] *his* I, Bind. 32. *their*] *his* I, Bind. 33. *and*] added by C., B., T.; not in early edns. 34. *Being*] C., B., T.; *And being* early edns., R., D.

Elegia XI

2. *wond'ring*] *wãdring* Mal. 133. 5. *would,*] M.; *would* all preceding edns.

29. *who*] For 'whom'. See Abbott, *Shakespearian Grammar*, § 274, and compare *Coriolanus*, II. i. 8–9: 'who does the wolf love? The lamb.'

33. *Let merchants, etc.*] 'Quaerit avarus opes et, quae lassarit arando, Aequora . . .'

34. *carouse*] drink. For the transitive usage O.E.D. quotes Lyly, *Euphues*: 'The Glasses wher-in you carouse your wine.'

35. *doing*] Compare II. II. 6 and note.

Elegia XI

2. *Ill ways, etc.*] First taught men the evil of rough seas, while the waves marvelled; 'Prima malas docuit mirantibus aequoris undis. . . vias'.

3. *Which*] Referring to the pine, the ship.

5. *would,*] See footnote. As both English grammar and Latin text call for the comma it seems fair to credit Marlowe with having understood the Latin:

'O utinam, nequis remo freta longa moveret,
Argo funestas pressa bibisset aquas!'

The Argos wrack'd had deadly waters drunk.
Lo, country gods and known bed to forsake
Corinna means, and dangerous ways to take.
For thee the East and West winds make me pale,
With icy Boreas, and the Southern gale.
Thou shalt admire no woods or cities there,
The unjust seas all bluish do appear.
The ocean hath no painted stones or shells,
The sucking shore with their abundance swells.
Maids, on the shore with marble-white feet tread,
So far 'tis safe; but to go farther dread.
Let others tell how winds fierce battles wage,
How Scylla's and Charybdis' waters rage,
And with what rocks the fear'd Cerannia threat,
In what gulf either Syrtes have their seat.
Let others tell this, and what each one speaks
Believe; no tempest the believer wreaks.
Too late you look back, when with anchors weigh'd,
The crooked bark hath her swift sails display'd.
The careful shipman now fears angry gusts,
And with the waters sees death near him thrusts.
But if that Triton toss the troubled flood,
In all thy face will be no crimson blood.
Then wilt thou Leda's noble twin-stars pray,

6. *Argos*] *Argo* D. to B. 7. *known*] R. to T.; *know* early edns. 19. *rocks*] D. to B.; *rocke* early edns., R. and T. 19. *Cerannia*] *Ceraunia* R. to B. 23. *anchors*] *anchor* Douce, R., C.

6. *Argos*] See note to I. xv. 22 above.

7. *country gods*] Marlowe evidently read 'patriosque penates' instead of 'sociosque Penates', household gods she has shared.

14. *The sucking shore, etc.*] 'bibuli litoris illa mora est'; we linger on the thirsty beach (to find those).

19. *And with, etc.*] 'Et quibus emineant (tower up, stand out) violenta Ceraunia saxis'.

fear'd Cerannia] Compare *Dido*, I. i. 147: 'grim *Ceranias* seat'.

22. *wreaks*] 'nocet'. O.E.D. quotes this line and three other examples of wreak = to injure, hurt, or harm (a person).

23. *with anchors weigh'd*] 'fune soluto'; with loosened cable.

24. *hath . . . display'd*] 'currit in immensum salum'; is running for the measureless deep.

25. *careful*] anxious; 'sollicitus'. Compare *Paradise Lost*, IV. 983: 'the careful Plowman doubting stands'.

26. *And with, etc.*] 'Et prope tam letum, quam prope cernit aquam'.

And 'he is happy whom the earth holds' say.
It is more safe to sleep, to read a book,
The Thracian harp with cunning to have strook;
But if my words with winged storms hence slip,
Yet, Galatea, favour thou her ship.
The loss of such a wench much blame will gather,
Both to the sea-nymphs and the sea-nymphs' father.
Go, minding to return with prosperous wind,
Whose blast may hither strongly be inclin'd.
Let Nereus bend the waves unto this shore,
Hither the winds blow, here the springtide roar.
Request mild Zephyr's help for thy avail,
And with thy hand assist thy swelling sail.
I from the shore thy known ship first will see,
And say it brings her that preserveth me.
I'll clip and kiss thee with all contentation,
For thy return shall fall the vow'd oblation;
And in the form of beds we'll strew soft sand;
Each little hill shall for a table stand:
There wine being fill'd, thou many things shalt tell,
How almost wrack'd thy ship in main seas fell,
And hasting to me, neither darksome night,
Nor violent south-winds did thee aught affright.
I'll think all true, though it be feigned matter.
Mine own desires why should myself not flatter?
Let the bright day-star cause in heaven this day be,
To bring that happy time so soon as may be.

42. *assist thy*] *assist the* R., D., C.

34. *her ship*] 'puppi . . . tuae'.
37. *minding to return, etc.*] 'memor nostri, vento reditura secundo'.
44. *her that preserveth me*] 'nostros . . . deos'.
45. *clip*] embrace; 'excipiam umeris'.
with all contentation] 'sine ordine'.
48. *Each, etc.*] 'Et tumulus mensae quilibet esse potest'.
49. *wine being fill'd*] 'adposito . . . Lyaeo'.
54. *Mine own, etc.*] 'Cur ego non votis blandiar ipse meis?'
55–6. *Let, etc.*] Marlowe misses much of the poetry and mistranslates as well:
'Haec mihi quamprimum caelo nitidissimus alto
Lucifer admisso tempora portet equo'.
May Lucifer, brightest in the lofty heavens, etc. 'admisso equo', with loose-reined steed, is omitted.

ELEGIA XII

Exultat, quod amica potitus sit

About my temples go, triumphant bays!
Conquer'd Corinna in my bosom lays,
She whom her husband, guard, and gate, as foes,
Lest art should win her, firmly did enclose.
That victory doth chiefly triumph merit,
Which without bloodshed doth the prey inherit.
No little ditched towns, no lowly walls,
But to my share a captive damsel falls.
When Troy by ten years' battle tumbled down,
With the Atrides many gained renown:
But I no partner of my glory brook,
Nor can another say his help I took.
I, guide and soldier, won the field and wear her,
I was both horseman, footman, standard-bearer.
Nor in my act hath fortune mingled chance;
O care-got triumph hitherwards advance!
Nor is my war's cause new; but for a queen,
Europe and Asia in firm peace had been.
The Lapiths and the Centaurs, for a woman,
To cruel arms their drunken selves did summon.
A woman forc'd the Trojans new to enter
Wars, just Latinus, in thy kingdom's centre:
A woman against late-built Rome did send

Elegia XII

2. *lays*] lies. Compare I. VI. 68 and II. XVII. 24.

3. *as foes*] 'tot hostes'; all those enemies.

4. *did enclose*] 'servabant'.

6. *Which, etc.*] 'In qua, quaecumque est, sanguine praeda caret'; in which no part of the prize is marked with blood. Compare Chapman, *All Fools*, III. i. 286: 'I love the victory that draws no blood.'

10. *With, etc.*] 'Ex tot in Atridis pars quota laudis erat?' Among so many, how much of the praise was given to the sons of Atreus?

13. *I, guide*] 'me duce'; myself the leader.

and wear her] Not in the Latin. Marlowe again seems to be influenced by the rhyme; 'wear' means possess, enjoy. O.E.D. quotes *Cymbeline*, I. iv. 96: 'You may weare her in title yours.'

17. *a queen*] 'Tyndaris'.

21. *new*] anew; 'iterum'. The reference is to the war about Lavinia.

The Sabine fathers, who sharp wars intend.
I saw how bulls for a white heifer strive,
She looking on them did more courage give.
And me with many, but yet me without murther,
Cupid commands to move his ensigns further.

ELEGIA XIII

Ad Isidem, ut parientem Corinnam iuvet

While rashly her womb's burden she casts out,
Weary Corinna hath her life in doubt.
She secretly with me such harm attempted,
Angry I was, but fear my wrath exempted.
But she conceiv'd of me; or I am sure
I oft have done what might as much procure.
Thou that frequents Canopus' pleasant fields,
Memphis, and Pharos that sweet date-trees yields,
And where swift Nile in his large channel slipping,
By seven huge mouths into the sea is skipping,
By fear'd Anubis' visage I thee pray,
So in thy temples shall Osiris stay,
And the dull snake about thy off'rings creep,

27. *yet me*] *yet* Mal., R.; *me* D. to B.

Elegia XIII

3. *with*] *from* C., B. 10. *skipping*] D.; *slipping* early edns.; *dipping* T.

24. *who sharp wars intend*] 'armaque saeva dedit'; and armed them with cruel weapons.

25. *I saw*] I have seen; 'Vidi'.

27. *but . . . murther*] 'sed me sine caede'.

28. *to move, etc.*] 'signa movere'.

Elegia XII.[1]

3. *secretly with me*] without my knowledge; 'clam me'; 'with me' is 'so far as I am concerned'.

4. *fear my wrath exempted*] 'sed cadit ira metu'; my wrath falls away before my fear. For exempt = remove, cut off, O.E.D. quotes Golding, *Ovid's Met.*, IV.: 'He hist: for nature now had cleane exempt All other speach'.

5–6. *or I, etc.*] 'aut ego credo; Est mihi pro facto saepe, quod esse potest'; or so I believe; the thing that may be is often taken by me for the truth.

7. *frequents*] For the form compare I. VI. 53 and II. IX. 50.

8. *that . . . yields*] 'palmiferam'.

10. *skipping*] See footnotes. The Latin 'exit' does not help us to decide what Marlowe wrote.

11. *By fear'd, etc.*] Marlowe disregards 'Per tua sistra', by thy sistrums.

And in thy pomp horn'd Apis with thee keep:
Turn thy looks hither, and in one spare twain;
Thou givest my mistress life, she mine again.
She oft hath serv'd thee upon certain days,
Where the French rout engirt themselves with bays.
On labouring women thou dost pity take,
Whose bodies with their heavy burdens ache.
My wench, Lucina, I entreat thee favour,
Worthy she is, thou should'st in mercy save her.
In white, with incense I'll thine altars greet,
Myself will bring vowed gifts before thy feet,
Subscribing, 'Naso with Corinna sav'd.'
Do but deserve gifts with this title grav'd.
But if in so great fear I may advise thee,
To have this skirmish fought, let it suffice thee.

ELEGIA XIV

In amicam, quod abortivum ipsa fecerit

What helps it women to be free from war,
Nor being arm'd fierce troops to follow far,
If without battle self-wrought wounds annoy them,
And their own privy-weapon'd hands destroy them?
Who unborn infants first to slay invented,
Deserv'd thereby with death to be tormented.

1. *women*] D. to B.; *Woman* early edns. and T.

17. *upon certain days*] 'certis diebus'; the fixed days of thy service.

18. *Where, etc.*] Marlowe evidently read 'Qua cingit (not tangit) laurus Gallica turba (not turma) tuas'; the reference may be to the laurels surrounding the temple of Isis in the Campus Martius, and to Gallic horses used in the exercise-grounds near by; or 'Gallica' may be the adjective formed from Galli, the priests of Isis.

25. *Subscribing*] Writing beneath. Compare I. XI. 27.

Naso, etc.] 'servata Naso Corinna'; Naso, Corinna having been saved.

27. *thee*] Sc. Corinna.

Elegia XIV

2. *Nor being arm'd, etc.*] 'Nec fera peltatas agmina velle sequi'. By 'far' Marlowe means 'far afield', not 'at a distance'.

4. *And, etc.*] 'Et caecas armant in sua fata manus'; arm their unperceiving hands to their own ill-fate.

Because thy belly should rough wrinkles lack,
Wilt thou thy womb-inclosed offspring wrack?
Had ancient mothers this vile custom cherish'd,
All human kind by their default had perish'd,
Or stones, our stock's original should be hurl'd,
Again, by so ne, in this unpeopled world.
Who should have Priam's wealthy substance won,
If wat'ry Thetis had her child fordone?
In swelling womb her twins had Ilia kill'd,
He had not been, that conquering Rome did build.
Had Venus spoil'd her belly's Trojan fruit,
The earth of Cæsars had been destitute.
Thou also that wert born fair, had'st decayed,
If such a work thy mother had assayed.
Myself, that better die with loving may,
Had seen, my mother killing me, no day.
Why takest increasing grapes from vine-trees full?
With cruel hand why dost green apples pull?
Fruits ripe will fall, let springing things increase,
Life is no light price of a small surcease.
Why with hid irons are your bowels torn?
And why dire poison give you babes unborn?
At Colchis stain'd with children's blood men rail,
And mother-murder'd Itys they bewail;
Both unkind parents; but, for causes sad,

11. *Or*] D. to T.; *On* early edns. 16. *did*] *bid* Mal. 368. 22. *no*] D. to T.; *to* early edns. 29. *At*] *And* Mal. 30. *they*] R., C., B.; *thee* early edns.

8. *Wilt thou, etc.*] 'Sternetur pugnae tristis harena tuae?'; are the mournful sands of deadly strife to be scattered about? Marlowe avoids the gladiatorial metaphor.

10. *default*] fault.

11. *Or*] The Latin has 'and' ('quique'), more logically.

stones] The reference is to the story of Deucalion and Pyrrha.

12. *some*] someone. Compare III. I. 19.

13. *wealthy substance won*] 'fregisset opes'; broken the powers.

21. *that better, etc.*] 'cum fuerim melius periturus amando'.

23. *increasing*] growing; 'crescentibus'.

26. *surcease*] 'morae'; delay, suspension.

30. *they*] See footnote; 'Aque sua caesum matre queruntur Ityn'.

Their wedlocks' pledges veng'd their husbands bad.
What Tereus, what Iason you provokes,
To plague your bodies with such harmful strokes?
Armenian tigers never did so ill,
Nor dares the lioness her young whelps kill.
But tender damsels do it, though with pain;
Oft dies she that her paunch-wrapt child hath slain;
She dies, and with loose hairs to grave is sent,
And whoe'er see her, worthily lament.
But in the air let these words come to nought,
And my presages of no weight be thought.
Forgive her, gracious gods, this one delict,
And on the next fault punishment inflict.

Elegia XV

Ad annulum, quem dono amicæ dedit

Thou ring that shalt my fair girl's finger bind,
Wherein is seen the giver's loving mind:
Be welcome to her, gladly let her take thee,
And her small joints' encircling round hoop make thee.
Fit her so well, as she is fit for me,
And of just compass for her knuckles be.
Blest ring, thou in my mistress' hand shalt lie;

4. *joints' encircling*] M.; *joints encircling* early edns. and T.; *joints encircling*, R. to B.

32. *veng'd*] took vengeance on, punished; 'iactura socii sanguinis ulta virum'.

40. *And, etc.*] 'Et clamant "merito!"'; and they cry out 'Tis deserved!' Marlowe would probably have a less helpful punctuation in his Latin text.

43. *this one delict*] this one fault; 'peccasse semel'.

Elegia XV

2. *seen*] 'censendum'; to be valued.

4. *And her, etc.*] 'Protinus articulis induat illa suis'; let her at once put these on her finger-joints. Marlowe's construction is not quite clear. See footnotes. He may mean 'And make thee a round hoop encircling her small joints', or, with less inversion, 'And make thee her small joints' encircling round hoop.'

7. *shalt lie*] 'tractaberis'; shalt be touched ('a domina . . . nostra').

Myself, poor wretch, mine own gifts now envy.
O would that suddenly into my gift,
I could myself by secret magic shift!
Then would I wish thee touch my mistress' pap,
And hide thy left hand underneath her lap.
I would get off though strait, and sticking fast,
And in her bosom strangely fall at last.
Then I, that I may seal her privy leaves,
Lest to the wax the hold-fast dry gem cleaves
Would first my beauteous wench's moist lips touch,
Only I'll sign naught that may grieve me much.
I would not out, might I in one place hit,
But in less compass her small fingers knit.
My life, that I will shame thee never fear,
Or be a load thou should'st refuse to bear.
Wear me, when warmest showers thy members wash,
And through the gem let thy lost waters pash.
But seeing thee, I think my thing will swell,
And even the ring perform a man's part well.
Vain things why wish I? go small gift from hand,
Let her my faith with thee given understand.

22. *be*] R. to T.; *by* early edns. 23. *thy*] *my* Mal.

8. *envy*] Accent on second syllable.

11. *Then, etc.*] Marlowe evidently read 'Tunc ego te cupiam dominae (not the vocative 'domina') et tetigisse papillas'. With 'domina' it is the girl who is to touch her own breasts.

12. *underneath her lap.*] 'tunicis'; within her tunic.

13. *though strait, etc.*] 'quamvis angustus et haerens'. Strait is used in the sense tight-fitting. O.E.D. quotes Bacon, *Advancement*, II. xxii. 8: 'a straight gloue wil come more easily on with use'.

14. *strangely*] 'mira . . . ab arte'; with marvellous art.

19. *I would not, etc.*] 'Si dabor ut condar loculis, exire negabo'; if I am to be given over to the casket's charge, I shall refuse to come off the finger. Marlowe seems to interpret 'if it be granted me to be hidden in one place'; and alters the sense further to suit his metre.

24. *And through, etc.*] 'Damnaque sub gemma perfer euntis aquae'; and endure the harm of the water flowing under the jewel. It is difficult to see how Marlowe gets his sense or what it may be; 'pash', to hurl or strike, has been used intransitively of the action of rain or waves. Compare *English Dialect Dict.*: 'it fair pash'd down'.

25. *my thing*] 'mea membra'.

28. *Let her, etc.*] 'Illa datam tecum sentiat esse fidem!'

ELEGIA XVI

Ad amicam, ut ad rura sua veniat

Sulmo, Peligny's third part, me contains,
A small, but wholesome soil with watery veins.
Although the sun to rive the earth incline,
And the Icarian froward dog-star shine,
Pelignian fields with liquid rivers flow,
And on the soft ground fertile green grass grow.
With corn the earth abounds, with vines much more,
And some few pastures Pallas' olives bore.
And by the rising herbs, where clear springs slide,
A grassy turf the moistened earth doth hide.
But absent is my fire; lies I'll tell none,
My heat is here, what moves my heat is gone.
Pollux and Castor might I stand betwixt,
In heaven without thee would I not be fixt.
Upon the cold earth pensive let them lay,
That mean to travel some long irksome way;
Or else will maidens young men's mates to go
If they determine to persever so.
Then on the rough Alps should I tread aloft,
My hard way, with my mistress, would seem soft.
With her I durst the Libyan Syrtes break through,
And raging seas in boist'rous south-winds plough.
No barking dogs, that Scylla's entrails bear,
Nor thy gulfs, crooked Malea, would I fear;

23. *dogs*] *dog* Mal. 133.

Elegia XVI

3. *rive*] 'findat'; cleave, crack.

8. *bore*] Marlowe appears to use the past tense merely for the rhyme.

13. *Pollux, etc.*] i.e. Might I stand betwixt Castor and Pollux.

15–16. *Upon, etc.*]

'Solliciti iaceant terraque premantur iniqua,
In longas orbem qui secuere vias!'

May they lie anxious, and may ill-natured earth press upon them, those who have cut long roads on the earth.

17. *Or else, etc.*] 'Aut iuvenum comites iussissent ire puellas.'; or they should have ordered maids to go as young men's companions.

18. *persever*] Accent on second syllable.

24. *Malea*] Dyce points out that the accent should be on the second syllable, Maléa, and reads 'crook'd' accordingly.

No flowing waves with drowned ships forth-poured
By cloyed Charybdis, and again devoured.
But if stern Neptune's windy power prevail,
And waters' force, force helping Gods to fail,
With thy white arms upon my shoulders seize,
So sweet a burden I will bear with ease.
The youth oft swimming to his Hero kind,
Had then swum over, but the way was blind.
But without thee, although vine-planted ground
Contains me, though the streams in fields surround,
Though hinds in brooks the running waters bring,
And cool gales shake the tall trees' leafy spring,
Healthful Peligny I esteem naught worth,
Nor do I like the country of my birth.
Scythia, Cilicia, Britain are as good,
And rocks dyed crimson with Prometheus' blood.
Elms love the vines, the vines with elms abide,
Why doth my mistress from me oft divide?
Thou swarest division should not 'twixt us rise,

34. *in fields*] *in field* Mal.; *the fields* R. to B. 43. *swarest*] T.; *swearest* early editions; *swear'd'st* R. to B.

25–6. *No flowing, etc.*]

'Non quas (thus old editions, not qua) submersis ratibus saturata Charybdis
Fundat et effusas ore receptat aquas';

not the waters which Charybdis, sated with sunken vessels, pours forth, and when poured forth catches again in her mouth.

28. *force helping, etc.*] 'Et subventuros auferet unda deos'; and the wave take off the gods about to aid us.

32. *Had . . . over*] 'Tum quoque transnasset'; then also (i.e. on the final occasion) would have swum across.

but . . . blind] 'sed via caeca fuit'; 'caeca' in the passive sense, dark, obscure; for blind in this sense O.E.D. quotes Stapleton, tr. *Strada's Low-Country Warres*: 'The blind and darksome night.'

34. *though . . . surround*] 'quamvis amnibus arva natant'.

35. *Though hinds, etc.*] 'Et vocet in rivos currentem rusticus undam'.

37. *I esteem naught worth*] 'Non . . . videor celebrare'; I seem not to dwell in.

38. *Nor do I like*] Marlowe develops his last idea, but Ovid's 'natalem locum' is a second object of 'celebrare'.

39. *Scythia, etc.*] 'Sed Scythiam Cilicasque feros viridesque Britannos'. Ovid has nothing corresponding to 'are as good'.

40. *And rocks, etc.*] i.e. where Prometheus in chains was the vulture's prey.

42. *divide*] 'Separor a domina'. For the intransitive usage compare *King Lear*, I. ii. 120: 'friendship falls off, brothers divide'.

By me, and by my stars, thy radiant eyes.
Maids' words more vain and light than falling leaves,
Which as it seems, hence wind and sea bereaves.
If any godly care of me thou hast,
Add deeds unto thy promises at last,
And with swift nags drawing thy little coach,
(Their reins let loose) right soon my house approach.
But when she comes, you swelling mounts sink down,
And falling valleys be the smooth ways' crown.

ELEGIA XVII

Quod Corinnæ soli sit serviturus

To serve a wench if any think it shame,
He being judge, I am convinc'd of blame.
Let me be slandered, while my fire she hides,
That Paphos, and the flood-beat Cythera guides.
Would I had been my mistress' gentle prey,
Since some fair one I should of force obey.
Beauty gives heart; Corinna's looks excel;
Aye me, why is it known to her so well?
But by her glass disdainful pride she learns,

49. *And with*] *And* Mal. 52. *smooth ways'*] D. to B.; *smooth-waies* early edns. and T.

Elegia XVII

4. *and the*] *and* D. to B.

45. *Maids' words, etc.*] Marlowe probably intends the line to be exclamatory; 'words' should be the object of 'bereaves', as there is no 'which' clause in the Latin.

46. *Which as it seems*] Marlowe evidently read 'ut visum est' not 'qua visum est' (wherever they think fit).

52. *And falling, etc.*] 'Et faciles curvis vallibus este viae'; and roads, be easy in the winding valleys.

Elegia XVII

2. *convinc'd*] convicted.

3. *while . . . hides*] 'dum me moderatius urat'; if only she burn me more mildly.

5. *mistress' gentle prey*] Marlowe transfers the epithet; 'dominae miti (mitis v.l.) . . . praeda'; the prey of a kindly mistress.

6. *Since . . . I should*] Seeing I must; 'quoniam . . . futurus eram'.

7. *Beauty gives heart, etc.*] 'Dat facies animos'; beauty gives rise to arrogance; 'facie violenta Corinna est'; Corinna's beauty makes her aggressive.

Nor she herself, but first trimm'd up, discerns.
Not though thy face in all things make thee reign,
(O face, most cunning mine eyes to detain !)
Thou ought'st therefore to scorn me for thy mate,
Small things with greater may be copulate.
Love-snar d Calypso is suppos'd to pray
A mortal nymph's refusing lord to stay.
Who doubts with Peleus Thetis did consort,
Egeria with just Numa had good sport,
Venus with Vulcan, though, smith's tools laid by,
With his stump-foot he halts ill-favouredly.
This kind of verse is not alike, yet fit,
With shorter numbers the heroic sit.
And thou, my light, accept me howsoever,
Lay in the mid bed, there be my lawgiver.
My stay no crime, my flight no joy shall breed,
Nor of our love to be asham'd we need.
For great revenues I good verses have,
And many by me to get glory crave.
I know a wench reports herself Corinne ;
What would not she give that fair name to win ?

10. *Nor she, etc.*] ' Nec nisi compositam se prius illa videt '.

13. *me . . . mate*] ' Collatum . . . tibi me ' ; me in comparison with thyself.

14. *may be copulate*] ' Aptari . . . licet '.

15–16.]

' Traditur (Creditur v.l.) et nymphe
(Nymphae v.l.) mortalis amore Calypso
Capta recusantem detinuisse virum.'

It is said that the nymph Calypso was seized by the love of a mortal and kept him as her husband, though against his will. Marlowe evidently read ' nymphae ' and took this with ' virum ', as if the sense were, Calypso ensnared by love is believed to have detained (Marlowe's ' pray . . . to stay ') the reluctant husband of a mortal nymph.

19. *though . . . by*] ' quamvis incude relicta ' ; although when the forge is left.

21. *This . . . alike*] ' Carminis hoc ipsum genus impar ' ; Ovid refers again to the alternating hexameter and pentameter lines in elegiac verse. Compare I. I. 5 *sqq.*

22. *the heroic*] ' herous ' ; the longer line.

sit] agree. See note to I. IX. 3 above.

24. *Lay, etc.*] Marlowe evidently read ' Te deceat (or decet) medio iura dedisse thoro (not foro) '. For ' lay ' = lie see note to II. XII. 2 above.

27. *For*] Instead of (' pro magno . . . censu '). Accent ' revénues '.

But sundry floods in one bank never go,
Eurotas cold, and poplar-bearing Po.
Nor in my books shall one but thou be writ,
Thou dost alone give matter to my wit.

ELEGIA XVIII

Ad Macrum, quod de amoribus scribat

To tragic verse while thou Achilles train'st,
And new-sworn soldiers' maiden arms retain'st.
We, Macer, sit in Venus' slothful shade,
And tender love hath great things hateful made.
Often at length, my wench depart I bid,
She in my lap sits still as erst she did.
I said 'It irks me'; half to weeping framed
'Aye me,' she cries, 'to love why art ashamed?'
Then wreathes about my neck her winding arms,
And thousand kisses gives, that work my harms:
I yield, and back my wit from battles bring,
Domestic acts, and mine own wars to sing.
Yet tragedies, and sceptres fill'd my lines;
But though I apt were for such high designs,
Love laughed at my cloak, and buskins painted,
And rule, so soon with private hands acquainted.
My mistress' deity also drew me fro it,
And love triumpheth o'er his buskin'd poet.

31. *sundry*] different; 'diversi'.

Elegia XVIII

1. *To tragic, etc.*] 'Carmen ad iratum dum tu perducis Achillen'; while you are bringing your poem to the subject of wrathful Achilles.

2. *And new-sworn, etc.*] 'Primaque iuratis induis arma viris'; and art giving virgin weapons to the sworn (or conspiring) soldiers. Marlowe seems to use 'retain'st' for the rhyme; at least it is difficult to see what appropriate meaning of 'retain' he had in mind.

8. *why*] Marlowe read 'cur' for 'jam'.

13. *Yet, etc.*] Marlowe means that tragedies and sceptres had nevertheless been the poet's subjects. He fails to give the sense of 'curaque tragoedia nostra Crevit'; by our labours tragedy gained favour, even though he may have read 'versuque' for 'curaque'.

16. *And rule*] 'Sceptraque privata tam cito sumpta manu'.

17. *fro*] from.

What lawful is, or we profess love's art
(Alas, my precepts turn myself to smart!)
We write, or what Penelope sends Ulysses,
Or Phillis' tears, that her Demophoon misses,
What thankless Jason, Macareus, and Paris,
Phedra, and Hippolyte may read, my care is,
And what poor Dido with her drawn sword sharp
Doth say, with her that lov'd the Aonian harp.
As soon as from strange lands Sabinus came,
And writings did from divers places frame,
White-cheek'd Penelope knew Ulysses' sign,
The step-dame read Hippolytus' lustless line.
Æneas to Elisa answer gives,
And Phillis hath to read, if now she lives.
Jason's sad letter doth Hypsipyle greet;
Sappho her vowed harp lays at Phœbus' feet.
Nor of thee, Macer, that resound'st forth arms,
Is golden love hid in Mars' mid alarms.

19. *What, etc.*] 'Quod licet, aut artes teneri profitemur Amoris'; I do what is allowed me to do; either I profess the arts of tender Love (Ovid refers to his *Ars Amatoria*). The rest of Ovid's either-or sentence, after the interruption of l. 20, occupies ll. 21–6, wherein the poet refers to subjects of his *Heroides*: 'Aut, quod Penelopes, etc.' It is difficult to see how Marlowe's sentence is constructed. It is possible that 'or' in l. 19 means 'either'; but if so Marlowe seems to have forgotten by the time he wrote l. 21 that the second 'Or' should come there, at the beginning. More probably he failed to grasp (1) that ll. 19–26 are a grammatical unit, and (2) the true meaning of l. 19, of which he perhaps takes the sense to be 'we profess either what is lawful or else the art of love'. See note to l. 21.

20. *my precepts, etc.*] 'praeceptis torqueor ipse meis'.

21. *We write, or, etc.*] This 'or' seems to correspond to 'or' in l. 22 and thus would mean 'either'.

22. *that*] Relatival; the tears of Phyllis who misses.

Demophoon] Phyllis writes to Demophoon in *Heroides*, ii.

24. *Phedra, and Hippolyte*] 'Hippolytique parens, Hippolytusque'. The parent referred to is Theseus, to whom Ariadne writes in *Heroides*, x. Phaedra, the step-mother and also the lover of Hippolytus, writes to him in *Heroides*, iv. 'Hippolyte' is doubtless trisyllabic.

26. *her that lov'd*] Sappho. See *Heroides*, xv. Marlowe read 'amica (not amata) lyrae'.

27. *As soon as*] 'Quam cito'; how quickly.

Sabinus] a poet who wrote replies to the letters in the *Heroides*.

29. *White-cheek'd*] 'Candida'; unblemished.

31. *Elisa*] or Elissa, a name for Dido.

32. *hath to read*] hath something to read; 'Quodque legat'.

35. *of thee*] by thee.

36. *in Mars'*,] 'in medio Marte'.

There Paris is, and Helen's crime's record,
With Laodamia, mate to her dead lord.
Unless I err to these thou more incline
Than wars, and from thy tents wilt come to mine.

ELEGIA XIX

Ad rivalem, cui uxor curæ non erat

Fool, if to keep thy wife thou hast no need,
Keep her for me, my more desire to breed.
We scorn things lawful, stolen sweets we affect,
Cruel is he that loves whom none protect.
Let us both lovers hope and fear alike,
And may repulse place for our wishes strike.
What should I do with fortune that ne'er fails me?
Nothing I love that at all times avails me.
Wily Corinna saw this blemish in me,
And craftily knows by what means to win me.
Ah often, that her hale head ached, she lying,
Will'd me, whose slow feet sought delay, be flying.
Ah oft, how much she might, she feign'd offence;
And, doing wrong, made show of innocence.
So having vex'd she nourish'd my warm fire,
And was again most apt to my desire.

2. *for*] *from* Douce. 10. *knows*] *knew* conj. D. 11. *hale*] D., B.; *haole* early edns. and T.; *whole* R. 12. *be*] *by* Douce, Mal.

37. *record*] Accent on second syllable.

39. *incline*] For 'inclinest'.

Elegia XIX

1. *keep*] guard ('servata . . . puella').

4. *Cruel*] 'Ferreus'; a man of iron.

5. *Let us both lovers*] Let both of us lovers.

6. *And may, etc.*] 'Et faciat voto rara repulsa locum'. Marlowe's 'strike' is for the rhyme.

8. *that at all times, etc.*] 'quod nullo tempore laedat'; 'avails' in the sense favours, assists.

11–12. *Ah often, etc.*] Marlowe's construction seems to be 'Ah often she, lying to the effect that her head ached, willed me . . . to be flying'; 'hale head' corresponds to 'sani capitis'.

13. *how much she might*] 'quantumque licebat'; as much as possible.

14. *And, etc.*] Marlowe evidently read not 'insonti' (with 'licebat'), seeing that I was innocent, but 'insontis'; 'Insontis speciem praebuit ipsa (not esse) nocens'.

To please me, what fair terms and sweet words has she!
Great gods, what kisses, and how many gave she!
Thou also that late tookest mine eyes away,
Oft cozen me, oft, being wooed, say nay;
And on thy threshold let me lie dispread,
Suff'ring much cold by hoary night's frost bred.
So shall my love continue many years;
This doth delight me, this my courage cheers.
Fat love, and too much fulsome, me annoys,
Even as sweet meat a glutted stomach cloys.
In brazen tower had not Danae dwelt,
A mother's joy by Jove she had not felt.
While Juno Io keeps, when horns she wore,
Jove liked her better than he did before.
Who covets lawful things takes leaves from woods,
And drinks stol'n waters in surrounding floods.
Her lover let her mock that long will reign,
Aye me, let not my warnings cause my pain.
Whatever haps, by suff'rance harm is done,
What flies I follow, what follows me I shun.
But thou, of thy fair damsel too secure,
Begin to shut thy house at evening sure.
Search at the door who knocks oft in the dark,
In night's deep silence why the ban-dogs bark.
Whether the subtle maid lines brings and carries,
Why she alone in empty bed oft tarries.

20. *Oft cozen me*] Marlowe evidently read 'Saepe fac (not time) insidias'.

25. *Fat*] 'pinguis'; well-fed.

too much fulsome] Marlowe may have read 'nimiumque potens' (not patens, easily accessible). In any case his phrase appears to mean overfed.

29. *While, etc.*] 'Dum servat Juno mutatam cornibus Ion'.

31–2. *takes . . . drinks*] Subjunctives in the Latin; Carpat . . . potet (or sumat).

32. *And drinks, etc.*] Probably Marlowe read 'et e medio (not magno) flumine sumat (or potet) aquas'; 'medio' must account for 'surrounding'.

34. *warnings*] 'monitis'; advice. Compare I. IV. 59 above.

35. *Whatever, etc.*] 'Quidlibet eveniat, nocet indulgentia nobis'.

41. *Whether, etc.*] 'Quas . . . tabellas'; what tablets. 'Quo' for 'Quas', however, occurs, and Marlowe may have intended 'Whether' to have the sense 'Whither'.

Let this care sometimes bite thee to the quick,
That to deceits it may me forward prick.
To steal sands from the shore he loves a-life,
That can affect a foolish wittol's wife.
Now I forewarn, unless to keep her stronger
Thou dost begin, she shall be mine no longer.
Long have I borne much, hoping time would beat thee
To guard her well, that well I might entreat thee.
Thou suffer'st what no husband can endure,
But of my love it will an end procure.
Shall I, poor soul, be never interdicted?
Nor never with night's sharp revenge afflicted?
In sleeping shall I fearless draw my breath?
Wilt nothing do, why I should wish thy death?
Can I but loathe a husband grown a bawd?
By thy default thou dost our joys defraud.
Some other seek that may in patience strive with thee,
To pleasure me, forbid me to corrive with thee.

46. *affect*] R. to B.; *effect* early edns. and T.

45. *a-life*] dearly. O.E.D. quotes Holland, *Pliny*: 'Saffron loveth a-life to be trampled and trod upon'.

46. *affect*] 'amare'; like. See footnote. O.E.D. quotes other instances of 'effect' used incorrectly for 'affect'.

wittol] a complaisant cuckold.

47. *stronger*] more strongly.

50. *well . . . thee*] I might treat you well; but 'ut bene verba darem' means 'that I might deceive you well'. For entreat, = treat, compare III. II. 22.

54. *Nor never, etc.*] 'Nox mihi sub nullo vindice semper erit'.

56. *why I should*] to make me.

57. *Can I but*] Can I fail to.

58. *Thou dost . . . defraud*] 'Corrumpis' (not Corrumpit); thou spoilest.

59. *that may, etc.*] 'quem tanta iuvet (not iuvat) patientia'; whom such patience may please.

60. *To pleasure me, etc.*] Marlowe follows the punctuation: 'Me tibi rivalem, si iuvat, esse veta'. For 'pleasure' as verb compare *The Merchant of Venice*, I. iii. 7: 'Will you pleasure me?' Corrive = rival.

P. OVIDII NASONIS AMORUM, LIBER TERTIUS

ELEGIA I

Deliberatio poetæ, utrum elegos pergat scribere an potius tragœdias

An old wood stands uncut of long years' space,
'Tis credible some godhead haunts the place.
In midst thereof a stone-pav'd sacred spring,
Where round about small birds most sweetly sing.
Here while I walk, hid close in shady grove,
To find what work my muse might move, I strove.
Elegia came with hairs perfumed sweet,
And one, I think, was longer, of her feet;
A decent form, thin robe, a lover's look,
By her foot's blemish greater grace she took.
Then with huge steps came violent Tragedy,
Stern was her front, her cloak on ground did lie.
Her left hand held abroad a regal sceptre,
The Lydian buskin in fit paces kept her.
And first she said, 'When will thy love be spent,
O poet careless of thy argument?
Wine-bibbing banquets tell thy naughtiness,

2. *godhead*] R. to T.; *good head* early edns. 12. *cloak*] D. to T.; *looke* early edns. 14. *in fit paces*] R. to T.; *fit places* early edns. 15. *she*] D. to T.; *he* early edns.

Elegia I

3. *In midst, etc.*] 'Fons sacer in medio speluncaque pumice pendens'; a sacred fount in the midst, and a cave hung over with rock.

6. *move*] move me to attempt; 'quod . . . moveret opus'.

8. *And one, etc.*] The reference is again to elegiac verse, with longer and shorter line alternating. Compare I. 1. 5 *sqq.*, and II. XVII. 21–2.

12. *did lie*] 'iacebat'; was trailing.

14. *in fit . . . her*] Marlowe must have read 'Lydius apta (not alta) pedum vincla cothurnus erat'.

15. *And first*] By 'Et prior . . . dixit' Ovid means that she was the first of the two to speak.

16. *careless of thy argument*] 'argumenti lente'; slow to change, tenacious of, thy theme.

Each cross-way's corner doth as much express.
Oft some points at the prophet passing by,
And "This is he whom fierce love burns," they cry.
A laughing-stock thou art to all the city,
While without shame thou sing'st thy lewdness' ditty.
'Tis time to move grave things in lofty style,
Long hast thou loiter'd; greater works compile.
The subject hides thy wit; men's acts resound;
This thou wilt say to be a worthy ground.
Thy muse hath played what may mild girls content,
And by those numbers is thy first youth spent.
Now give the Roman Tragedy a name,
To fill my laws thy wanton spirit frame.'
This said, she mov'd her buskins gaily varnish'd,
And seven times shook her head with thick locks garnish'd.
The other smil'd (I wot) with wanton eyes;
Err I? or myrtle in her right hand lies.
'With lofty words, stout Tragedy (she said),
Why tread'st me down? art thou aye gravely play'd?
Thou deign'st unequal lines should thee rehearse;
Thou fight'st against me using mine own verse.
Thy lofty style with mine I not compare,
Small doors unfitting for large houses are.

18. *Each, etc.*] 'Narrant in multas conpita secta vias'; the crossings where many roads intersect talk (of the same thing).

19. *some*] someone. Compare II. XIV. 12.

23. *to move, etc.*] 'thyrso pulsum graviore moveri'.

25. *wit*] 'ingenium'.

men's acts] 'facta virorum'; deeds of (great) men.

27. *what may . . . content*] 'Quod tenerae cantent . . . puellae'; what tender girls may sing.

28. *those numbers*] 'numeros . . . suos'; verses suitable to youth.

29. *a name*] a reputation.

30. *To fill, etc.*] 'Implebit leges spiritus iste meas'; that inspiration of yours will satisfy my laws.

31. *mov'd her buskins, etc.*] 'movet pictis innixa cothurnis . . . caput'; resting on her painted buskins she moved her head.

36. *gravely play'd*] 'gravis'. The obsolete sense of play, to occupy oneself, is intended; but I know of no parallel to this passive usage.

40. *Small, etc.*] Marlowe probably read 'Obruit exiguas regia vasta (not vestra) fores'; hence his 'large houses'; but he mistranslates 'Obruit', which means overcomes, overshadows (my lowly doors).

Light am I, and with me, my care, light Love;
Not stronger am I than the thing I move.
Venus without me should be rustical:
This goddess' company doth to me befal.
What gate thy stately words cannot unlock
My flatt'ring speeches soon wide open knock.
And I deserve more than thou canst in verity,
By suff'ring much not borne by thy severity.
By me Corinna learns, cozening her guard,
To get the door with little noise unbarr'd;
And slipp'd from bed, cloth'd in a loose night-gown,
To move her feet unheard in setting down.
Ah, how oft on hard doors hung I engrav'd,
From no man's reading fearing to be sav'd!
But, till the keeper went forth, I forget not,
The maid to hide me in her bosom let not.
What gift with me was on her birthday sent,
But cruelly by her was drown'd and rent.
First of thy mind the happy seeds I knew,
Thou hast my gift, which she would from thee sue.'
She left; I said, 'You both I must beseech,

42. *thing*] *things* Douce, R., C. 52. *setting*] D. to T.; *sitting* early edns.; *sliding* R. 55. *keeper*] R. to T.; *keepers* Mal.; *keepes* Mas., Douce.

42. *the thing I move*] 'materia . . . mea'.

43. *should be*] would be; 'sit'.

44. *This, etc.*] 'Huic ego proveni lena comesque deae'; I was born to be pander and comrade to this goddess.

52. *unheard . . . down*] Sc. in putting them to the ground; 'impercussos . . . movere pedes'. The old reading, 'sitting' ought strictly to be retained, as 'sit' could mean set. This transitive usage, however, was uncommon.

54. *From, etc.*] 'Non verita a populo praetereunte legi'.

55. *But, etc.*] 'Quin ego me memini, dum custos saevus abiret'. Elegy is remembering a particular occasion.

56. *let not*] did not fail; continued.

57. *What gift, etc.*] 'Quid, cum me munus natali mittis'. Marlowe takes 'cum' to mean with, not when; Ovid's sense is, what (are my feelings) when I am sent as a birthday gift?

58. *drown'd and rent*] Rumpit et . . . mersit.

59. *First of thy mind, etc.*] 'Prima tuae movi felicia semina mentis'; I was the first to work upon the kindly seeds of your mind. Marlowe seems to have read 'novi' for 'movi'; but I have found no edition with that reading.

61. *left*] ceased, left off. Compare *Dido*, II. i. 289: 'Aeneas, leave'.

To empty air may go my fearful speech.
With sceptres and high buskins th' one would dress me,
So through the world should bright renown express me;
The other gives my love a conquering name,
Come, therefore, and to long verse shorter frame.
Grant, Tragedy, thy poet time's least tittle;
Thy labour ever lasts: she asks but little.'
She gave me leave, soft loves in time make haste,
Some greater work will urge me on at last.

ELEGIA II

Ad amicam cursum equorūm spectantem

I sit not here the noble horse to see;
Yet whom thou favour'st, pray may conqueror be.
To sit and talk with thee I hither came,
That thou mayest know with love thou mak'st me flame.
Thou view'st the course; I thee: let either heed
What please them, and their eyes let either feed.
What horse-driver thou favour'st most is best,
Because on him thy care doth hap to rest.
Such chance let me have: I would bravely run,
On swift steeds mounted till the race were done.
Now would I slack the reins, now lash their hide,
With wheels bent inward now the ring-turn ride.
In running if I see thee, I shall stay,

62. *To empty, etc.*] The accepted reading is 'In vacuas aures verba timentis eant'; may my timorous words find receptive ears. But Marlowe evidently read 'auras' (winds or air) not 'aures'; 'may' is optative.

64. *So through, etc.*] 'Iam nunc contacto magnus in ore sonus'; already my mouth has felt the touch, and the mighty sound is in it. But Marlowe evidently read 'Iam nunc contracto magnus in orbe sonor'.

Elegia II

2. *pray*] i.e. I pray.

7. *is best*] The Latin sentence is exclamatory; 'O . . . felix'. Marlowe's sentence is doubtless framed with a view to the rhyme.

8. *Because, etc.*] 'Ergo illi contigit . . .'; and so it fell to *his* lot.

12. *With, etc.*] 'Nunc stringam metas interiore rota'; now touch the turning-post with my inner wheel.

And from my hands the reins will slip away.
Ah, Pelops from his coach was almost fell'd,
Hippodamia's looks while he beheld.
Yet he attain'd, by her support, to have her:
Let us all conquer by our mistress' favour.
In vain, why flyest back: force conjoins us now:
The place's laws this benefit allow.
But spare my wench, thou at her right hand seated;
By thy side's touching ill she is entreated.
And sit thou rounder, that behind us see;
For shame press not her back with thy hard knee.
But on the ground thy clothes too loosely lie,
Gather them up, or lift them, lo, will I.
Envious garments, so good legs to hide!
The more thou look'st, the more the gown envied.
Swift Atalanta's flying legs, like these,
Wish in his hands grasp'd did Hippomenes.
Coat-tuck'd Diana's legs are painted like them,
When strong wild beasts, she stronger hunts to strike them.
Ere these were seen, I burnt; what will these do?
Flames into flame, floods thou pourest seas into.
By these I judge delight me may the rest,

27. *garments*] *garment* C. 28. *gown*] *gown's* R., C., B.

15. *coach*] Marlowe read 'axe', not 'hasta'.

17. *to have her*] Not in the Latin; 'Nempe favore suae vicit tamen ille puellae'.

18. *Let us all*] 'Vincamus'; may we all.

19. *In vain, etc.*] 'Quid frustra refugis? cogit nos linea iungi'; why do you draw away from me?—'tis in vain; the line forces us together. The 'linea' was the line dividing the seats.

22. *entreated*] treated. Compare II. XIX. 50.

23. *sit thou rounder*] 'tua contrahe crura'.

see] Subjunctive in relative clause. See note to II. I. 5.

28. *The more, etc.*] 'Quoque magis spectes, invida vestis erat'; and the more one looks—yes, it was indeed an envious garment; 'eras' is sometimes read in this and in the preceding line.

30. *Wish, etc.*] 'Optavit manibus sustinuisse suis'.

31. *Coat-tuck'd Diana's legs*] 'succinctae crura Dianae'; the legs of Diana when she is girt up.

32. *When strong, etc.*] 'Cum sequitur fortes, fortior ipsa, feras'.

34. *seas into*] into the seas.

Which lie hid, under her thin veil supprest.
Yet in the meantime wilt small winds bestow,
That from thy fan, mov'd by my hand, may blow?
Or is my heat of mind, not of the sky?
Is't women's love my captive breast doth fry?
While thus I speak, black dust her white robes ray;
Foul dust, from her fair body go away.
Now comes the pomp; themselves let all men cheer:
The shout is nigh; the golden pomp comes here.
First Victory is brought with large spread wing,
Goddess, come here; make my love conquering.
Applaud you Neptune, that dare trust his wave,
The sea I use not: me my earth must have.
Soldier, applaud thy Mars, no wars we move,
Peace pleaseth me, and in mid peace is love.
With augurs Phœbus, Phœbe with hunters stands.
To thee, Minerva, turn the craftsmen's hands.
Ceres and Bacchus countrymen adore,
Champions please Pollux, Castor loves horsemen more.
Thee gentle Venus, and the boy that flies,
We praise; great goddess aid my enterprise.
Let my new mistress grant to be beloved;
She beck'd, and prosperous signs gave as she moved.
What Venus promis'd, promise thou we pray,

40. *women's love*] 'femineus . . . amor'; love for a woman.

41. *ray*] beray, defile. O.E.D. quotes *The Taming of the Shrew*, IV. i. 3: 'was ever man so rayed?' Marlowe uses the plural form for the rhyme, taking dust as collective.

43. *themselves, etc.*] 'linguis animisque favete'; let all keep silence and attend.

44. *pomp*] 'pompa'; triumphal procession. Compare *Paradise Lost*, VII. 564: 'While the bright pomp ascended jubilant'.

51. *With, etc.*] 'Auguribus Phoebus, Phoebe venantibus adsit'; let Phoebus favour the augurs and Phoebe huntsmen. For stand with, = side with, compare *Julius Caesar*, II. i. 142: 'he will stand very strong with us'.

52. *turn*] Imperative in the Latin; 'verte'.

53. *adore*] Imperative; 'adsurgite'.

54. *Champions, etc.*] 'Pollucem pugiles, Castora placet equus'.

55. *and . . . flies*] 'puerisque potentibus arcu'; thy children powerful with the bow. The reading 'puerique potentibus armis' occurs; but this is no nearer to 'the boy that flies'.

58. *beck'd*] 'Adnuit'; nodded.

as she mov'd] 'motu'; by that movement.

Greater than her, by her leave, th'art, I'll say.
The gods and their rich pomp witness with me,
For evermore thou shalt my mistress be.
Thy legs hang down, thou mayest, if that be best,
Awhile thy tiptoes on the footstool rest.
Now greatest spectacles the Prætor sends,
Four-chariot horses from the lists' even ends.
I see whom thou affectest: he shall subdue;
The horses seem as thy desire they knew.
Alas, he runs too far about the ring;
What doest? thy waggon in less compass bring.
What doest, unhappy? her good wishes fade:
Let with strong hand the rein to bend be made.
One slow we favour; Romans, him revoke:
And each give signs by casting up his cloak.
They call him back; lest their gowns toss thy hair,
To hide thee in my bosom straight repair.
But now again the barriers open lie,
And forth the gay troops on swift horses fly.
At least now conquer, and outrun the rest:
My mistress' wish confirm with my request.
My mistress hath her wish; my wish remain:

64. *Awhile*] D. to T.; *Or while* early edns. 66. *Four-chariot horses*] *Four chariot-horses* R. to B. 68. *thy desire they*] D. to T.; *they desire they* Mas., Mal.; *they desire thy* Douce. 79. *least*] Mas., Mal., D. to B.; *last* Douce, R., T.

62. *thou . . . be*] 'Te dominam . . . peti'; that I am asking you to be mine.

63. *if that be best*] 'si forte iuvabit'; if you like.

64. *footstool*] 'Cancellis'; bars, railings.

66. *Four-chariot horses*] 'Quadriiugos . . . equos'; horses belonging to teams of four each. Marlowe's epithet appears to be a coinage, and hardly conveys the sense.

67. *affectest*] likest best. Compare II. XIX. 46 and note.

69. *runs too far*] i.e. takes too wide a sweep.

70. *thy waggon, etc.*] Marlowe evidently read 'admoto proximus axe subi' (not 'subit', which refers of course to the next driver).

72. *Let, etc.*] 'Tende, precor, valida lora sinistra manu'.

73. *One . . . favour*] 'Favimus ignavo'.

76. *repair*] proceed.

79. *At least, etc.*] 'Nunc saltem supera spatioque insurge patenti'; now, at least, conquer and press on in the open space.

80. *confirm, etc.*] i.e. fulfil the desires of us both.

81. *remain*] For 'remains'. Here again Marlowe seems to have vio-

He holds the palm: my palm is yet to gain.
She smil'd, and with quick eyes behight some grace:
Pay it not here, but in another place.

ELEGIA III

De amica, quæ perjuraverat

What, are there gods? herself she hath forswore,
And yet remains the face she had before.
How long her locks were ere her oath she took,
So long they be since she her faith forsook.
Fair white with rose-red was before commixt;
Now shine her looks pure white and red betwixt.
Her foot was small: her foot's form is most fit:
Comely tall was she, comely tall she's yet.
Sharp eyes she had: radiant like stars they be,
By which she perjur'd oft hath lied to me.
In sooth, th' eternal powers grant maids' society
Falsely to swear; their beauty hath some deity.
By her eyes, I remember, late she swore,
And by mine eyes, and mine were pained sore.
Say gods: if she unpunish'd you deceive,
For other's faults why do I loss receive.
But did you not so envy Cepheus' daughter,

10. *to*] R. to B.; *by* early edns. and T. 16. *other's*] D., B.; *other* Mal. 133, C.; *others* other early edns., R., T.

lated grammar in order to secure the rhyme.

83. *behight some grace*] 'quiddam promisit'.

Elegia III

7. *most fit*] Marlowe evidently read 'aptissima' for 'artissima', of daintiest shape.

10. *lied to me*] 'mentita est . . . mihi'.

11. *eternal powers*] Marlowe doubtless read 'aeterni' not 'aeterno'.

maids' society] 'puellis'; Marlowe expands for the sake of the rhyme; his phrase means the race of girls, girl-kind.

12. *hath some deity*] 'numen habet'; has godlike privileges.

16. *For other's, etc.*] 'Alterius meriti cur ego damna tuli?' The Latin thus justifies the singular 'other's' (see footnotes).

17. *But, etc.*] 'At non invidiae vobis Cepheia virgo est . . .'; but is not the daughter of Cepheus a reproach to you?

For her ill-beauteous mother judg'd to slaughter?
'Tis not enough she shakes your record off,
And unreveng'd, mock'd gods with me doth scoff.
But by my pain to purge her perjuries,
Cozen'd, I am the cozener's sacrifice.
God is a name, no substance, fear'd in vain,
And doth the world in fond belief detain.
Or if there be a God, he loves fine wenches,
And all things too much in their sole power drenches.
Mars girts his deadly sword on for my harm;
Pallas' lance strikes me with unconquer'd arm;
At me Apollo bends his pliant bow;
At me Jove's right hand lightning hath to throw.
The wronged gods dread fair ones to offend,
And fear those, that to fear them least intend.
Who now will care the altars to perfume?
Tut, men should not their courage so consume.
Jove throws down woods and castles with his fire,
But bids his darts from perjur'd girls retire.
Poor Semele, among so many burn'd;

18. *judg'd to slaughter*] 'iussa . . . mori'; ordered to die, to be killed. The reference is to the story of Andromache and Cassiopeia.

19. *'Tis not enough, etc.*] The Latin sentence in ll. 19–20 is interrogative: 'Non satis est, quod vos habui sine pondere testis . . .?'; is it not enough for me to have found your witness worthless? The sentence is not punctuated as interrogative in some editions; but even so Marlowe goes astray.

20. *And unreveng'd, etc.*] 'Et mecum lusos ridet inulta deos?'; and that without punishment she mocks the gods as well as me. Marlowe's 'with me' is ambiguous.

21–2. *But, etc.*]

'Ut sua per nostram redimat periuria poenam
Victima deceptus decipientis ero?'

In order that she may, at my expense, redeem her perjuries, am I, the deceived, to be the deceiver's victim?

26 *drenches*] 'solas omnia posse iubet'; commands that they alone be able to do everything. Drench is used in the sense of drown, overwhelm. O.E.D. quotes J. Preston, *The New Covenant*: 'Men much drenched in worldly business'.

27. *for my harm*] 'nobis', which with 'nos' and 'nobis' in the following lines has the sense of us men; the poet is not referring to himself.

34. *Tut, etc.*] 'Certe plus animi debet inesse viris'; surely there should be more courage even in men.

37. *among so many burn'd*] 'Tot meruere peti; Semele miserabilis arsit'; so many deserved to be struck; poor Semele (alone) was burnt.

Her own request to her own torment turn'd.
But when her lover came, had she drawn back,
The father's thigh should unborn Bacchus lack.
Why grieve I? and of heaven reproaches pen?
The gods have eyes and breasts as well as men.
Were I a god, I should give women leave
With lying lips my godhead to deceive.
Myself would swear the wenches true did swear,
And I would be none of the gods severe.
But yet their gift more moderately use,
Or in mine eyes, good wench, no pain transfuse.

ELEGIA IV

Ad virum servantem conjugem

Rude man, 'tis vain thy damsel to commend
To keeper's trust: their wits should them defend.
Who, without fear, is chaste, is chaste in sooth:
Who, because means want, doeth not, she doth.
Though thou her body guard, her mind is stain'd;
Nor, lest she will, can any be restrain'd.
Nor can'st by watching keep her mind from sin;
All being shut out, th' adulterer is within.
Who may offend, sins least; power to do ill

6. *lest*] *'less* D. to B.

38. *Her own request*] 'officio . . . suo'.

40. *The father's thigh, etc.*] 'Non pater in Baccho matris haberet opus' ('onus' v.l.); the father would not have performed the mother's function (or have had the mother's burden) at the birth of Bacchus. Ovid refers to the birth of Bacchus out of Jupiter's thigh.

48. *Or, etc.*] 'Aut oculis certe parce, puella, meis'; or at least, my dear, spare my eyes. Compare l. 14; the eyes feel pain when they have been deceptively invoked. Marlowe employs 'transfuse', = pour, for the rhyme.

Elegia IV

1. *Rude*] 'Dure'.

2. *their wits*] 'ingenio . . . suo'.

6. *Nor, lest she will, etc.*] None can be held back from wishing. Marlowe's reading was probably 'Nec custodiri, ni velit, ulla potest'.

7. *Nor canst, etc.*] 'Nec corpus servare potes, licet omnia claudas'; nor can you keep guard over her body, though every door be shut. Marlowe, however, must have read 'mentem' for 'corpus'.

The fainting seeds of naughtiness doth kill.
Forbear to kindle vice by prohibition;
Sooner shall kindness gain thy will's fruition.
I saw a horse against the bit stiff-neck'd,
Like lightning go, his struggling mouth being check'd:
When he perceiv'd the reins let slack, he stay'd,
And on his loose mane the loose bridle laid.
How to attain what is denied we think,
Even as the sick desire forbidden drink.
Argus had either way an hundred eyes,
Yet by deceit Love did them all surprise.
In stone and iron walls Danae shut
Came forth a mother, though a maid there put.
Penelope, though no watch look'd unto her,
Was not defil'd by any gallant wooer.
What's kept, we covet more: the care makes theft;
Few love what others have unguarded left.
Nor doth her face please, but her husband's love:
I know not what men think should thee so move.
She is not chaste that's kept, but a dear whore;
Thy fear is than her body valued more.
Although thou chafe, stol'n pleasure is sweet play,
She pleaseth best, 'I fear,' if any say.
A free-born wench no right 'tis up to lock,
So use we women of strange nations' stock.
Because the keeper may come say, 'I did it,'
She must be honest to thy servant's credit.

29. *that's . . . whore*] *that keeps away her love* Douce.

19. *either way*] i.e. before and behind; 'fronte . . . cervice'.

20. *surprise*] deceive; 'fefellit'.

27. *her face*] Ovid is referring to a typical instance.

28. *I know, etc.*] 'Nescio quid, quod te ceperit, esse putant'; they think there must be something that you are taken with. See note to II. v. 62 above.

29. *dear whore*] 'adultera cara'; a desirable mistress.

30. *Thy fear*] The fear of you.

32. *She, etc.*] 'Sola placet, "timeo!" dicere siqua potest'.

34. *So use we*] So let us use; subjunctive in the Latin: 'Hic metus . . . agat.'

35. *Because*] In order that.
I did it] 'ego . . . feci'; I have done my duty.

He is too clownish whom a lewd wife grieves,
And this town's well-known custom not believes,
Where Mars his sons not without fault did breed,
Remus and Romulus, Ilia's twin-born seed.
Cannot a fair one, if not chaste, please thee?
Never can these by any means agree.
Kindly thy mistress use, if thou be wise;
Look gently, and rough husbands' laws despise.
Honour what friends thy wife gives, she'll give many;
Least labour so shall win great grace of any;
So shalt thou go with youths to feasts together,
And see at home much that thou ne'er brought'st thether.

ELEGIA V

Ad amnem, dum iter faceret ad amicam

Flood with reed-grown slime banks, till I be past
Thy waters stay: I to my mistress haste.
Thou hast no bridge, nor boat with ropes to throw,
That may transport me without oars to row.
Thee I have pass'd, and knew thy stream none such,
When thy wave's brim did scarce my ankles touch.

Elegia V. Marlowe's numbering henceforward differs from that of modern texts of Ovid as, in accordance with earlier texts, he omits No. IV, '*Nox erat, etc.*'

1. *reed*] D. to B.; *redde* or *red* early edns. and T.

37. *clownish*] 'Rusticus'.

38. *not believes*] 'notos . . . non . . . habet'; does not know. Marlowe is doubtless influenced by the rhyme.

46. *Least, etc.*] 'Gratia sic minimo magna labore venit'; plenty of favour will come to you with the least trouble on your part. Marlowe again bends his English to his rhyme.

48. *much, etc.*] i.e. in the form of presents; 'quae non dederis, multa'. Marlowe probably read 'tuleris' for 'dederis'.

Elegia V

1. *reed-grown slime banks*] banks of slime grown with reeds; 'Amnis harundinibus limosas obsite ripas'.

3. *with ropes to throw*] 'traiecto . . . rudente'; a rope stretched across (sc. the river).

5. *none such*] not such as it is now; the Latin is simply 'parvus eras'.

With snow thaw'd from the next hill now thou gushest,
And in thy foul deep waters thick thou rushest.
What helps my haste? what to have ta'en small rest?
What day and night to travel in her quest?
If standing here I can by no means get
My foot upon the further bank to set.
Now wish I those wings noble Perseus had,
Bearing the head with dreadful adders clad;
Now wish the chariot, whence corn seeds were found
First to be thrown upon the untill'd ground.
I speak old poets' wonderful inventions,
Ne'er was, nor shall be, what my verse mentions.
Rather, thou large bank-overflowing river,
Slide in thy bounds; so shalt thou run for ever.
Trust me, land-stream, thou shalt no envy lack,
If I a lover be by thee held back.
Great floods ought to assist young men in love,
Great floods the force of it do often prove.
In mid Bithynia, 'tis said, Inachus
Grew pale and, in cold fords, hot lecherous.
Troy had not yet been ten years' siege outstander,
When nymph Neæra rapt thy looks, Scamander.
What, not Alpheus in strange lands to run
Th' Arcadian virgin's constant love hath won?

7. *gushest*] D. to B.; *rushest* early edns., T., who reads *gushest* in l. 8, and R., reading *pushest* in l. 8. 8. *thick*] *now* Mal.; *new* early edn. seen by D. 14. *adders*] D. to T.; *Arrowes* early edns. 15. *seeds*] T.; *fields* early edns. and other modern editors.

7. *next hill*] the mountain near by; 'adposito . . . monte'.

13. *Now wish I*] Now I desire; 'opto'.

14. *adders*] See footnote. Ovid has 'angue'.

15. *whence, etc.*] 'de quo Cerealia . . . Semina venerunt'. Marlowe is again led by the rhyme.

20. *so shalt thou*] so mayest thou; 'Sic aeturnus eas'.

21. *envy*] 'invidiae'; hatred.

24. *the force, etc.*] have often experienced the force of love; 'senserunt ipsa quid esset amor'.

25. *In mid Bithynia*] Marlowe evidently read 'in media Bithynide', not 'in Melie Bithynide', for Melie of Bithynia.

28. *rapt, etc.*] ravished your eyes, Scamander. Ovid has 'Xanthe', O Xanthus, a river which was often identified with the Scamander.

29–30. *not Alpheus, etc.*] The construction is 'Hath not the Arcadian virgin's love won (i.e. driven) Alpheus to run in strange lands ("diversis currere terris")?'

And Crusa unto Xanthus first affied,
They say Peneus near Phthia's town did hide.
What should I name Aesope, that Thebe lov'd,
Thebe who mother of five daughters prov'd?
If, Achelous, I ask where thy horns stand,
Thou say'st, broke with Alcides' angry hand.
Not Calydon, nor Ætolia did please;
One Deianira was more worth than these.
Rich Nile by seven mouths to the vast sea flowing,
Who so well keeps his water's head from knowing,
Is by Evadne thought to take such flame,
As his deep whirlpools could not quench the same.
Dry Enipeus, Tyro to embrace,
Fly back his stream charg'd; the stream charg'd, gave place.
Nor pass I thee, who hollow rocks down tumbling,
In Tibur's field with wat'ry foam art rumbling,
Whom Ilia pleas'd, though in her looks grief revell'd,
Her cheeks were scratch'd, her goodly hairs dishevell'd.
She, wailing Mars' sin and her uncle's crime,
Stray'd barefoot through sole places on a time.
Her, from his swift waves, the bold flood perceiv'd,
And from the mid ford his hoarse voice upheav'd,

33. *Aesope*] *Asop* D. to B. 44. *his stream*] R. to T.; *his shame* early edns.

31. *And Crusa, etc.*] Marlowe evidently read 'Te quoque promissam Xantho (not Xutho), Penee, Creusam'. 'Crusa' is of course the object of 'did hide' in l. 32, and 'affied' the past participle; 'promissam'.

32. *near Phthia's town*] 'Phthiotum terris'.

33. *What*] Why. Compare II. vi. 43 and note.

Aesope] 'Asopon'; Asopus.

37. *did please*] Sc. him.

40. *his . . . knowing*] his source from being known; 'patriam . . . celat'.

41. *Is by Evadne, etc.*] 'Fertur in Euanthe (Evadne v.l.), etc.'; is said to have taken flame from Euanthe.

44. *Fly back, etc.*] Charged his stream to fly back; 'cedere iussit aquam'.

45. *hollow, etc.*] falling over hollow rocks; 'per cava saxa volutans'.

46. *with, etc.*] 'spumifer arva rigas'; foaming waterest the fields.

50. *sole places*] lonely places; 'loca sola'. O.E.D. quotes J. Davies of Hereford, *Wit's Pilgrimage*: 'No state so holie, nor no place so sole.'

Saying, 'Why sadly tread'st my banks upon,
Ilia, sprung from Idæan Laomedon?
Where's thy attire? why wand'rest here alone?
To stay thy tresses white veil hast thou none?
Why weep'st, and spoil'st with tears thy wat'ry eyes?
And fiercely knock'st thy breast that open lies?
His heart consists of flint and hardest steel,
That seeing thy tears can any joy then feel.
Fear not: to thee our court stands open wide,
There shalt be lov'd: Ilia, lay fear aside.
Thou o'er a hundred nymphs or more shalt reign,
For five score nymphs or more our floods contain.
Nor, Roman stock, scorn me so much (I crave)
Gifts than my promise greater thou shalt have.'
This said he: she her modest eyes held down,
Her woful bosom a warm shower did drown.
Thrice she prepar'd to fly, thrice she did stay,
By fear depriv'd of strength to run away.
Yet rending with enraged thumb her tresses,
Her trembling mouth these unmeet sounds expresses.
'O would in my forefathers' tomb deep laid
My bones had been, while yet I was a maid.
Why being a vestal am I wooed to wed,
Deflower'd and stained in unlawful bed?
Why stay I? men point at me for a whore,
Shame, that should make me blush, I have no more.'
This said: her coat hoodwink'd her fearful eyes,
And into water desperately she flies.
'Tis said the slippery stream held up her breast,

65. *Roman stock*] Marlowe read 'Romana (not Troiana) propago'.

72. *unmeet sounds*] 'indignos . . . sonos'; sounds caused by her indignities.

76. *Deflower'd, etc.*] 'Turpis et Iliacis infitianda focis'; in disgrace and refused at the altars of Ilium.

78. *Shame, etc.*] Marlowe would read 'Desit famosus qui notet ora pudor'; and, omitting 'famosus', he translates 'Desit' as an indicative; shame is absent.

79. *her coat, etc.*] 'vestem timidis (not tumidis) praetendit ocellis'; held up her cloak before her frightened eyes; 'hoodwink'd' is used concretely. Compare *All's Well*, III. vi. 25: 'We will bind and hoodwink him.'

And kindly gave her what she liked best.
And I believe some wench thou hast affected,
But woods and groves keep your faults undetected.
While thus I speak the waters more abounded,
And from the channel all abroad surrounded.
Mad stream, why doest our mutual joys defer?
Clown, from my journey why doest me deter?
How would'st thou flow wert thou a noble flood,
If thy great fame in every region stood?
Thou hast no name, but com'st from snowy mountains;
No certain house thou hast, nor any fountains.
Thy springs are nought but rain and melted snow,
Which wealth cold winter doth on thee bestow.
Either thou'rt muddy in mid winter tide,
Or full of dust doest on the dry earth slide.
What thirsty traveller ever drunk of thee?
Who said with grateful voice, 'Perpetual be'?
Harmful to beasts, and to the fields thou proves.
Perchance these others; me mine own loss moves.
To this I fondly loves of floods told plainly,
I shame so great names to have us'd so vainly.
I know not what expecting, I ere while

82. *what she liked best*] 'socii iura . . . tori'; the rights of the wedding bed.

83. *And I believe, etc.*] Ovid addresses the river which is stopping his way: 'Te quoque . . .'

85. *While thus, etc.*] Marlowe's was probably the reading 'Dum loquor, increvit latis spatiosius undis'.

86. *And, etc.*] 'Nec capit admissas alveus altus aquas'; nor does the deep channel contain the rushing waters.

89. *How . . . flow*] 'Quid? si legitimum flueres'; Why, if you were a real river . . . Ovid does not complete the conditional sentence but breaks off at l. 91: 'nomen habes nullum'.

91. *but . . . mountains*] 'rivis collecte caducis' is the accepted reading, but Marlowe evidently read 'nivibus' for 'rivis'. Even so his 'mountains' is not justified, though the snows would remain longer on the higher ground.

94. *cold*] 'pigra'; sluggish.

99. *proves*] See note to I. VI. 53 above.

100. *Perchance*] i.e. perchance these wrongs ('damna') move others; mine own move me.

101. *To this*] i.e. to such a stream as this; 'Huic ego vae' ('nae' v.l.).

103. *I know not what, etc.*] 'Nescio quid (quem v.l., quem hunc commonly) spectans Acheloon, etc.'; looking at a nothing like this I could name Achelous . . . For Marlowe's misunderstanding of 'nescio quid' compare II. IX. 28 above, and note.

Nam'd Achelous, Inachus, and Nile.
But for thy merits I wish thee, white stream,
Dry winters aye, and suns in heat extreme.

ELEGIA VI

Quod ab amica receptus, cum ea coire non potuit, conqueritur

Either she was foul, or her attire was bad,
Or she was not the wench I wish'd t' have had.
Idly I lay with her, as if I lov'd not,
And like a burden griev'd the bed that mov'd not.
Though both of us perform'd our true intent,
Yet could I not cast anchor where I meant.
She on my neck her ivory arms did throw,
Her arms far whiter than the Scythian snow.
And eagerly she kiss'd me with her tongue,
And under mine her wanton thigh she flung;
Yea, and she sooth'd me up, and call'd me 'Sir,'
And us'd all speech that might provoke and stir.
Yet like as if cold hemlock I had drunk,
It mocked me, hung down the head, and sunk.
Like a dull cipher or rude block I lay,

104. *Nile*] R. to T.; *Ile* early edns.

Elegia VI

8. *Her . . . than*] *That were as white as is* I, Bind.

104. *Achelous*] The original editions read 'Achelaus'.

105. *white stream*] Marlowe evidently read 'nunc candide', not 'non candide'.

Elegia VI

1–2. *Either . . . Or*] Marlowe read 'Aut . . . Aut' not 'At . . . At'.

foul] 'non formosa'.

4. *the bed that mov'd not*] 'pigro . . . toro'.

5–6. *Though both, etc.*]
'Nec potui cupiens, pariter cupiente puella,
Inguinis effeti parte iuvante frui'.

8. *Scythian snow*] 'Sithonia . . . nive.'

11. *sooth'd me up*] 'blanditias dixit'; spoke flatteries.

and call'd me 'Sir'] 'dominumque vocavit'.

14. *It mocked me, etc.*] 'Segnia propositum destituere meum'; failed to fulfil my purpose.

15. *rude block*] Marlowe evidently read 'lignum', not 'pondus', nor 'signum'.

Or shade, or body was I, who can say?
What will my age do, age I cannot shun,
When in my prime my force is spent and done?
I blush, that being youthful, hot, and lusty,
I prove neither youth nor man, but old and rusty.
Pure rose she, like a nun to sacrifice,
Or one that with her tender brother lies.
Yet boarded I the golden Chie twice,
And Libas, and the white-cheek'd Pitho thrice.
Corinna crav'd it in a summer's night,
And nine sweet bouts we had before daylight.
What, waste my limbs through some Thessalian charms?
May spells and drugs do silly souls such harms?
With virgin wax hath some imbast my joints?
And pierc'd my liver with sharp needles' points?
Charms change corn to grass and make it die:
By charms are running springs and fountains dry.
By charms mast drops from oaks, from vines grapes fall,
And fruit from trees when there's no wind at all.
Why might not then my sinews be enchaunted,
And I grow faint as with some spirit haunted?

18. *When*] *Seeing* I, Bind, B. 20. *neither*] *nor* conj. D., C. 26. *we had*] *had we* I, Bind, B. 30. *needles'*] *needle* I, Bind, B.

17. *age I cannot shun*] 'siquidem [est sometimes added] ventura, senectus'; if old-age is to come to me at all.

21–2. *Pure rose she, etc.*]

'Sic flammas aditura pias aeterna sacerdos
Surgit et a caro fratre verenda soror'.

23. *Chie*] Modern editions prefer 'Chlide'; but 'Chie' occurs.

27. *waste my limbs*] are my limbs wasting?

28. *May*] i.e. Can.

29. *With virgin wax, etc.*] 'Sagaque poenicea (Phoenicea v.l.) defixit nomina cera'; has some wise woman cast a spell on my names with Carthage, i.e. red, wax? The reference is to the making of a waxen image for the purpose of working an evil spell upon the person it is intended to resemble. Marlowe's 'virgin wax' is due to some misunderstanding of 'Phoenicea', or 'Poenicea'; he may have thought 'Phoenicea' had to do with the phoenix, which 'no second knows', is propagated only after its death in the fire, and could therefore be thought of as 'virgin'; or again, 'punicea cera' could mean exceedingly white wax, as in Pliny, 21. 14. 49.

29. *imbast*] embased, corrupted.

36. *And I grow faint, etc.*] 'Forsitan impatiens sit (fit v.l.) latus inde meum'; perhaps that is the cause my thigh has become apathetic.

To this, add shame: shame to perform it quail'd me,
And was the second cause why vigour fail'd me.
My idle thoughts delighted her no more
Than did the robe or garment which she wore.
Yet might her touch make youthful Pylius fire,
And Tithon livelier than his years require.
Even her I had, and she had me in vain,
What might I crave more, if I ask again?
I think the great gods griev'd they had bestow'd
The benefit which lewdly I forslow'd.
I wish'd to be receiv'd in, in I get me;
To kiss, I kiss; to lie with her, she let me.
Why was I blest? why made king to refuse it?
Chuff-like had I not gold and could not use it?
So in a spring thrives he that told so much,
And looks upon the fruits he cannot touch.
Hath any rose so from a fresh young maid
As she might straight have gone to church and pray'd?
Well I believe she kiss'd not as she should,

46. *The*] *This* I, Bind, B. 47. *in I get*] *and in I got* I, Bind. 48. *I kiss*] *I kiss'd* R. to C. 49. *to refuse*] *and refusde* I, Bind. 52. *fruits*] *fruit* Mal.

37. *To this, etc.*] Marlowe's text evidently had the punctuation: 'Huc pudor accessit: facti pudor ipse nocebat;' instead of 'Huc pudor accessit facti, pudor ipse nocebat;'.

39–40. *My idle thoughts, etc.*] Marlowe evidently read:

'At qualem vidi, qualem tetigique puellam,
Sic etiam tunica tangitur illa sua'.

41. *fire*] i.e. take fire; 'iuvenescere'. 'Pylius' is Nestor.

44. *What might I crave, etc.*] 'Quas nunc concipiam per nova vota preces?'

46. *which . . . forslow'd*] 'quo sum tam turpiter usus'; which I used so disgracefully. O.E.D. quotes W. Hubbard, *Narrative* (1677): 'They were resolved to foreslow no opportunity.'

49. *why . . . refuse it*] 'Quo (Quid v.l.) regna sine usu?' To what purpose are kingdoms without fruition?

50. *Chuff-like, etc.*] 'Quid nisi possedi dives avarus opes?' One of the senses of 'chuff' was miser; and chuff was used as a vague term of abuse as in III. VII. 9 below and *1 Henry IV*, II. ii. 94.

51–2. *So in a spring, etc.*] The reference is to Tantalus who, 'mediis in undis', surrounded by waters, 'in a spring' is dry ('aret'). Marlowe would say 'That is the fate of the man who made news too public' ('vulgator'): 'Sic aret mediis taciti vulgator in undis'.

54. *As she*] As he, rather.

Nor us'd the sleight and cunning which she could.
Huge oaks, hard adamants might she have moved,
And with sweet words caus'd deaf rocks to have loved.
Worthy she was to move both gods and men,
But neither was I man nor lived then.
Can deaf ears take delight when Phæmius sings?
Or Thamyras in curious painted things?
What sweet thought is there but I had the same?
And one gave place still as another came.
Yet notwithstanding, like one dead it lay,
Drooping more than a rose pull'd yesterday.
Now, when he should not jet, he bolts upright,
And craves his task, and seeks to be at fight.
Lie down with shame, and see thou stir no more,
Seeing thou would'st deceive me as before.
Thou cozenest me: by thee surpris'd am I,
And bide sore loss with endless infamy.
Nay more, the wench did not disdain a whit
To take it in her hand, and play with it.
But when she saw it would by no means stand,
But still droop'd down, regarding not her hand,
'Why mock'st thou me,' she cried, 'or being ill,
Who bade thee lie down here against thy will?
Either thou'rt witch'd with blood of frogs new dead,
Or jaded cam'st thou from some other's bed.'
With that, her loose gown on, from me she cast her,

56. *and*] *nor* I, Bind. 58. *caus'd*] D. to B.; *cause* early edns. and T.; *loved*] I, Bind, R. to T.; *moved* Mal.; *moned* Mas., Douce. 60. *nor*] *ne* Bind. 61. *ears*] D. to B.; *yeares* I, Bind; *ear* other early edns. and T. 66. *than*] *like* Douce. 70. *thou*] *now thou* I, Bind. 72. *sore loss*] *great hurt* Bind. 76. *droop'd*] *dropt* Bind.

56. *Nor us'd, etc.*] 'non omni sollicitavit ope'.

59. *gods and men*] Marlowe evidently read 'divosque virosque', not 'vivosque virosque'.

62. *Or Thamyras*] Or can Thamyras (sc. take delight) . . . ?

64. *And one, etc.*] 'Quos ego non finxi disposuique modos?'

71. *surpris'd*] 'deprensus inermis'.

77. *being ill*] 'male sane'.

79. *blood of frogs*] Marlowe evidently read 'traiectis . . . ranis'; 'lanis' is the commonly accepted word.

81. *from me she cast her*] Marlowe probably read, instead of 'desiluit'

In skipping out her naked feet much grac'd her.
And lest her maid should know of this disgrace,
To cover it, spilt water on the place.

ELEGIA VII

Quod ab amica non recipiatur, dolet

What man will now take liberal arts in hand,
Or think soft verse in any stead to stand?
Wit was sometimes more precious than gold;
Now poverty great barbarism we hold.
When our books did my mistress fair content,
I might not go whither my papers went.
She prais'd me, yet the gate shut fast upon her,
I here and there go, witty with dishonour.
See, a rich chuff, whose wounds great wealth inferr'd,
For bloodshed knighted, before me preferr'd!
Fool, can'st thou him in thy white arms embrace?
Fool, canst thou lie in his enfolding space?
Knowest not this head a helm was wont to bear?
This side that serves thee, a sharp sword did wear.

84. *on*] *in* Douce, I, Bind, B.

Elegia VII

13. *this*] *his* Mal.

(she got down—out of the bed), 'dissiluit', she leapt away.

Elegia VII

1. *take . . . in hand*] Marlowe doubtless read 'suscipit' not 'suspicit'.

2. *in any stead to stand*] has any reputation; 'habere dotes' (brings dowries with it). O.E.D. quotes examples of stead used thus in art. *stand*, § 48.

3. *sometimes*] at one time; 'quondam'; a common usage.

6. *I might not*] I may not; 'non licet', following the perfect tense in l. 5, 'placuere', which Marlowe treats as a simple past tense. For 'whither' in this line and elsewhere the old editions often read 'whether'. Cf. 'thether,' III. iv. 48 above.

7. *upon her*] behind her, i.e. upon me, 'laudato'.

8. *I here, etc.*] 'Turpiter huc illuc ingeniosus eo'.

9. *chuff*] See note to III. vi. 50 above.

whose wounds, etc.] whose wounds brought great wealth with them; 'parto per vulnera censu'. But the wounds were probably those given, not those received. For 'infer', = procure, compare *Richard III*, IV. iv. 344: 'Infer fair England's peace'.

11, 12. *Fool*] Marlowe read 'stulta' in each line, not 'vita', my life.

12. *enfolding space*] 'amplexu'.

His left hand, whereon gold doth ill alight,
A target bore: blood-sprinkled was his right.
Can'st touch that hand wherewith some one lie dead?
Ah whither is thy breast's soft nature fled?
Behold the signs of ancient fight, his scars,
Whate'er he hath his body gain'd in wars.
Perhaps he'll tell how oft he slew a man,
Confessing this, why dost thou touch him than?
I, the pure priest of Phœbus and the Muses,
At thy deaf doors in verse sing my abuses.
Not what we slothful know, let wise men learn,
But follow trembling camps and battles stern,
And for a good verse draw the first dart forth:
Homer without this shall be nothing worth.
Jove, being admonish'd gold had sovereign power,
To win the maid came in a golden shower.
Till then, rough was her father, she severe,
The posts of brass, the walls of iron were.
But when in gifts the wise adulterer came,
She held her lap ope to receive the same.
Yet when old Saturn heaven's rule possest,
All gain in darkness the deep earth supprest.
Gold, silver, iron's heavy weight, and brass,

17. *lie*] *lies* R. to T. 25. *know*] R. to T.; *knewe* early edns. 27. *dart*] *darts* Mal.

15. *whereon, etc.*] 'cui . . . male convenit aurum'.

16. *A target*] 'Scuta'.

17. *lie*] It is unnecessary to emend; the subjunctive was often used in subordinate sentences. See Abbott, *Shakespearian Grammar*, § 367.

22. *Confessing, etc.*] 'hoc fassas tangis, avara, manus?'

than] This obsolete form appears in the early editions, with advantage to the rhyme.

24. *At thy, etc.*] 'Ad rigidas canto carmen inane fores'; before your hard doors I sing my song in vain.

26. *trembling, etc.*] 'trepidas acies et fera castra'; 'trepidas acies' means rather the terrors of battle.

27. *for*] instead of.

draw . . . forth] 'primum deducite pilum'.

28. *Homer, etc.*] 'Hoc tibi, si velles, posset, Homere, dari'; this, Homer, might have been your lot, had you wished it.

29. *being admonish'd*] 'admonitus'; knowing, having ascertained.

34. *to receive the same*] 'et dare iussa dedit'; and gave as she was bidden.

In hell were harbour'd; here was found no mass.
But better things it gave, corn without ploughs,
Apples, and honey in oaks' hollow boughs.
With strong ploughshares no man the earth did cleave,
The ditcher no marks on the ground did leave,
Nor hanging oars the troubled seas did sweep,
Men kept the shore and sail'd not into deep.
Against thyself, man's nature, thou wert cunning,
And to thine own loss was thy wit swift running.
Why gird'st thy cities with a towered wall?
Why let'st discordant hands to armour fall?
What doest with seas? with th' earth thou wert content;
Why seek'st not heaven, the third realm, to frequent?
Heaven thou affects; with Romulus, temples brave
Bacchus, Alcides, and now Cæsar have.
Gold from the earth instead of fruits we pluck;
Soldiers by blood to be enrich'd have luck.
Courts shut the poor out: wealth gives estimation.
Thence grows the judge and knight of reputation.
All they possess: they govern fields and laws,
They manage peace, and raw war's bloody jaws.
Only our loves let not such rich churls gain;

43. *seas*] *Sea* Mal. 49. *th'*] omitted in Mal. 133. 57. *All they*] *All hee* Douce.

38. *here . . . mass*] 'nullaque massa fuit'; no massy metal was there.

42. *The ditcher, etc.*] 'Signabat nullo limite mensor humum'; the measurer did not mark the ground with boundaries. But Marlowe read, for 'mensor', 'fossor'.

49. *thou wert*] thou shouldst have been; 'fuisses'.

50. *the third realm*] for a third realm.

51. *affects*] aspirest to, hast a liking for. For the meaning compare *2 Henry VI*, IV. vii. 103: 'Have I affected wealth or honour?' and II. XIX. 46 above (with note). For the form, with -ts for -test, see Abbott, *Shakespearian Grammar*, § 340.

54. *Soldiers, etc.*] 'Possidet inventas sanguine miles opes'; the soldier owns wealth gained by his blood.

55. *Courts*] 'Curia'.

56. *of reputation*] in reputation.

57. *All they possess*] i.e. They possess every thing. Here, however, and in the next line Ovid uses the subjunctive 'possideant', etc., and Marlowe may intend to follow him. Compare II. II. 13–14 above.

fields and laws] 'Campusque forumque'.

58. *war's bloody jaws*] Cunningham remarks upon this characteristic expansion of 'bella'.

'Tis well if some wench for the poor remain.
Now, Sabine-like, though chaste she seems to live,
One her commands, who many things can give.
For me, she doth keeper and husband fear;
If I should give, both would the house forbear.
If of scorn'd lovers god be venger just,
O let him change goods so ill got to dust.

ELEGIA VIII

Tibulli mortem deflet

If Thetis and the Morn their sons did wail,
And envious Fates great goddesses assail;
Sad Elegia, thy woeful hairs unbind:
Ah now a name too true thou hast I find.
Tibullus, thy work's poet, and thy fame,
Burns his dead body in the funeral flame.
Lo Cupid brings his quiver spoiled quite,
His broken bow, his firebrand without light.
How piteously with drooping wings he stands,
And knocks his bare breast with self-angry hands.
The locks spread on his neck receive his tears,
And shaking sobs his mouth for speeches bears.

62. *her*] D. to T.; *she* early edns.

Elegia VIII

3. *Elegia*] Mal., T.; *Eeliga* Mas., Douce; *Elegy* R. to B.

60. *some wench*] Marlowe read 'aliquam' not 'aliquid'.

62. *One her commands, etc.*] One who can give many things commands her.

64. *would . . . forbear*] i.e. leave it open for me.

65. *If . . . god be venger*] 'si neglecti quisquam deus ultor amantis'; if there be any god to avenge neglected lovers.

Elegia VIII

4. *a name too true*] An elegy having been a dirge or song of mourning. This is the now accepted modern meaning, but the term elegy has often been more vaguely used; hence Marlowe's title for the *Amores*.

5. *thy work's poet*] 'tui vates operis'.

7. *spoil'd*] 'eversam'; reversed.

10. *self-angry*] 'infesta'; hostile.

12. *his mouth . . . bears*] 'Oraque . . . sonant'.

So at Æneas' burial, men report,
Fair-faced Iulus, he went forth thy court.
And Venus grieves, Tibullus' life being spent,
As when the wild boar Adon's groin had rent.
The gods' care we are call'd, and men of piety,
And some there be that think we have a deity.
Outrageous death profanes all holy things,
And on all creatures obscure darkness brings.
To Thracian Orpheus what did parents good,
Or songs amazing wild beasts of the wood?
Where Linus by his father Phœbus laid
To sing with his unequall'd harp is said.
See Homer from whose fountain ever fill'd
Pierian dew to poets is distill'd:
Him the last day in black Avern hath drown'd;
Verses alone are with continuance crown'd.
The work of poets lasts, Troy's labour's fame,
And that slow web night's falsehood did unframe.
So Nemesis, so Delia famous are,
The one his first love, th' other his new care.

16. *Adon's*] D. to B.; *Adons* Mas., T.; *Adonis* Douce, Mal. 17. *and the* Mal. 133.

14. *he*] Sc. Cupid.

17. *men of piety*] 'sacri'; sacred.

18. *we have a deity*] 'nos numen habere'.

20. *obscure*] Accent on first syllable.

21. *what did parents good?*] what good did parents do; 'Quid pater . . . quid mater profuit . . .?'

22. *amazing*] 'obstupuisse'.

23–4. *Where Linus, etc.*] Marlowe probably read:

'Et Linon in silvis idem pater edidit altis:
Dicitur invicta concinuisse lyra'.

And the same father celebrated Linus in the deep woods: he is said to have sung with unsurpassed lyre. If this was Marlowe's reading he misunderstood 'edidit'. Modern editors prefer

Et Linon in silvis idem pater
'aelinon!' altis
Dicitur invita concinuisse lyra.

And the same father mourned, it is said, also for Linus, singing 'woe for Linus' in the deep wood with unwilling lyre. Marlowe's 'Where' in l. 23 refers of course to 'wood' in l. 22.

25. *See Homer*] Marlowe read 'Aspice' for 'Adice', add to these.

27. *the last day*] Sc. of his life; 'summa dies'.

30. *that slow web, etc.*] 'tarda nocturno tela retexta dolo'; the work of Penelope described in *Odyssey*, XIX. 139–156.

31. *Nemesis . . . Delia*] The heroines respectively of Tibullus' second and first books.

What profit to us hath our pure life bred?
What to have lain alone in empty bed?
When bad fates take good men, I am forbod
By secret thoughts to think there is a God.
Live godly, thou shalt die; though honour heaven,
Yet shall thy life be forcibly bereaven.
Trust in good verse, Tibullus feels death's pains,
Scarce rests of all what a small urn contains.
Thee, sacred poet, could sad flames destroy?
Nor feared they thy body to annoy?
The holy gods' gilt temples they might fire
That durst to so great wickedness aspire.
Eryx' bright empress turn'd her looks aside,
And some, that she refrain'd tears, have denied.
Yet better is't, than if Corcyra's Isle
Had thee unknown interr'd in ground most vile.
Thy dying eyes here did thy mother close,
Nor did thy ashes her last offerings lose.
Part of her sorrow here thy sister bearing
Comes forth her unkemb'd locks asunder tearing.
Nemesis and thy first wench join their kisses
With thine, nor this last fire their presence misses.
Delia departing, 'Happier lov'd,' she saith,

41. *Thee,*] *The* Mal. 52. *unkemb'd*] editors (*uncomb'd* R.); *unkeembe* early edns.

33. *What profit to us*] Marlowe read 'Quid nos (not vos) sacra iuvant?' Marlowe omits 'Quid nunc Aegyptia prosunt Sistra?'

35–6. *I am forbod, etc.*] 'ignoscite fasso: Sollicitor nullos esse putare deos'; forgive me the confession—I am tempted to think no gods exist.

37. *though honour heaven*] 'cole sacra'. Marlowe's sense is 'but even though you honour heaven yet, etc.'.

39. *Trust, etc.*] 'Carminibus confide bonis: iacet ecce Tibullus'.

40. *Scarce rests, etc.*] 'Vix manet e toto parva quod urna capit'.

45. *Eryx' bright empress*] 'Erycis quae possidet arces'. See note to *Hero and Leander*, II. 305.

47. *Corcyra's isle*] Where Tibullus had once lain ill.

48. *Had . . . interr'd in ground*] 'supposuisset humo'; had laid ground over you.

49, 51. *here*] Marlowe read 'Hic' not 'Hinc'.

50. *lose*] want.

51. *her sorrow*] Sc. the mother's.

52. *Comes forth*] 'venit'.

unkemb'd] See note to I. VII. 68 above.

54. *With thine*] 'Cumque tuis'; sc. the sister's and mother's.

55. *Happier lov'd*] 'felicius . . . amata'; sc. more happily than Nemesis was.

'Was I: thou liv'dst, while thou esteem'dst my faith.'
Nemesis answers, 'What's my loss to thee?
His fainting hand in death engrasped me.'
If aught remains of us but name and spirit,
Tibullus doth Elysium's joy inherit.
Your youthful brows with ivy girt to meet him,
With Calvus learn'd Catullus come, and greet him,
And thou, if falsely charged to wrong thy friend,
Gallus, that car'dst not blood and life to spend.
With these thy soul walks: souls if death release,
The godly, sweet Tibullus doth increase.
Thy bones I pray may in the urn safe rest,
And may th' earth's weight thy ashes nought molest.

ELEGIA IX

Ad Cererem, conquerens quod ejus sacris cum amica concumbere non permittatur

Come were the times of Ceres' sacrifice:
In empty bed alone my mistress lies.
Golden-hair'd Ceres crown'd with ears of corn,
Why are our pleasures by thy means forborne?
Thee, goddess, bountiful all nations judge,

61. *Your*] M.; *Their* early edns. and all editors. 62. *come*] M.; *comes* early edns. and all editors. *greet*] *greets* D^1. 64. *car'dst*] R. to B.; *carst* early edns. and T. *spend.*] *spend*, R., C.

56. *while, etc.*] 'dum tuus ignis eram'; while I was your fire.

57. *What's my loss to thee?*] 'quid . . . tibi sunt mea damna dolori?' Why do you make a grief of woes that are mine?

61–2. *Your youthful brows, etc.*]

'Obvius huic venias (venies v.l.) hedera iuvenalia cinctus
Tempora cum Calvo, docte Catulle, tuo;'

'Their' (see footnote) may have been due to a misreading of the abbreviation 'Y^r'.

63. *to wrong*] of having wrong'd.

64. *Gallus, etc.*] 'Sanguinis atque animae prodige Galle tuae'.

65. *souls, etc.*] 'siqua est modo corporis umbra'.

66. *The godly, etc.*] Tibullus increases the (number of the) godly; 'Auxisti numeros, culte Tibulle, pios'.

68. *nought*] in no way.

Elegia IX

2. *alone . . . lies*] 'secubat . . . sola'. Marlowe uses the present tense for the rhyme's sake.

4. *forborne*] avoided, abstained from. 'Cur inhibes . . .?'

Nor less at man's prosperity any grudge.
Rude husbandmen bak'd not their corn before,
Nor on the earth was known the name of floor.
On mast of oaks, first oracles, men fed,
This was their meat, the soft grass was their bed.
First Ceres taught the seed in fields to swell,
And ripe-ear'd corn with sharp-edg'd scythes to fell.
She first constrain'd bulls' necks to bear the yoke,
And untill'd ground with crooked ploughshares broke.
Who thinks her to be glad at lovers' smart,
And worshipp'd by their pain and lying apart?
Nor is she, though she loves the fertile fields,
A clown, nor no love from her warm breast yields.
Be witness Crete (nor Crete doth all things feign)
Crete proud that Jove her nursery maintain.
There he who rules the world's star-spangled towers,
A little boy, drunk teat-distilling showers.
Faith to the witness Jove's praise doth apply;
Ceres, I think, no known fault will deny.
The goddess saw Iasion on Candian Ide,
With strong hand striking wild beasts' bristl'd hide.
She saw, and as her marrow took the flame,

25. *saw Iasion*] *Iasion saw* C.

6. *any*] does anyone.

7. *before*] before thy time; 'ante'.

8. *floor*] threshing-floor; 'area'.

9. *On mast, etc.*] 'Sed glandem quercus, oracula prima, ferebant'; but the oaks, the first oracles, brought forth the acorn.

10. *This was, etc.*] Marlowe read 'Haec cibus et teneri cespitis herba torus' for 'Haec erat et teneri cespitis herba cibus'.

18. *A clown, etc.*] 'Rustica nec viduum pectus amoris habet'; 'nor no love, etc.' means that she does not lail to yield some love.

19. *nor Crete, etc.*] 'nec fingunt omnia Cretes'; and Cretans are not liars in everything.

20. *Crete proud, etc.*] 'Crete nutrito terra superba Iove'; Marlowe means Crete, proud that her nursing should have sustained Jove. For 'nursery' compare *King Lear*, I. i. 125–6: 'and thought to set my rest On her kind nursery'. For the subjunctive 'maintain' see note to III. VII. 17 above.

23. *Faith, etc.*] 'Magna fides testi: testis laudatur alumno'.

24. *no known fault, etc.*] 'Fassuram . . . crimina nostra'; will admit our charges just. But Marlowe evidently read 'nota' for 'nostra'.

25. *on*] 'sub'.

26. *striking*] 'Figentem'; piercing.

Was divers ways distract with love and shame.
Love conquer'd shame, the furrows dry were burn'd,
And corn with least part of itself return'd.
When well-toss'd mattocks did the ground prepare,
Being fit broken with the crooked share,
And seeds were equally in large fields cast,
The ploughman's hopes were frustrate at the last.
The grain-rich goddess in high woods did stray,
Her long hair's ear-wrought garland fell away.
Only was Crete fruitful that plenteous year,
Where Ceres went, each place was harvest there.
Ida, the seat of groves, did sing with corn,
Which by the wild boar in the woods was shorn.
Law-giving Minos did such years desire,
And wish'd the goddess long might feel love's fire.
Ceres, what sports to thee so grievous were,
As in thy sacrifice we them forbear?
Why am I sad, when Proserpine is found,
And Juno-like with Dis reigns underground?
Festival days ask Venus, songs, and wine,
These gifts are meet to please the powers divine.

30. *And corn, etc.*] 'Et sata cum minima parte redire sui'.

31. *did prepare*] had prepared; 'pulsarant', had beaten upon.

32. *fit broken*] duly broken; referring to the ground.

35. *The grain-rich goddess*] 'Diva potens frugum'.

high] 'altis'; deep.

did stray] Marlowe read 'errabat', not 'cessabat'.

36. *ear-wrought*] made of corn-ears; 'spicea serta'.

39. *did sing*] 'cānebat'; was white.

43–4. *Ceres, etc.*] Marlowe perhaps read:

'Qui tibi secubitus tristes, dea flava, fuissent,
Hos cogor sacris nunc ego ferre tuis?'

but his rendering is far astray. With the readings 'Quod' for 'Qui' and 'Hoc' for 'Hos', as generally preferred, the sense is: because lying apart was grievous to thee am I obliged to suffer this on thy festival? Marlowe, as Bullen suggests, may have read 'concubitus'.

46. *And Juno-like, etc.*] 'Regnaque quam Iuno sorte minore (minora v.l.) regat'; and rules kingdoms of less consequence than (only) Juno's.

47. *ask*] call for, demand, 'vocat'.

48. *to please*] 'ferre'; to carry or offer to.

ELEGIA X

Ad amicam, a cujus amore discedere non potest

Long have I borne much, mad thy faults me make;
Dishonest love, my wearied breast forsake!
Now have I freed myself, and fled the chain,
And what I have borne, shame to bear again.
We vanquish, and tread tam'd love under feet,
Victorious wreaths at length my temples greet.
Suffer, and harden: good grows by this grief,
Oft bitter juice brings to the sick relief.
I have sustain'd so oft thrust from the door
To lay my body on the hard moist floor.
I know not whom thou lewdly didst embrace,
When I to watch supplied a servant's place.
I saw when forth a tired lover went,
His side past service, and his courage spent.
Yet this is less than if he had seen me;
May that shame fall mine enemies' chance to be!
When have not I, fix'd to thy side, close laid?
I have thy husband, guard, and fellow play'd.
The people by my company she pleas'd;
My love was cause that more men's love she seiz'd.
What should I tell her vain tongue's filthy lies,

Elegia X

4. *And what, etc.*] 'Et quae non puduit ferre, tulisse pudet'; and feel shame to have borne what (at the time) I was not ashamed to bear.

6. *wreaths*] 'cornua'; courage (sc. has come into my heart).

7. *Suffer, and harden*] 'Perfer et obdura'; hold on and endure.

9–10. *I have, etc.*] Really a question in the Latin; but sometimes not so punctuated.

9. *sustain'd . . . thrust*] endured being thrust.

11. *I know not, etc.*] Again a question: 'Ergo ego nescio cui, quem tu complexa tenebas . . . ?' Is it possible that for some nobody you were embracing, I, etc.? For Marlowe's misunderstanding of nescio quis, etc., see note to III. v. 103.

14. *His side past service*] 'invalidum . . . latus'.

17. *laid*] 'adhaesi'.

18. *play'd*] Sc. the parts of.

19. *by my company*] because she had my company.

she pleas'd] Dyce notes that Marlowe probably read 'placebat', not 'placebas'.

21. *What should I tell*] Why should I tell of. See note to II. vi. 43.

And, to my loss, God-wronging perjuries?
What secret becks in banquets with her youths,
With privy signs, and talk dissembling truths?
Hearing her to be sick, I thither ran,
But with my rival sick she was not than.
These harden'd me, with what I keep obscure;
Some other seek, who will these things endure.
Now my ship in the wished haven crown'd,
With joy hears Neptune's swelling waters sound.
Leave thy once powerful words, and flatteries,
I am not as I was before, unwise.
Now love and hate my light breast each way move,
But victory, I think will hap to love.
I'll hate, if I can; if not, love 'gainst my will,
Bulls hate the yoke, yet what they hate have still.
I fly her lust, but follow beauty's creature;
I loathe her manners, love her body's feature.
Nor with thee, nor without thee can I live,
And doubt to which desire the palm to give.
Or less fair, or less lewd would thou might'st be;
Beauty with lewdness doth right ill agree.
Her deeds gain hate, her face entreateth love;
Ah, she doth more worth than her vices prove.
Spare me, O by our fellow bed, by all
The gods who by thee to be perjur'd fall,
And by thy face to me a power divine,

22. *And to my loss, etc.*] And the perjuries wronging the gods and causing my loss; 'Et perjuratos in mea damna deos'.

23. *What*] Why (tell of). See note to l. 21.

24. *With privy signs, etc.*] 'Verba compositis dissimulata notis'; and words hidden in made-up signals.

26. *than*]. See note to III. VII. 22 above.

27. *with . . . obscure*] together with other things I do not mention; 'et quae taceo'.

30. *With joy*] i.e. without anxiety; 'lenta'; but Marlowe doubtless read 'laeta'.

34. *will hap to love*] will be love's; Marlowe evidently read 'vincet amor', not 'vincit amor'.

38. *manners*] 'morum crimina'.

40. *doubt*] hesitate; 'Et videor voti nescius esse mei'; and seem not to know what my wish is.

44. *she doth, etc.*] 'vitiis plus valet illa suis'; the subject is really 'facies', in the preceding line; it has more weight or power than the girl's vices.

46. *fall*] have as their lot.

And by thine eyes whose radiance burns out mine.
Whate'er thou art, mine art thou: choose this course,
Wilt have me willing, or to love by force?
Rather I'll hoist up sail, and use the wind,
That I may love yet, though against my mind.

ELEGIA XI

Dolet amicam suam ita suis carminibus innotuisse ut rivales multos sibi pararit

What day was that which, all sad haps to bring,
White birds to lovers did not always sing?
Or is I think my wish against the stars?
Or shall I plain some god against me wars?
Who mine was call'd, whom I lov'd more than any,
I fear with me is common now to many.
Err I? or by my books is she so known?
'Tis so: by my wit her abuse is grown.
And justly: for her praise why did I tell?
The wench by my fault is set forth to sell.
The bawd I play, lovers to her I guide:
Her gate by my hands is set open wide.
'Tis doubtful whether verse avail or harm,
Against my good they were an envious charm.

49. *choose this course*] 'tu selige tantum'; only choose (whether, etc.).

52. *That, etc.*] 'Ut, quamvis nolim, cogar amare tamen'.

Elegia XI

1–2. *What day, etc.*]

'Quis fuit ille dies, quo tristia semper amanti
Omina non albae concinuistis aves?'

What day was it, birds not white, when you sang omens of sad import to the ever-loving poet? Marlowe evidently read 'Omnia' not 'Omina'; but distorts the meaning of that version too.

3. *Or is I think, etc.*] 'Quodve putem sidus nostris occurrere fatis'; or what star must I think is impinging on my fate. Marlowe, however, evidently read 'votis' for 'fatis'; hence his 'wish'.

4. *plain*] complain that; 'querar'.

5. *whom . . . any*] 'quam coepi solus amare'; whom I began by myself to love.

10. *set forth to sell*] 'vendibilis'.

13. *whether verse avail*] 'An prosint . . . carmina'.

14. *an envious charm*] 'invidiae'; in a state of ill-will.

When Thebes, when Troy, when Cæsar should be writ,
Alone Corinna moves my wanton wit.
With Muse oppos'd, would I my lines had done,
And Phœbus had forsook my work begun.
Nor, as use will not poets' record hear,
Would I my words would any credit bear.
Scylla by us her father's rich hair steals,
And Scylla's womb mad raging dogs conceals.
We cause feet fly, we mingle hares with snakes,
Victorious Perseus a wing'd steed's back takes.
Our verse great Tityus a huge space outspreads,
And gives the viper-curled dog three heads.
We make Enceladus use a thousand arms,
And men enthrall'd by mermaid's singing charms.
The east winds in Ulysses' bags we shut,
And blabbing Tantalus in mid-waters put.
Niobe flint, Callist we make a bear,
Bird-changed Progne doth her Itys tear.
Jove turns himself into a swan, or gold,
Or his bull's horns Europa's hand doth hold.
Proteus what should I name? teeth, Thebes' first seed?
Oxen in whose mouths burning flames did breed?
Heav'n star, Electra, that bewail'd her sisters?

17. *With Muse oppos'd*] 'aversis (adversis v.l.) . . . Musis'.

19–20. *Nor, etc.*]

'Nec tamen ut testes mos est audire poetas;
Malueram verbis pondus abesse meis.'

And yet it is not usual for the poet's witness to be heard; and I preferred that my verses should be without weight.

21. *by us*] 'per nos'; i.e. through poets' lying stories.

26. *viper-curled*] 'vipereo'; the reference is to the serpents round Cerberus' neck.

32. *Bird-changed Progne, etc.*] 'Concinit Odrysium Cecropis ales Ityn'; the bird of Cecrops is Procne or Progne, the mother of Itys. Marlowe, however, refers to the death of Itys at her hands, and presumably read 'Concidit' for 'Concinit'. But I have not found this reading.

34. *Or his, etc.*] 'Aut secat imposita virgine taurus aquas'.

35. *what*] why. See note to X., l. 21 above.

36. *Oxen, etc.*] 'Qui vomerent flammas ore, fuisse boves.'

37. *Heav'n star, Electra, etc.*] Marlowe seems to have read 'Flere genis auriga suis Electra sorores'; 'Heav'n star' because Electra was one of the seven Pleiades. Marlowe does not translate 'auriga'

The ships, whose godhead in the sea now glisters?
The sun turn'd back from Atreus' cursed table?
And sweet touch'd harp that to move stones was able?
Poets' large power is boundless and immense,
Nor have their words true history's pretence.
And my wench ought to have seem'd falsely prais'd,
Now your credulity harm to me hath rais'd.

ELEGIA XII

De Junonis festo

When fruit-fill'd Tuscia should a wife give me,
We touch'd the walls, Camillus, won by thee.
The priests to Juno did prepare chaste feasts,
With famous pageants, and their home-bred beasts.
To know their rites well recompens'd my stay,
Though thither leads a rough steep hilly way.
There stands an old wood with thick trees dark clouded:
Who sees it grants some deity there is shrouded.
An altar takes men's incense and oblation,
An altar made after the ancient fashion.
Here, when the pipe with solemn tunes doth sound,
The annual pomp goes on the covered ground.
White heifers by glad people forth are led,
Which with the grass of Tuscan fields are fed,

charioteer, which, though the name of a constellation, did not mean constellation or star in a general sense. The commonly accepted reading is 'Flere genis electra tuas, Auriga, sorores'; that thy sisters, Auriga, wept amber tears on their cheeks; Auriga is Phaeton, whose sisters, the Heliads, were turned into poplars and wept amber tears for him (Ovid, *Met.*, ii. 340; Virgil, *Eclogues*, vi. 62).

39. *The sun turn'd back*] 'Aversumque diem'; the ill-fated day.

cursed] 'furialibus'; raging, awful.

42. *Nor have, etc.*] 'Obligat historica nec sua verba fide'.

Elegia XII

1. *Tuscia*] 'Faliscis', the Faliscan town, sc. Falerii in Tuscany or Etruria.

When . . . should] Since . . . did. 'Cum mihi pomiferis coniunx foret orta Faliscis'.

4. *famous pageants*] 'celebres ludos'; festal games.

5. *To know*] 'cognoscere'; to become acquainted with.

13. *by glad people*] 'populo plaudente'; while the crowd applauds.

And calves from whose fear'd front no threatening flies;
And little pigs, base hogsty's sacrifice,
And rams with horns their hard heads wreathed back,
Only the goddess-hated goat did lack,
By whom disclos'd, she in the high woods took,
Is said to have attempted flight forsook.
Now is the goat brought through the boys with darts,
And give to him that the first wound imparts.
Where Juno comes, each youth and pretty maid
Show large ways, with their garments there displayed,
Jewels and gold their virgin tresses crown,
And stately robes to their gilt feet hang down.
As is the use, the nuns in white veils clad,
Upon their heads the holy mysteries had.
When the chief pomp comes, loud the people hollow,
And she her vestal virgin priests doth follow.
Such was the Greek pomp, Agamemnon dead;
Which fact and country wealth, Halesus fled;
And having wander'd now through sea and land,
Built walls high towered with a prosperous hand.

16. *hogsty's*] M.; *hogsties* early edns. and T.; *hogsties'* R. to B. 22. *give*] *given* D. to B. 27. *white*] *their white* Mal.

15. *from whose, etc.*] 'nondum metuenda fronte minaces'; threatening with brow not yet formidable.

16. *hogsty's*] See footnote. Singular, not plural, in the Latin.

17. *with horns, etc.*] Marlowe presumably means 'with horns wreathed back over or from their heads'; 'cornu per tempora dura recurvo'.

18. *Only, etc.*] 'Invisa est dominae sola capella deae'; 'did lack', = was wanting, is Marlowe's addition.

21. *Now is, etc.*] 'Nunc quoque per pueros iaculis incessitur index'; now the tale-bearer is attacked even by the children with their darts. Marlowe seems to confound 'incesso' with 'incedo'.

22. *give*] given. 'first' is not in the Latin; 'auctori vulneris'.

23. *pretty*] 'timidae'.

24. *Show large ways, etc.*] Marlowe must have read 'Praebuerant (not Praeverrunt = go sweeping before) latas veste iacente vias'; but he fails to make good sense; make or supply broad roads with trailing garments.

26. *gilt feet*] 'auratos . . . pedes'.

29. *loud, etc.*] 'Ore favent populi'.

31. *Such . . . pomp*] 'Argiva est pompae facies'; the ceremony is Greek in form.

31–4. *Agamemnon, etc.*] 'Agamemnone caeso'; the construction of Marlowe's next lines is loose but intelligible.

32. *fact*] crime; compare II. II. 63 above.

country wealth] 'patrias . . . opes'. Halesus was the son of Agamemnon.

He to th' Hetrurians Juno's feast commended:
Let me and them by it be aye befriended.

ELEGIA XIII

Ad amicam, si peccatura est, ut occulte peccet

Seeing thou art fair, I bar not thy false playing,
But let not me, poor soul, know of thy straying.
Nor do I give thee counsel to live chaste,
But that thou would'st dissemble, when 'tis past.
She hath not trod awry, that doth deny it.
Such as confess have lost their good names by it.
What madness is't to tell night's pranks by day,
And hidden secrets openly to bewray?
The strumpet with the stranger will not do,
Before the room be clear, and door put to.
Will you make shipwreck of your honest name,
And let the world be witness of the same?
Be more advis'd, walk as a puritan,
And I shall think you chaste, do what you can.
Slip still, only deny it when 'tis done,
And before folk, immodest speeches shun.
The bed is for lascivious toyings meet;
There use all tricks, and tread shame under feet.
When you are up and dress'd, be sage and grave,
And in the bed hide all the faults you have.
Be not asham'd to strip you, being there,

2. *know*] *wit* Bind. 7. *night's*] *night* I, Bind, D. to B. *pranks*] *sports* Bind. 8. *And*] *Or* I, Bind. 16. *folk*] *people* Bind. 18. *tricks*] *toys* Bind.

Elegia XIII

1. *Seeing, etc.*] 'Non ego, ne pecces, cum sis formosa, recuso'; seeing you are fair, I do not (try to) hinder your ill-doing.

6. *Such as confess*] The emphasis in the sentence is on 'confess': 'Solaque famosam culpa professa facit'.

9. *do*] See note to II. 11. 6 above.

12. *And let, etc.*] 'Commissi perages indiciumque tui'.

13. *walk as a puritan*] 'saltemve imitare pudicas'.

14. *I shall*] Ovid uses the subjunctive, 'putem', let me think.

15. *Slip still*] Continue to err; but Ovid only has 'Quae facis, haec facito'.

18. *tricks*] 'deliciis'.

And mingle thighs, yours ever mine to bear.
There in your rosy lips my tongue entomb,
Practise a thousand sports when there you come.
Forbear no wanton words you there would speak,
And with your pastime let the bedstead creak.
But with your robes put on an honest face,
And blush, and seem as you were full of grace.
Deceive all; let me err; and think I am right,
And like a wittol think thee void of sleight.
Why see I lines so oft receiv'd and given?
This bed and that by tumbling made uneven?
Like one start up your hair tost and displac'd,
And with a wanton's tooth your neck new-rac'd?
Grant this, that what you do I may not see;
If you weigh not ill speeches, yet weigh me.
My soul fleets when I think what you have done,
And thorough every vein doth cold blood run.
Then thee whom I must love, I hate in vain,
And would be dead, but dead with thee remain.
I'll not sift much, but hold thee soon excus'd,
Say but thou wert injuriously accus'd.
Though while the deed be doing you be took,
And I see when you ope the two-leav'd book,

22. *yours ever mine*] *mine ever yours* I, Bind. 40. *but dead*] *but dying* I, Bind.

22. *And mingle, etc.*] 'Nec femori impositum sustinuisse femur'.

30. *wittol*] See note to II. XIX. 46 above.

32. *This bed, etc.*] 'Cur pressus prior est interiorque torus?'

33. *Like one start up*] As with a person who has suddenly risen ('start' for 'started') from sleep or bed. The construction is loose and the meaning is not Ovid's; 'Cur plus quam somno turbatos esse capillos'; why (must I see) hair disturbed by something more than sleep?

34. *rac'd*] rased, torn, cut; the variant 'race' for 'rase' has become almost obsolete.

35. *Grant, etc.*] 'Tantum non oculos crimen deducis ad ipsos'.

36. *If . . . speeches*] If you care nothing for a bad reputation; 'si dubitas famae parcere'.

37. *My soul fleets*] 'Mens abit'; my senses fail me.

41. *sift*] make enquiry; 'inquiram'.

but . . . excus'd] 'nec quae celare parabis Insequar'; nor will I follow up what you will try to hide.

42. *Say, etc.*] Marlowe read not 'et falli muneris instar erit', but 'et falsi criminis instar erit'.

Swear I was blind, deny, if you be wise,
And I will trust your words more than mine eyes.
From him that yields, the palm is quickly got,
Teach but your tongue to say, 'I did it not,'
And being justified by two words, think
The cause acquits you not, but I that wink.

ELEGIA XIV

Ad Venerem, quod elegis finem imponat

Tender loves' mother, a new poet get,
This last end to my Elegies is set,
Which I Peligny's foster-child have fram'd
(Nor am I by such wanton toys defam'd),
Heir of an ancient house, if help that can,
Not only by war's rage made gentleman.
In Virgil Mantua joys: in Catull Verone,
Of me Peligny's nation boasts alone;
Whom liberty to honest arms compell'd,
When careful Rome in doubt their prowess held.
And some guest viewing wat'ry Sulmo's walls,
Where little ground to be enclos'd befalls,
'How such a poet could you bring forth?' says:

47. *palm*] *garland* I, Bind. 50. *I that*] *that I* Mal. After 50 I, Bind. add *C. Marlow.*

45. *deny, if you be wise*] 'bene visa negato'; deny (that I saw) things clearly seen.

Elegia XIV

1. *Tender loves' mother*] 'tenerorum mater amorum'.

2. *end . . . set,*] Marlowe may have read 'Traditur' for 'Raditur' and 'charta' for 'meta', as Dyce suggests.

5. *if help that can*] 'siquid id est'; if that be anything.

8. *Of me, etc.*] 'Paelignae dicar gloria gentis ego.'

10. *When careful, etc.*] 'Cum timuit socias anxia Roma manus'; when anxious Rome dreaded the allied hosts; the reference is to the war of 90–89 B.C. by which citizenship was won for the Italians, and in which the Pelignians were leaders. For 'doubt' see note to x. 40 above.

12. *Where, etc.*] 'quae (sc. moenia) campi iugera pauca tenent'.

13. *How, etc.*] '"Quae tantum" dicat "potuistis ferre poetam"'; 'thou,' he may say, 'who couldst bring forth so great a poet'. Marlowe may have read 'Quî' for 'Quae', but I have not found this reading.

'How small soe'er, I'll you for greatest praise.'
Both loves, to whom my heart long time did yield,
Your golden ensigns pluck out of my field,
Horned Bacchus graver fury doth distil,
A greater ground with great horse is to till.
Weak Elegies, delightful Muse, farewell;
A work that after my death here shall dwell.

15. *Both loves*] Sc. Venus and Cupid. Marlowe read 'Culte puer, puerique parens mihi tempore longo (not . . . parens Amathusia culti)'.

18. *A greater, etc.*] 'Pulsanda est magnis area maior equis'.

19. *Weak*] 'Imbelles'.

THE FIRST BOOK OF LUCAN

TO HIS KIND AND TRUE FRIEND, EDWARD BLUNT

BLOUNT: I purpose to be blunt with you, and, out of my dulness, to encounter you with a Dedication in the memory of that pure elemental wit, Chr. Marlowe, whose ghost or genius is to be seen walk the Churchyard in, at the least, three or four sheets. Methinks you should presently look wild now, and grow humorously frantic upon the taste of it. Well, lest you should, let me tell you, this spirit was sometime a familiar of your own, *Lucan's First Book translated;* which, in regard of your old right in it, I have raised in the circle of your patronage. But stay now, Edward; if I mistake not, you are to accommodate yourself with some few instructions, touching the property of a patron, that you are not yet possessed of; and to study them for your better grace, as our gallants do fashions. First, you must be proud, and think you have merit enough in you, though you are ne'er so empty; then, when I bring you the book, take physic, and keep state; assign me a time by your man to come again; and, afore the day, be sure to have changed your lodging; in the mean time sleep little, and sweat with the invention of some pitiful dry jest or two, which you may happen to utter, with some little (or not at all) marking of your friends, when you have found a place for them to come in at; or, if by chance some-

1. *Blount*] *Blunt* D. to B.

Lucan's First Book

2. *encounter*] address, accost.

4. *the Churchyard*] Sc. St. Paul's; a publishing centre.

6. *grow humorously frantic*] fall into a frenzied humour or state.

10. *the circle*] the magic circle into which the ghost is to be summoned.

12. *accommodate*] furnish.

13. *property*] quality, characteristics.

23. *marking of*] reference to, touching upon, or perhaps noting by.

thing has dropped from you worth the taking up, weary all that come to you with the often repetition of it; censure scornfully enough, and somewhat like a traveller; commend nothing, lest you discredit your (that which you would seem to have) judgement. These things, if you can mould yourself to them, Ned, I make no question but they will not become you. One special virtue in our patrons of these days I have promised myself you shall fit excellently, which is to give nothing; yes, thy love I will challenge as my peculiar object, both in this, and, I hope, many more succeeding offices. Farewell; I affect not the world should measure my thoughts to thee by a scale of this nature: leave to think good of me when I fall from thee.

Thine in all rites of perfect friendship,

THOM. THORPE.

THE FIRST BOOK OF LUCAN TRANSLATED INTO ENGLISH

WARS worse than civil on Thessalian plains,
And outrage strangling law, and people strong
We sing, whose conquering swords their own breasts launch'd,
Armies allied, the kingdom's league uprooted,
Th' affrighted world's force bent on public spoil,
Trumpets and drums, like deadly threat'ning other,
Eagles alike display'd, darts answering darts.
Romans, what madness, what huge lust of war,
Hath made barbarians drunk with Latin blood?
Now Babylon, proud through our spoil, should stoop,
While slaughter'd Crassus' ghost walks unreveng'd,
Will ye wage war, for which you shall not triumph?
Ay me, O what a world of land and sea
Might they have won whom civil broils have slain!
As far as Titan springs, where night dims heaven,
Ay, to the torrid zone where mid-day burns,
And where stiff winter, whom no spring resolves,

3. *launch'd*] *lanc'd* D. to B.

2. *outrage strangling law*] 'Iusque datum sceleri'; crime made legal.

3. *launch'd*] wounded, pierced, lanced.

4. *Armies allied*] 'Cognatus acies'; kindred armies at war.

5. *bent . . . spoil*] 'In commune nefas'.

6. *Trumpets, etc.*] 'infestisque obvia signis Signa'; standards meeting hostile standards. 'like deadly'; alike in deadly intention; both words are here used adverbially. For 'like' compare *Cymbeline*, III. iii. 41: 'Like warlike as the wolf.' For 'deadly' compare Lyly, *Euphues* (Arber), 95: 'women either love entirely or hate deadly'.

7. *Eagles alike display'd*] 'pares aquilas'; eagles matched (in combat).

8–9. *Romans, etc.*] Marlowe seems to have had a Latin text punctuated thus:

Quis furor, o cives, quae tanta licentia ferri,
Gentibus invisis Latium praebere cruorem?
Cumque superba foret Babylon spolianda tropaeis, etc.

10. *proud through our spoil*] Marlowe takes 'superba' with 'tropaeis'; but the meaning is 'and when Babylon should have been spoiled of her trophies'.

15. *As far as, etc.*] This continues the thought of the preceding lines, indicating how far the empire might have been extended.

Fetters the Euxin Sea with chains of ice;
Scythia and wild Armenia had been yok'd,
And they of Nilus' mouth, if there live any.
Rome, if thou take delight in impious war,
First conquer all the earth, then turn thy force
Against thyself: as yet thou wants not foes.
That now the walls of houses half-rear'd totter,
That rampires fallen down, huge heaps of stone
Lie in our towns, that houses are abandon'd,
And few live that behold their ancient seats;
Italy many years hath lien untill'd
And chok'd with thorns; that greedy earth wants hinds,
Fierce Pyrrhus, neither thou nor Hannibal
Art cause; no foreign foe could so afflict us;
These plagues arise from wreak of civil power.
But if for Nero, then unborn, the Fates
Would find no other means (and gods not slightly
Purchase immortal thrones, nor Jove joy'd heaven
Until the cruel giants' war was done)
We plain not heavens, but gladly bear these evils
For Nero's sake: Pharsalia groan with slaughter,
And Carthage souls be glutted with our bloods;

20. *mouth*] *source* or *fount* conj. T. 24. *rear'd*] D. to T.; *reafer'd* 1600.

19. *Scythia*] 'Seres'; the Chinese, associated by Lucan with the Aethiopians.

20. *Nilus' mouth*] 'nascenti . . . Nilo', the Nile at its source.

23. *wants*] See note to *Ovid's Elegies*, III. vii. 51.

25. *rampires fallen down*] 'lapsisque . . . muris'. Compare *Ovid's Elegies*, I. vi. 29 and note.

27. *And few, etc.*] 'Rarus et antiquis habitator in urbibus errat'; and few inhabitants wander in our ancient towns.

29. *hinds*] labourers, farm-servants; 'manus'.

32. *These plagues, etc.*] 'alta sedent civilis volnera dextrae'; deep are the wounds which a kindred hand has dealt. 'wreak' probably means harm, injury (sc. done by civil power), not vengeance.

33. *then unborn*] 'venturo'.

34–6. *and gods, etc.*] Marlowe's parenthesis distorts the original sense, which is carried on from the 'if' clause beginning in l. 33: and if the gods have to pay dearly for immortal thrones, Jove enjoying not heaven, etc.

37. *We plain not heavens*] We complain not of the heavens; 'Iam nihil, o superi, querimur'.

39. *Carthage souls*] 'Poeni . . . manes', the ghost of the Carthaginian, sc. Hannibal. For Carthage as adjective compare ll. 257 and 305 below.

At Munda let the dreadful battles join;
Add, Cæsar, to these ills, Perusian famine,
The Mutin toils, the fleet at Leuca sunk,
And cruel field near burning Ætna fought:
Yet Rome is much bound to these civil arms,
Which made thee emperor; thee (seeing thou, being old,
Must shine a star) shall heaven (whom thou lovest)
Receive with shouts; where thou wilt reign as king,
Or mount the Sun's flame-bearing chariot,
And with bright restless fire compass the earth,
Undaunted though her former guide be chang'd;
Nature and every power shall give thee place,
What god it please thee be, or where to sway.
But neither choose the north t' erect thy seat,
Nor yet the adverse reeking southern pole,
Whence thou shouldst view thy Rome with squinting beams.
If any one part of vast heaven thou swayest,
The burdened axis with thy force will bend:
The midst is best; that place is pure and bright;
There, Cæsar, mayst thou shine, and no cloud dim thee.
Then men from war shall bide in league and ease,
Peace through the world from Janus' fane shall fly,
And bolt the brazen gates with bars of iron.

42. *Leuca*] *Luca*[*s*] B. 48. *flame-bearing*] B.M. copy of 1600; *plume bearing* Bodleian copy. 57. *axis*] C., B.; *axes* 1600 D., T.

42. *The Mutin toils*] 'Mutinaeque labores'; and the miseries at Mutina.

Leuca] For Leucas.

45–6. *seeing . . . star*] 'cum statione peracta Astra petes serus'; when your (earthly) office is performed and you seek at last the stars.

47. *where*] The Latin shows that the meaning 'whether' is intended; and since 'where' for 'whether' was a recognized sixteenth-century form the text has therefore been left as it is in 1600.

48. *flame-bearing*] 'flammigeros'; see footnote above.

54. *Nor, etc.*] 'Nec polus aversi calidus qua vergitur austri'. For 'reeking' (translating 'calidus') compare *King Lear*, II. iv. 30–1: 'a reeking Poste, Stew'd in his haste'.

58. *that . . . bright*] 'pars aetheris illa sereni Tota vacet'.

60–2. *shall bide . . . fly . . . And bolt*] Marlowe uses future for subjunctive: 'consulat . . . amet . . . compescat'.

Thou, Cæsar, at this instant art my god:
Thee if I invocate, I shall not need
To crave Apollo's aid or Bacchus' help;
Thy power inspires the Muse that sings this war.
The causes first I purpose to unfold
Of these garboils, whence springs a long discourse;
And what made madding people shake off peace.
The Fates are envious, high seats quickly perish,
Under great burdens falls are ever grievous;
Rome was so great it could not bear itself.
So when this world's compounded union breaks,
Time ends, and to old Chaos all things turn,
Confused stars shall meet, celestial fire
Fleet on the floods, the earth shoulder the sea,
Affording it no shore, and Phœbe's wain
Chase Phœbus, and enrag'd affect his place,
And strive to shine by day, and full of strife
Dissolve the engines of the broken world.
All great things crush themselves; such end the gods
Allot the height of honour; men so strong
By land and sea, no foreign force could ruin.
O Rome, thyself art cause of all these evils,
Thyself thus shivered out to three men's shares:

68. *a long*] R. to T.; *along* 1600.

64. *invocate*] Accent on first syllable.

66. *Thy power, etc.*] 'Tu satis ad vires Romana in carmina dandas'.

68. *garboils*] confusions, tumults; 'tantarum . . . rerum'. Compare *Antony and Cleopatra*, I. iii. 61: 'The garboils she awak'd.'

75–6. *celestial . . . floods*] 'ignea pontum Astra petent'; the fiery stars shall seek the sea.

77–8. *and Phœbe's wain Chase Phœbus*] 'fratri contraria Phoebe Ibit'; and Phoebe move in opposition to her brother.

79–80. *and full . . . engines*] It is possible that Marlowe meant the engines to be the subject of the sentence, in accordance with the Latin 'totaque discors Machina divolsi turbabit foedera mundi'. But he seems rather to have supposed Phoebe ('Phoebe's wain') to be still the subject, with 'Machina' for object. He avoids 'foedera'.

82–3. *men . . . ruin*]

'Nec gentibus ullis
Commodat in populum terrae pelagique potentem
Invidiam Fortuna suam.'

Nor did Fortune dispense to any foreign races her ill-will against the people who ruled earth and sea.

85. *shivered out*] parcelled out; 'Facta . . . communis'. This is the figurative use of shiver in the sense to splinter up.

Dire league of partners in a kingdom last not.
O faintly-join'd friends, with ambition blind,
Why join you force to share the world betwixt you?
While th' earth the sea, and air the earth sustains,
While Titan strives against the world's swift course,
Or Cynthia, night's queen, waits upon the day,
Shall never faith be found in fellow kings.
Dominion cannot suffer partnership;
This need no foreign proof nor far-fet story:
Rome's infant walls were steep'd in brother's blood;
Nor then was land or sea, to breed such hate;
A town with one poor church set them at odds.
Cæsar's and Pompey's jarring love soon ended,
'Twas peace against their wills; betwixt them both
Stepp'd Crassus in; even as the slender Isthmos,
Betwixt the Aegæan and the Ionian sea,
Keeps each from other, but being worn away,
They both burst out, and each encounter other:
So whenas Crassus' wretched death, who stay'd them,
Had fill'd Assyrian Carra's walls with blood,

94. *need*] *needs* R. to B. 101. *Aegæan*] D. records the reading, in 'some copies', of *Aezean*.

86. *Dire league, etc.*] 'nec unquam In turbam missi feralia foedera regni'. This carries on the construction of the preceding lines, 'Tu causa, etc.'; and the inhuman pact of rulership which had never before been shared out among a mob. Marlowe treats the sentence as independent.

last] Plural for singular through influence of 'partners'.

87. *faintly-join'd*] 'male concordes'; in agreement to bad purpose.

90. *While Titan, etc.*] 'et longi volvent Titana labores'; and his long labours send the sun round.

94. *need*] The use of the irregular 'need' for 'needs' was in the sixteenth century less restricted than it has since become.

far-fet] See note to *Hero and Leander*, II. 255.

96. *Nor then . . . sea*] 'Nec pretium tanti tellus pontusque furoris Tunc erat'; nor was then (command of) land and sea the reward of such frenzy.

97. *one poor church*] 'exiguum . . . asylum'; the sanctuary for criminals set up by Romulus.

99–100. *betwixt . . . in*] 'nam sola futuri Crassus erat belli medius mora'.

102. *but being worn away*] 'si terra recedat'; if the land were removed.

103. *burst out*] would burst out; 'frangat'.

104. *who stay'd them*] 'saeva Arma ducum dirimens'.

105. *Carra's*] Carrhae's.

His loss made way for Roman outrages.
Parthians, y'afflict us more than ye suppose;
Being conquered, we are plagu'd with civil war.
Swords share our empire: Fortune, that made Rome
Govern the earth, the sea, the world itself,
Would not admit two lords; for Julia,
Snatch'd hence by cruel Fates, with ominous howls,
Bare down to hell her son, the pledge of peace,
And all bands of that death-presaging alliance.
Julia, had heaven given thee longer life,
Thou hadst restrain'd thy headstrong husband's rage,
Yea, and thy father too, and, swords thrown down,
Made all shake hands, as once the Sabines did;
Thy death broke amity, and train'd to war
These captains emulous of each other's glory.
Thou fear'd'st, great Pompey, that late deeds would dim
Old triumphs, and that Cæsar's conquering France
Would dash the wreath thou war'st for pirates' wrack:
Thee war's use stirr'd, and thoughts that always scorn'd
A second place; Pompey could bide no equal,
Nor Cæsar no superior: which of both
Had justest cause, unlawful 'tis to judge:
Each side had great partakers; Cæsar's cause

106. *His loss*] 'Parthica . . . damna'.

109. *share*] share out; 'Dividitur . . . regnum'.

112. *with ominous howls*] Marlowe's addition. The word 'omine' occurs; see note to l. 114.

114. *And all bands*] 'diro ferales omine taedas'; 'the marriage which the dread omen turned to mourning' (Duff); 'bands' is for 'bonds'. Compare *Edward II*, III. i. 3: 'must I fall, and die in bands?' Accent 'alliance' on first syllable.

117. *swords thrown down*] The sense may be absolute, swords having been thrown down; or 'thrown down' may be parallel to 'restrain'd' in l. 116. The first explanation is more likely as the Latin has 'excusso . . . ferro'.

119–20. *train'd to war, etc.*] 'bellumque movere Permissum est ducibus'.

123. *war'st*] 'Ware' is a recorded past tense form.

124. *Thee*] Sc. Caesar.
thoughts] 'fortuna'.

128. *Each . . . partakers*] 'magno se iudice quisque tuetur'; high authority supports each of them. For partakers, = partisans, O.E.D. quotes Hall, *Chron.*, Hen. IV: 'king Henry and his partakers'.

128–9. *Cæsar's . . . other*] Marlowe comes short of the epigrammatic quality in Lucan's celebrated line: 'Victrix causa deis placuit sed victa Catoni'.

The gods abetted, Cato lik'd the other.
Both differ'd much; Pompey was strook in years,
And by long rest forgot to manage arms,
And being popular sought by liberal gifts
To gain the light unstable commons' love,
And joyed to hear his theatre's applause:
He liv'd secure, boasting his former deeds,
And thought his name sufficient to uphold him;
Like to a tall oak in a fruitful field,
Bearing old spoils and conquerors' monuments,
Who though his root be weak, and his own weight
Keep him within the ground, his arms all bare,
His body, not his boughs, send forth a shade:
Though every blast it nod, and seem to fall,
When all the woods about stand bolt upright,
Yet he alone is held in reverence.
Cæsar's renown for war was less, he restless,
Shaming to strive but where he did subdue;
When ire or hope provok'd, heady, and bold;
At all times charging home, and making havoc;
Urging his fortune, trusting in the gods,
Destroying what withstood his proud desires,
And glad when blood and ruin made him way:
So thunder, which the wind tears from the clouds,
With crack of riven air and hideous sound
Filling the world, leaps out and throws forth fire,

129. *abetted*] supported.

134. *his theatre's applause*] The applause which greeted him in the theatre of his own building.

135. *secure*] free from anxiety.

136. *And thought, etc.*] 'Stat magni nominis umbra'.

142. *every blast*] Presumably Marlowe means 'at every blast'; if not, there is some authority for the transitive use of 'nod' and 'fall'.

145. *Cæsar's renown . . . less*] 'Sed non in Caesare tantum Nomen erat nec fama ducis'. Marlowe understands 'non tantum' to refer back to Pompey; but the meaning is rather that Caesar's was not only the name and fame due to military leadership.

146. *Shaming, etc.*] A very loose rendering of 'solusque pudor non vincere bello'; and his only shame that of warless conquering.

149. *Urging his fortune*] 'Successus urguere suos'; following up his successes.

trusting in the gods] 'instare favori Numinis'; pressing close upon each favour of Fortune.

Affrights poor fearful men, and blasts their eyes
With overthwarting flames, and raging shoots
Alongst the air, and, nought resisting it,
Falls, and returns, and shivers where it lights.
Such humours stirr'd them up: but this war's seed
Was even the same that wrecks all great dominions.
When Fortune made us lords of all, wealth flowed,
And then we grew licentious and rude;
The soldiers' prey and rapine brought in riot;
Men took delight in jewels, houses, plate,
And scorn'd old sparing diet, and ware robes
Too light for women; Poverty (who hatch'd
Rome's greatest wits) was loath'd, and all the world
Ransack'd for gold, which breeds the world decay;
And then large limits had their butting lands;
The ground which Curius and Camillus till'd
Was stretch'd unto the fields of hinds unknown.
Again, this people could not brook calm peace;
Them freedom without war might not suffice;
Quarrels were rife, greedy desire, still poor,
Did vild deeds; then 'twas worth the price of blood,
And deem'd renown, to spoil their native town;
Force mastered right, the strongest govern'd all.

157. *nought*] T.; *not* 1600 and other editors. 160. *dominions*] B.M. copy of 1600; *dominion* Bodleian copy.

156. *overthwarting*] 'obliqua'; slanting.

157. *Alongst the air*] 'In sua templa'; into its due place; 'Alongst' = down or through the length of.

and nought resisting it] 'nullaque exire vetante Materia'.

158. *and shivers, etc.*] 'Dat stragem late, sparsosque recolligit ignes'.

165–6. *robes . . . women*] 'cultus . . . decoros Vix nuribus'. Marlowe perhaps uses 'light' in a double sense, flimsy and wanton.

167. *Rome's greatest wits*] 'virorum'.

169. *butting lands*] boundary lands. Compare the conveyancing phrase 'butted and bounded'.

171. *Was stretch'd, etc.*] 'Longa sub ignotis extendere rura colonis'; was extended far by foreign labourers.

174. *rife*] 'faciles'; quickly begun.

174–5. *greedy . . . deeds*] 'quod suasisset egestos Vile nefas'; crime prompted by poverty became a trifling thing.

176. *to spoil, etc.*] 'Plus patria potuisse sua'; to overmaster the State.

177. *Force, etc.*] 'mensura iuris Vis erat'; might was the measure of justice.

Hence came it that th' edicts were over-rul'd,
That laws were broke, tribunes with consuls strove,
Sale made of offices, and people's voices
Bought by themselves and sold, and every year
Frauds and corruption in the Field of Mars;
Hence interest and devouring usury sprang,
Faith's breach, and hence came war, to most men welcome.
Now Cæsar overpass'd the snowy Alps.
His mind was troubled, and he aim'd at war;
And coming to the ford of Rubicon,
At night in dreadful vision fearful Rome
Mourning appear'd, whose hoary hairs were torn,
And on her turret-bearing head dispers'd,
And arms all naked; who, with broken sighs,
And staring, thus bespoke: 'What mean'st thou, Cæsar?
Whither goes my standard? Romans if ye be,
And bear true hearts, stay here!' This spectacle
Strook Cæsar's heart with fear, his hair stood up,
And faintness numb'd his steps there on the brink.
He thus cried out: 'Thou thunderer that guard'st
Rome's mighty walls, built on Tarpeian rock,
Ye gods of Phrygia and Iülus' line,

178. *th' edicts, etc.*] 'leges et plebis scita coactae'; laws and edicts of the people were passed through by force. Accent 'edicts' on second syllable.

179. *That laws, etc.*] 'Et cum consulibus turbantes iura tribuni'; consuls and tribunes together confounding justice. It is uncertain whether 'laws' translates 'iura' or 'leges' of Lucan's l. 176.

180–1. *people's . . . sold*] 'sectorque favoris Ipse sui populus'.

182. *the field of Mars*] 'Campo'; the Campus Martius, scene of elections to the office of magistrate.

184. *hence . . . welcome*] 'multis utile bellum'.

186. *His mind was troubled*] Marlowe isolates the words 'animo motus' and translates motus as participle; it is in reality the accusative plural of the noun motus, here in the sense of rebellion: 'Ingentes animo motus bellumque futurum Ceperat'; in his mind he had conceived the great rebellion and the war that was to be.

188. *fearful*] 'trepidantis'.

192. *And staring*] Not in the Latin.

What mean'st thou] 'Quo tenditis ultra?'

198. *built on Tarpeian rock*] Marlowe distorts the meaning of 'qui moenia prospicis urbis Tarpeia de rupe'; who lookest out from the Tarpeian rock on the city-walls.

199. *Ye gods, etc.*] 'Phrygiique penates Gentis Iuleae'.

Quirinus' rites, and Latian Jove advanc'd
On Alba hill, O vestal flames, O Rome,
My thought's sole goddess, aid mine enterprise!
I hate thee not, to thee my conquests stoop;
Cæsar is thine, so please it thee, thy soldier.
He, he afflicts Rome that made me Rome's foe.'
This said, he laying aside all lets of war
Approach'd the swelling stream with drum and ensign;
Like to a lion of scorch'd desert Afric,
Who, seeing hunters, pauseth till fell wrath
And kingly rage increase, then having whisk'd
His tail athwart his back, and crest heav'd up,
With jaws wide-open ghastly roaring out,
(Albeit the Moor's light javelin or his spear
Sticks in his side) yet runs upon the hunter.
In summer-time the purple Rubicon,
Which issues from a small spring, is but shallow,
And creeps along the vales, dividing just
The bounds of Italy from Cisalpine France.
But now the winter's wrath, and wat'ry moon,

200. *rites*] mysteries; 'secreta'. *advanc'd*] elevated; 'residens'. Compare *Paradise Lost*, I. 536: 'Th' imperial ensign, which full high advanc't . . .'

202. *My . . . goddess*] 'summique o numinis instar'; thou type of highest deity.

203. *I hate, etc.*] 'non te furialibus armis Persequor; en adsum victor . . .'

204. *so please it thee, thy soldier*] 'tuus, liceat modo, nunc quoque, miles'; thy champion, as now I would be if I might.

206. *all lets of war*] 'moras belli'; 'lets' in the sense of hindrances, obstacles (to).

207. *Approach'd, etc.*] 'tumidumque per amnem Signa tulit'; carried his standards over . . .

208. *scorch'd desert Afric*] 'squalentibus arvis Aestiferae Libyes'; Marlowe possibly intended 'desert' and 'Afric' to be accented on their second syllables.

211. *crest*] 'iubam'; mane.

212. *ghastly*] Adverbial. Compare *2 Henry VI*, III. ii. 169–70: 'His eye-balls . . . Staring full ghastly.'

213. *Albeit*] 'si'; the parenthesis is not required.

the Moor's light javelin] 'levis si lancea Mauri'; 'levis', here meaning nimble, belongs to 'Mauri' and not to 'lancea'.

214. *yet runs upon the hunter*] This is, in effect, what Lucan would convey by his difficult line 'Per ferrum tanti securus volneris exit'; presses on, careless of his great wound, against (or through) the weapon.

217. *dividing just*] 'certus Limes . . . disterminat'; a clear boundary, it divides; 'just' is adverbial, exactly.

219–20. *wat'ry . . . old*] 'Tertia . . . pluvialis Cynthia'; a third

Being three days old, enforc'd the flood to swell,
And frozen Alps thaw'd with resolving winds.
The thunder-hoof'd horse, in a crooked line,
To scape the violence of the stream, first waded;
Which being broke, the foot had easy passage.
As soon as Cæsar got unto the bank
And bounds of Italy, 'Here, here,' saith he,
'An end of peace; here end polluted laws;
Hence, leagues and covenants; Fortune, thee I follow,
War and the Destinies shall try my cause.'
This said, the restless general through the dark
(Swifter than bullets thrown from Spanish slings,
Or darts which Parthians backward shoot) march'd on,
And then (when Lucifer did shine alone,
And some dim stars) he Ariminum enter'd.
Day rose, and view'd these tumults of the war;
Whether the gods or blust'ring south were cause
I know not, but the cloudy air did frown.
The soldiers having won the market-place
There spread the colours, with confused noise
Of trumpet's clang, shrill cornets, whistling fifes.
The people started; young men left their beds,
And snatch'd arms near their household-gods hung up,
Such as peace yields; worm-eaten leathern targets,

240. *clang*] R. to B.; *clange* 1600 and T.

rainy moon, meaning that it had rained for three nights. Marlowe omits 'gravido . . . cornu'; with heavy horn (i.e. heavy with moisture).

222. *The thunder-hoof'd horse*] 'sonipes'.

in a crooked line] 'obliquum'; slantwise.

223. *To scape*] 'Excepturus'; to receive.

224. *Which being broke*] 'fracti fluminis'.

235. *and view'd*] 'visura'; which was to view (war's first tumults).

239. *confused noise*] Lucan says only that the different kinds of noise were heard together.

240. *clang*] See footnote. The form 'clange' is attributed in O.E.D. to Chapman only, as his representation of the Greek κλαγγή, the sound of trumpets; see also l. 433 below, and note to *Hero and Leander*, VI. 257.

241. *The people started*] 'Rupta quies populi'.

243. *worm-eaten leathern targets*] 'fluentes . . . clipeos'; dilapidated shields.

Through which the wood peer'd, headless darts, old swords
With ugly teeth of black rust foully scarr'd:
But seeing white eagles, and Rome's flags well-known,
And lofty Cæsar in the thickest throng,
They shook for fear, and cold benumb'd their limbs,
And muttering much, thus to themselves complain'd:
'O walls unfortunate, too near to France,
Predestinate to ruin! all lands else
Have stable peace; here war's rage first begins;
We bide the first brunt. Safer might we dwell
Under the frosty bear, or parching East,
Waggons or tents, than in this frontier town.
We first sustain'd the uproars of the Gauls
And furious Cimbrians, and of Carthage Moors:
As oft as Rome was sack'd, here 'gan the spoil.'
Thus sighing whispered they, and none durst speak
And show their fear or grief; but as the fields,
When birds are silent thorough winter's rage,
Or sea far from the land, so all were whist.
Now light had quite dissolv'd the misty night,
And Cæsar's mind unsettled musing stood;
But gods and fortune prick'd him to this war,

263. *night*] editors; *might* 1600.

244. *peer'd*] This may be the word for appear used in l. 624, q.v.

headless darts] 'curvataque cuspide pila'.

245. *teeth of black rust*] 'nigrae morsu rubiginis'.

246. *But seeing white eagles*] 'Ut notae fulsere aquilae'; but when they saw the well-known eagles shining.

249. *And muttering, etc.*] 'Et tacito mutos volvunt in pectore questus'; and in their silent breasts they revolved unspoken complaints.

255. *Waggons or tents*] Sc. in waggons or tents; 'errantesque domos'. For this transitive use of 'dwell' compare *Paradise Regained*, I. 330–1: 'We . . . who dwell this wild'.

256. *Gauls*] 'Senonum'. The Senones were a Gallic people, not the Gauls in general.

257. *Carthage Moors*] 'Martem Libyae'; the invasion from Libya (referring to Hannibal). Marlowe does not translate 'cursumque furoris Teutonici'. For Carthage as adjective see also ll. 39 and 305.

262. *sea . . . land*] 'mediusque tacet sine murmure pontus'.

whist] silent; 'Tanta quies'.

265–7. *But gods, etc.*] The translation here is more than usually near to paraphrase.

Infringing all excuse of modest shame,
And labouring to approve his quarrel good.
The angry senate, urging Gracchus' deeds,
From doubtful Rome wrongly expell'd the tribunes
That cross'd them; both which now approach'd the camp,
And with them Curio, sometime tribune too,
One that was fee'd for Cæsar, and whose tongue
Could tune the people to the nobles mind.
'Cæsar,' said he, 'while eloquence prevail'd,
And I might plead, and draw the Commons' minds
To favour thee, against the Senate's will,
Five years I lengthen'd thy command in France;
But law being put to silence by the wars,
We, from our houses driven, most willingly
Suffered exile: let thy sword bring us home.
Now, while their part is weak and fears, march hence.
Where men are ready, lingering ever hurts:
In ten years wonn'st thou France; Rome may be won
With far less toil, and yet the honour's more;
Few battles fought with prosperous success
May bring her down, and with her all the world.

266. *Infringing, etc.*] 'cunctasque pudoris Rumpunt fata moras'. For infringe, = break down, compare *Paradise Regained*, I. 61–2: 'all our power to be infringed'.

268. *The angry . . . deeds*] 'minax iactatis curia Gracchis'; the threatening senate citing boastfully the fate of the Gracchi.

269. *doubtful*] 'ancipiti'; wavering.

wrongly] 'Victo iure'; setting laws aside.

272. *fee'd for Caesar*] 'venali . . . lingua'.

272–3. *and whose tongue, etc.*] 'Ausus et armatos plebi miscere potentes'; who dared to mediate between the armed leaders and the crowd.

274. *'Cæsar,' said he*] Marlowe omits more than a whole line before this speech: 'Utque ducem varias volventem pectore curas Conspexit'.

prevail'd] i.e. could help you.

277. *Five years*] Marlowe's addition, as also 'in France'.

280. *Suffered exile*] Past for present; 'patimur'. Marlowe doubtless intended 'exile' to be accented on its second syllable.

let . . . bring] The reading 'faciat', for the future 'faciet', is occasionally found.

281. *their part*] The enemy side.

282.] Marlowe omits, l. 282 of the Latin: 'Par labor atque metus pretio majore petuntur'.

284. *far less toil*] 'Par labor'; equal toil.

285–6. *Few, etc.*] 'facili si proelia pauca Gesseris eventu, tibi Roma subegerit orbem'. 'May bring her down, etc.,' represents only roughly the idea that Rome will have conquered the world for thy benefit.

Nor shalt thou triumph when thou com'st to Rome,
Nor Capitol be adorn'd with sacred bays;
Envy denies all; with thy blood must thou
Aby thy conquest past: the son decrees
To expel the father; share the world thou canst not:
Enjoy it all thou mayest.' Thus Curio spake;
And therewith Cæsar, prone enough to war,
Was so incens'd as are Eleius steeds
With clamours; who, though lock'd and chain'd in stalls,
Souse down the walls, and make a passage forth.
Straight summon'd he his several companies
Unto the standard: his grave look appeas'd
The wrestling tumult, and right hand made silence;
And thus he spake: 'You that with me have borne
A thousand brunts, and tried me full ten years,
See how they quit our bloodshed in the north,
Our friends' death, and our wounds, our wintering
Under the Alps! Rome rageth now in arms
As if the Carthage Hannibal were near;
Cornets of horse are mustered for the field;

294. *Eleius*] *Eleus'* R.; *Eleus* D., C.; *Elean* B.

289–90. *with . . . Aby*] 'Vix impune . . .' For 'aby', = atone for, compare *A Midsummer Night's Dream*, III. ii. 175: 'lest, to thy peril, thou aby it dear'.

290–91. *the son . . . the father*] 'genero . . . socerum'.

294. *incens'd*] aroused, stimulated; 'iuvatur'.

Eleius] The accepted adjectival form is Elean; Marlowe might have used the noun Elis as an adjective (with incenséd, for the scansion), but prefers a form which is apparently of his own contrivance.

295. *locked . . . stalls*] 'carcere . . . clauso'.

296. *Souse, etc.*] 'Immineat foribus pronusque repagula laxet'; presses against the gates and seeks to undo the bolts. For souse, = beat, knock, compare *The Faerie Queene*, IV. iv. 30: 'So sore he sowst him'.

297. *Straight*] Straightway.

298. *appeas'd*] 'Conposuit'.

299. *wrestling tumult*] 'trepidum . . . tumultum'.

301. *and tried, etc.*] 'decimo iam vincitis anno'; and have now conquered for ten years. Marlowe takes 'tried me' from 'pericula . . . Mecum . . . experti', which he has already translated in 'with me . . . brunts'.

302. *quit*] requited, rewarded.

303. *Our friends'*] Not in the Latin.

305. *Carthage*] Compare ll. 39 and 257.

306. *Cornets*] 'cohortes'; companies, so-called from their standard which was originally of a tapering shape. Compare *1 Henry VI*, IV. iii. 25.

Woods turn'd to ships; both land and sea against us.
Had foreign wars ill-thriv'd, or wrathful France
Pursu'd us hither, how were we bested,
When, coming conqueror, Rome afflicts me thus?
Let come their leaders whom long peace hath quail'd,
Raw soldiers lately press'd, and troops of gowns;
Brabbling Marcellus; Cato whom fools reverence;
Must Pompey's followers, with strangers' aid
(Whom from his youth he brib'd), needs make him king?
And shall he triumph long before his time,
And having once got head still shall he reign?
What should I talk of men's corn reap'd by force,
And by him kept of purpose for a dearth?
Who sees not war sit by the quivering judge,
And sentence given in rings of naked swords,
And laws assail'd, and arm'd men in the senate?
'Twas his troop hemm'd in Milo being accus'd;
And now, lest age might wane his state, he casts
For civil war, wherein through use he's known

311. *leaders*] 1600 and T.; *leader* D. to B. 313. *Brabbling*] *Babbling* R. to B.

309. *how . . . bested*] What would be our plight. O.E.D. quotes *2 Henry VI*, II. iii. 56: 'I never saw a fellow worse bested'.

310. *coming conqueror*] coming as conqueror; 'cum fortuna secundis Mecum rebus agat superique ad summa vocantes'.

311. *leaders*] Perhaps a misprint for leader; 'dux'.

quail'd] daunted, cowed.

312. *troops of gowns*] 'partesque . . . togatae'; the suggestion is that the partisans are not in fighting trim.

313. *Brabbling*] 'loquax'. Brabble meant usually to cavil or quarrel. O.E.D., however, gives the further meaning, to babble.

Cato, etc.] 'nomina vana, Catones'; the empty name, Cato.

314. *Pompey's followers, etc.*] 'extremi . . . emptique clientes'; his mean and purchased supporters. ('Whom' in l. 315 should refer to these.)

315. *Whom, etc.*] 'Continuo per tot satiabunt tempora regno?' glut him with regal power so often conferred.

318. *What*] Why; as often. See note to *Ovid's Elegies*, II. vi. 43; and l. 363 below.

corn reap'd] 'rura . . . suppressa'; harvests held up.

319. *And by him, etc.*] 'Ac iussam servire famem'; and famine ordered to do his will.

320. *Who sees not*] 'quis . . . nescit'.

321. *in rings of naked swords*] 'gladii . . . micantes . . . cinxere'.

323. *being accus'd*] 'reum'; when he stood accused.

324. *wane*] For this transitive use O.E.D. quotes Fulke Greville, *Humane Learning*, cxviii.: 'must not waine their use'.

To exceed his maister, that arch-traitor Sylla.
A brood of barbarous tigers, having lapp'd
The blood of many a herd, whilst with their dams
They kennell'd in Hyrcania, evermore
Will rage and prey; so Pompey thou, having lick'd
Warm gore from Sylla's sword, art yet athirst;
Jaws flesh'd with blood continue murderous.
Speak, when shall this thy long-usurp'd power end?
What end of mischief? Sylla teaching thee,
At last learn, wretch, to leave thy monarchy!
What, now Sicilian pirates are suppress'd,
And jaded king of Pontus poisoned slain,
Must Pompey as his last foe plume on me,
Because at his command I wound not up
My conquering eagles? say I merit naught,
Yet, for long service done, reward these men,
And so they triumph, be't with whom ye will.
Whither now shall these old bloodless souls repair?
What seats for their deserts? what store of ground
For servitors to till? what colonies
To rest their bones? say, Pompey, are these worse

327. *A*] *As* D. to B. 332. *flesh'd*] D. to T.; *flesh* 1600; *fresh* R. 337. *jaded king*] D. to T.; *Jaded, king* 1600.

335. *At last*] It is possible that Marlowe wrote 'At least', for the Latin 'saltem'.

336. *Sicilian*] 'Scicillian' 1600. Lucan has 'Cilicas'; Cilician. Compare l. 347 and see note thereto.

337. *jaded . . . slain*] 'lassi Pontica regis Proelia barbarico vix consummata veneno'; 'lassi' suggests the protraction of the war.

338. *plume on me*] O.E.D. quotes no exact parallel to this phrase, of which however the sense is clear enough. Lucan has at this point 'Ultima Pompeio dabitur provincia Caesar'.

339. *wound not up*] 'non . . . deponere'.

340. *say . . . naught*] 'mihi si merces erepta laborum est'.

342. *And so*] And provided that; if only.

be't . . . will] 'sub quolibet'.

344. *What . . . deserts*] 'Quae sedes erit emeritis?' Where shall they live in their retirement?

345. *servitors*] 'noster veteranus'; for servitor in the sense of one who serves in a war, a soldier, O.E.D. quotes *1 Henry IV*, II. i. 5–7: 'Thus are poor servitors . . . Constrain'd to watch'.

what colonies] 'quae moenia fessis?'

346–7. *are these . . . Sicilia*] 'An melius fient piratae, Magne, coloni?' Are pirates to be better off as colonists? See note to l. 336 above.

Than pirates of Sicilia? they had houses.
Spread, spread these flags that ten years' space have
conquer'd!
Let's use our tried force; they that now thwart right,
In wars will yield to wrong: the gods are with us.
Neither spoil nor kingdom seek we by these arms,
But Rome, at thraldom's feet, to rid from tyrants.'
This spoke, none answer'd, but a murmuring buzz
Th' unstable people made: their household-gods
And love to Rome (though slaughter steel'd their hearts,
And minds were prone) restrain'd them; but war's love
And Cæsar's awe dash'd all. Then Lælius,
The chief centurion, crown'd with oaken leaves
For saving of a Roman citizen,
Stepp'd forth, and cried: 'Chief leader of Rome's force,
So be I may be bold to speak a truth,
We grieve at this thy patience and delay.
What doubt'st thou us? even now when youthful blood
Pricks forth our lively bodies, and strong arms
Can mainly throw the dart, wilt thou endure
These purple grooms, that Senate's tyranny?
Is conquest got by civil war so heinous?
Well, lead us then to Syrtes' desert shore,
Or Scythia, or hot Libya's thirsty sands.

348. *Spread*] R. to B.; *Spead* 1600 and T. 357. *Lælius*] R. to B.; *Lalius* 1600 and T.

347. *they had houses*] Marlowe's addition.

349–50. *they . . . wrong*] 'Arma tenenti Omnia dat, qui justa negat'; he who denies the armed man his rights puts everything into his hands.

356–7. *war's love And Cæsar's awe*] love of war and fear of Caesar.

364. *Pricks forth*] 'movet'; stimulates, drives on.

365. *mainly*] vigorously. Compare *1 Henry IV*, II. iv. 226: 'and mainly thrust at me'.

366. *These purple grooms*] 'Degenerem . . . togam.' In Marlowe's phrase the idea of 'degenerem' is suggested by 'grooms', persons of inferior position; 'purple' with its royal associations indicates the state of dignity from which the grooms have fallen. The passage may, however, be corrupt, 'grooms' being a misprint for 'gowns' (?).

367. *so heinous*] 'Usque adeo miserum'.

This band, that all behind us might be quail'd,
Hath with thee pass'd the swelling ocean,
And swept the foaming breast of Arctic Rhene.
Love over-rules my will, I must obey thee,
Cæsar; he whom I hear thy trumpets charge
I hold no Roman; by these ten blest ensigns
And all thy several triumphs, shouldst thou bid me
Entomb my sword within my brother's bowels,
Or father's throat, or women's groaning womb,
This hand (albeit unwilling) should perform it;
Or rob the gods, or sacred temples fire,
These troops should soon pull down the church of Jove;
If to encamp on Tuscan Tiber's streams,
I'll boldly quarter out the fields of Rome;
What walls thou wilt be levell'd to the ground,
These hands shall thrust the ram, and make them fly,
Albeit the city thou wouldst have so raz'd
Be Rome itself.' Here every band applauded,
And with their hands held up all jointly cried
They'll follow where he please. The shouts rent heaven,
As when against pine-bearing Ossa's rocks

370. *band*] D. to B.; *hand* 1600 and T. 372. *Arctic*] D. to B.; *Articks* 1600 and T. 378. *women's groaning*] *groaning women's* D².

370–1. *This . . . pass'd*] See footnote. Lucan has 'manus' but in the sense of band; Marlowe may have misunderstood the Latin, but also 'hand' may easily have been due to a misreading of his MS. by the printer.

372. *And swept, etc.*] 'Fregit et arctoo spumantem vertice Rhenum'; it is possible that Marlowe wrote 'crest', not 'brest' (1600).

373. *Love, etc.*] 'Iussa sequi tam posse mihi quam velle necesse est'; I must needs be as able as I am willing to follow your commands.

374. *charge*] i.e. sound the charge against.

375. *by these . . . ensigns*] 'Per signa decem felicia castris'; by your standards fortunate in ten campaigns.

378. *or women's groaning womb*] 'plenaeque in viscera partu Coniugis'.

381. *These . . . Jove*] 'Numina miscebit castrensis flamma monetae'; the furnace of the army mint shall dissolve the statues of deities. But Marlowe probably read 'Monetae', with which he takes 'Numina', making Numina Monetae 'the church of Jove'; the reference would really be to Juno. Compare the gloss.: 'Iunonis Monetae aedem seu simulacrum incendio vastabit.'

384. *wilt be*] wishest to be.

385. *them*] Sc. the 'saxa', of which the walls are made.

Beats Thracian Boreas, or when trees bow down,
And rustling, swing up as the wind fets breath.
When Cæsar saw his army prone to war,
And Fates so bent, lest sloth and long delay
Might cross him, he withdrew his troops from France,
And in all quarters musters men for Rome.
They by Lemannus' nook forsook their tents;
They whom the Lingones foil'd with painted spears,
Under the rocks by crooked Vogesus;
And many came from shallow Isara,
Who, running long, falls in a greater flood,
And, ere he sees the sea, loseth his name;
The yellow Ruthens left their garrisons;
Mild Atax glad it bears not Roman boats,
And frontier Varus that the camp is far,
Sent aid; so did Alcides' port, whose seas
Eat hollow rocks, and where the north-west wind
Nor Zephyr rules not, but the north alone

391. *bow*] D., B.; *bowdz* 1600, R. and T.; also C. (*trees, bowed down. And rustling,*). 404. *boats*] R. to T.; *bloats* 1600.

391–2. *or . . . breath*] There is nothing corresponding to this 'or' in the Latin, this sentence being a continuation of that preceding it; as when Boreas, etc., 'curvato robore pressae Fit sonus aut rursus redeuntis in aethera silvae'—a roaring sound is heard as the trees are bent down or when they rise up again toward the sky. The Latin seems to support Dyce's emendation; but again Lucan has nothing to correspond with 'as the wind fets breath'. For fet = fetch see note to *Hero and Leander*, II. 255.

395. *cross*] thwart.

397. *Lemannus' nook*] 'cavo . . . Lemanno'; 'cavo' probably means hollowed-out (of the mountains).

398. *whom*] The nominative 'who' would give a sense nearer the Latin, for it is the Lingones, with their painted spears, who are foiled, or rather controlled ('cohibebant'). But the subject is really 'quae', not 'qui', which, not who, and refers to 'Castra'.

401. *falls in*] 'Lapsus in'; flows into.

405. *that . . . far*] 'Finis et Hesperiae, promoto limite'; to which the boundary of Italy has been extended. Probably Marlowe does not mean to carry on the construction after 'glad', as his sequence of phrases suggests, but merely wishes to convey the idea that the Varus was far from the camp.

406. *Sent aid; so did Alcides' port*] Lucan does not say this, but only that the Varus and the port were free of Roman ships.

406–7. *whose . . . rocks*] 'Quaque . . . portus Urguet rupe cava pelagus.'

408. *the north*] 'Circius'; a wind of the district.

Turmoils the coast, and enterance forbids;
And others came from that uncertain shore
Which is nor sea, nor land, but ofttimes both,
And changeth as the ocean ebbs and flows;
Whether the sea roll'd always from that point
Whence the wind blows, still forced to and fro;
Or that the wandering main follow the moon;
Or flaming Titan (feeding on the deep)
Pulls them aloft, and makes the surge kiss heaven,
Philosophers, look you; for unto me,
Thou cause, whate'er thou be whom God assigns
This great effect, art hid. They came that dwell
By Nemes' fields, and banks of Satirus,
Where Tarbel's winding shores embrace the sea;
The Santons that rejoice in Cæsar's love;
Those of Bituriges, and light Axon pikes;
And they of Rhene and Leuca, cunning darters,
And Sequana that well could manage steeds;

409. *enterance forbids*] 'tuta prohibet statione Monoeci'; keeps free the safe anchorage of Monoecus.

410. *uncertain*] 'dubium'; because land and sea dispute ownership of it.

411. *but ofttimes both*] Marlowe's addition.

413–14. *Whether, etc.*] 'Ventus ab extremo pelagus sic axe volutet Destituatque ferens'; whether a wind from a distant quarter drives the sea and then while carrying it fails; 'roll'd' = is rolled; still = constantly.

416. *feeding, etc.*] 'ut alentes hauriat undas'; that he may drink in the nourishing waters (to which 'them' in l. 417 refers).

418. *Philosophers, look you*] 'Quaerite, quos agitat mundi labor'. The sense calls for stress on 'you'.

419–20. *Thou . . . hid*]

'Tu, quaecumque moves tam crebros causa meatus,
Ut superi voluere, late (lates v.l.).'

Thou cause, whatever thou art, that bringest about these constant changes, be hidden as the gods have wished.

421. *Satirus*] 'Aturi'; Atyrus. But the reading 'Satyri' is also found.

422. *Where, etc.*] 'qua litore curvo Molliter admissum claudit Tarbellicus aequor'; where the Tarbellian shuts in the sea that comes lightly against the curving shore.

423. *The Santons, etc.*] 'gaudetque amoto Santonus hoste'; the Santonian rejoices in his foe's departure. Marlowe seems to have seen 'amoto' as 'amato'.

424. *Those, etc.*] 'Et Biturix longisque leves Suessones (Axones v.l.) in armis'; the Bituriges and Suessones (or Axones), nimble with their long spears.

425. *of Rhene*] 'Remus'; the Remi. But 'Rhenus' in some editions.

Leuca] 'Leucus'; the Leuci. Marlowe invents Leuca.

426. *Sequana*] 'gens . . . Sequana'; the Sequani. Probably

The Belgians apt to govern British cars;
Th' Averni too, which boldly feign themselves
The Romans' brethren, sprung of Ilian race;
The stubborn Nervians stain'd with Cotta's blood;
And Vangions who, like those of Sarmata,
Wear open slops; and fierce Batavians,
Whom trumpets' clang incites; and those that dwell
By Cinga's stream, and where swift Rhodanus
Drives Araris to sea; they near the hills,
Under whose hoary rocks Gebenna hangs;
And, Trevier, thou being glad that wars are past thee;
And you, late-shorn Ligurians, who were wont
In large-spread hair to exceed the rest of France;
And where to Hesus and fell Mercury
They offer human flesh, and where Jove seems
Bloody like Dian, whom the Scythians serve.
And you, French Bardi, whose immortal pens

433. *trumpets'*] M.; *trumpets* 1600 and T.; *trumpet's* R. to B. 440. *Mercury*] *Mercury* (*Ioue*) 1600. 441. *Jove*] editors except R.; *it* 1600.

Marlowe intended the word to be accented on the first syllable.

427. *The Belgians, etc.*] 'Et docilis rector monstrati (v.l. rostrati) Belga covinni'; the 'covinnus' was associated with Gauls and Britons.

428. *Averni*] 'Arverni . . . fratres'; the Arvernian clan. But the reading 'Averni' occurs.

431. *Sarmata*] The place is Sarmatia, but Marlowe gets his form from the 'te . . . Sarmata', thee, Sarmatian, of the Latin.

432. *open slops*] 'laxis . . . bracis'; loose breeches. Compare *Much Ado*, III. ii. 36: 'a German from the waist downwards, all slops'.

433. *trumpets'*] See footnote. Plural in the Latin 'Stridentes . . . tubae'.

435. *they near the hills*] those who dwell near the hills; but Lucan is carrying on the adverbial 'where' clause begun in Marlowe's l. 434; 'qua montibus ardua summis Gens habitat cana pendentes rupe Cebennas (v.l. Gebennas)'; and where a hardy people dwells on the mountain heights and inhabits the snow-fraught rocks of the Cevennes.

437. *Trevier*] 'Tu quoque . . . Trevir'; but Marlowe means the place, not the inhabitant.

440–2. *And where, etc.*]

'Et quibus inmitis placatur sanguine diro
Teutates horrensque feris altaribus Esus (v.l. Hesus)';

and those by whom cruel Teutates and dread Esus with his savage altars are offered dire and bloody sacrifice. Lucan adds 'Taranis whose altar is no kindlier than that of Scythian Diana'. The Romans identified Esus, Teutates, and Taranis with Mars, Mercury, and Jupiter respectively, whence Marlowe's 'Jove' in l. 441.

443. *French Bardi*] 'French' is Marlowe's addition.

Renown the valiant souls slain in your wars,
Sit safe at home and chant sweet poesy.
And, Druides, you now in peace renew
Your barbarous customs and sinister rites;
In unfell'd woods and sacred groves you dwell;
And only gods and heavenly powers you know,
Or only know you nothing. For you hold
That souls pass not to silent Erebus
Or Pluto's bloodless kingdom, but elsewhere
Resume a body; so (if truth you sing)
Death brings long life. Doubtless these northern men,
Whom death, the greatest of all fears, affright not,
Are blest by such sweet error; this makes them
Run on the sword's point and desire to die,
And shame to spare life which being lost is won.
You likewise, that repuls'd the Cayc foe,
March towards Rome; and you, fierce men of Rhene,
Leaving your country open to the spoil.
These being come, their huge power made him bold
To manage greater deeds; the bordering towns
He garrison'd; and Italy he fill'd with soldiers.
Vain fame increas'd true fear, and did invade
The people's minds, and laid before their eyes
Slaughter to come, and swiftly bringing news

459. *Cayc*] D. to B.; *Caicke* 1600, T.; *Caick* R.

448. *In unfell'd, etc.*] 'nemora alta remotis Incolitis lucis'.

449–50. *And . . . nothing*] And it is given to you only to know (or not to know) gods, etc. 'Solis nosse deos et caeli numina vobis Aut solis nescire datum'.

452. *bloodless*] 'Pallida'; sunless.

455. *affright*] Subjunctive in relative clause, as often.

458. *to spare*] 'parcere'; to be careful of, to hoard up.

460–1. *and you, etc.*] Lucan is saying that those who in Marlowe's words 'repuls'd the Cayc foe' left the wild banks of the Rhine ('Rhenique feroces Deseritis ripas') and made for Rome. Marlowe, however, takes 'Rheni' to mean 'men of Rhene'; Lucan adds that those who left the Rhine also left the empire open to the attacks of foreigners, 'apertum gentibus orbem'. This Marlowe renders by his l. 461.

463. *bordering*] neighbouring; 'vicinaque moenia'.

465. *Vain fame*] 'Vana . . . fama'; empty rumour.

Of present war, made many lies and tales.
One swears his troops of daring horsemen fought
Upon Mevania's plain, where bulls are graz'd:
Other that Cæsar's barbarous bands were spread
Along Nar flood that into Tiber falls,
And that his own ten ensigns and the rest
March'd not entirely, and yet hide the ground;
And that he's much chang'd, looking wild and big,
And far more barbarous than the French (his vassals)
And that he lags behind with them, of purpose,
Born 'twixt the Alps and Rhene, which he hath brought
From out their northern parts, and that Rome,
He looking on, by these men should be sack'd.
Thus in his fright did each man strengthen Fame,
And, without ground, fear'd what themselves had feign'd.
Nor were the Commons only strook to heart
With this vain terror, but the Court, the Senate;
The fathers' selves leap'd from their seats, and, flying,
Left hateful war decreed to both the Consuls.
Then, with their fear and danger all distract,
Their sway of flight carries the heady rout,

474. *hide*] *hid* R., D., C.

468. *present war*] war at hand; 'properantis . . . belli'.

469. *his*] Sc. Caesar's.

474. *March'd not entirely*] 'Agmine non uno densisque incedere castris'; by 'not entirely' Marlowe would convey Lucan's meaning that the army was not formed into an unbroken body (compare the military phrase 'rank entire') but was made up of many diverse sections; 'and yet hide the ground', which is loose translation, develops well the suggestion in 'densis'.

477–8. *And that . . . Rhene*] 'Hunc (v.l. Tunc) inter Rhenum populos Alpesque iacentes . . . Pone sequi'; Marlowe reverses the relations of subject and object. Lucan means that those between the Alps and the Rhine were following Caesar.

479.] The defective rhythm is best mended by pronouncing 'parts' as a near approach to a dissyllable.

479–80. *Rome, He, etc.*] 'urbem Romano spectante rapi'; the city (was) to be sacked before the Roman citizen's eyes.

481. *Fame*] Rumour; 'famae'. Compare l. 465.

482. *feign'd*] imagined.

486. *war decreed*] 'belli . . . decreta'; the declaration of war.

488. *sway of flight*] 'fugae . . . impetus'; compare *Paradise Lost*, VI. 234–5: 'or stand, or turn the sway Of battle'.

That in chain'd troops break forth at every port;
You would have thought their houses had been fir'd,
Or, dropping-ripe, ready to fall with ruin;
So rush'd the inconsiderate multitude
Thorough the city, hurried headlong on,
As if the only hope that did remain
To their afflictions were t' abandon Rome.
Look how when stormy Auster from the breach
Of Libyan Syrtes rolls a monstrous wave,
Which makes the main sail fall with hideous sound,
The pilot from the helm leaps in the sea,
And mariners, albeit the keel be sound,
Shipwreck themselves: even so, the city left,
All rise in arms; nor could the bed-rid parents
Keep back their sons, or women's tears their husbands;
They stay'd not either to pray or sacrifice;
Their household-gods restrain them not, none lingered
As loth to leave Rome whom they held so dear:
Th' irrevocable people fly in troops.
O gods, that easy grant men great estates,
But hardly grace to keep them: Rome, that flows
With citizens and captives, and would hold
The world (were it together) is by cowards
Left as a prey, now Cæsar doth approach.
When Romans are besieg'd by foreign foes,
With slender trench they escape night-stratagems,

510. *captives*] D. to T.; *Captaines* 1600.

489. *chain'd troops*] 'serieque haerentia longa Agmina'; long continuous columns.

at every port] Not in the Latin, which has simply 'prorumpunt'.

495. *To their afflictions*] Of escape from their troubles; 'rebus . . . adflictis'.

496–7. *from . . . Syrtes*] 'a Libycis . . . Syrtibus'. 'Breach' appears to be used in the sense of a bay, a *break* in the coast, as in *Judges* v. 17: 'Asher continued on the sea shore and abode in his breaches.'

507. *Th' irrevocable, etc.*] 'ruit irrevocabile volgus'.

508. *easy*] Used adverbially; 'faciles dare'.

510. *captives*] The emendation is justified by the Latin 'victis'.

511. *it*] Sc. Rome.

513. *Romans*] 'externis miles Romanus in oris'; the Roman soldier in distant lands; for 'are besieg'd' Lucan has 'clauditur'.

And sudden rampire rais'd of turf snatch'd up
Would make them sleep securely in their tents.
Thou, Rome, at name of war runn'st from thyself,
And wilt not trust thy city-walls one night:
Well might these fear, when Pompey fear'd and fled.
Now evermore, lest some one hope might ease
The Commons' jangling minds, apparent signs arose,
Strange sights appear'd, the angry threatening gods
Fill'd both the earth and seas with prodigies;
Great store of strange and unknown stars were seen
Wandering about the north, and rings of fire
Fly in the air, and dreadful bearded stars,
And comets that presage the fall of kingdoms;
The flattering sky glitter'd in often flames,
And sundry fiery meteors blaz'd in heaven,
Now spear-like, long, now like a spreading torch:
Lightning in silence stole forth without clouds,
And from the northern climate snatching fire
Blasted the Capitol; the lesser stars,
Which wont to run their course through empty night,
At noon-day mustered; Phœbe, having fill'd

515. *rampire*] See note to *Ovid's Elegies*, I. VI. 29 above.

521. *jangling minds*] 'trepidas mentes'.

apparent] evident; 'manifesta'. The line is unduly long. Perhaps in the MS. 'arose' was written above 'appear'd' in l. 522 as a correction (to avoid *apparent . . . appear'd*), and was by a printer's error incorporated in l. 521, which should end at 'signs'; 'sights' would then be in apposition to 'signs'.

522–82. *Strange sights, etc.*] With this passage compare *Julius Caesar*, I. iii. 5–78 and II. ii. 13–26. Shakespeare may have been familiar with the passage in Lucan or have read the translation.

525. *rings of fire*] 'Obliquas . . . faces'.

527. *And comets, etc.*] See notes to *Dido*, IV. iv. 117–19 and to *Hero and Leander*, IV. 164–5.

528. *flattering sky*] 'fallaci . . . sereno'.

often] The adjectival use was common in the sixteenth and seventeenth centuries.

530. *Now spear-like, long*] Compare *2 Tamburlaine*, IV. i. 202–5: 'Making the Meteors . . . break their burning lances in the air', and *Dido*, IV. iv. 117: 'Not bloody spears appearing in the air.'

532. *climate*] region. Compare *Julius Caesar*, I. iii. 31–2:

'portentous things
Unto the climate that they point upon'.

533. *the Capitol*] 'Latiare caput'; Alba Longa, the capital and most ancient town of Latium, not the Capitol.

Her meeting horns to match her brother's light,
Strook with th' earth's sudden shadow, waxed pale;
Titan himself, thron'd in the midst of heaven,
His burning chariot plung'd in sable clouds,
And whelm'd the world in darkness, making men
Despair of day, as did Thyestes' town,
Mycenæ, Phœbus flying through the east;
Fierce Mulciber unbarred Ætna's gate,
Which flamed not on high, but headlong pitch'd
Her burning head on bending Hespery.
Coal-black Charybdis whirl'd a sea of blood;
Fierce mastives howl'd; the vestal fires went out;
The flame in Alba, consecrate to Jove,
Parted in twain, and with a double point
Rose like the Theban brothers' funeral fire;
The earth went off her hinges; and the Alps
Shook the old snow from off their trembling laps.
The ocean swell'd as high as Spanish Calpe,
Or Atlas' head. Their saints and household-gods
Sweat tears, to show the travails of their city.
Crowns fell from holy statues, ominous birds
Defil'd the day; at night wild beasts were seen,

552. *laps*] *tops* conj. D. 557. *Defil'd the day*] *The day defilèd* conj. D.; *at night*] conj. C., B.; *and* 1600, R., D., T.

536. *to match . . . light*] 'toto fratrem cum redderet orbe'; when she was giving back (the light of) her brother with orb at full.

537. *Strook*] 'percussa'.

542. *through the East*] 'per ortus'; Lucan means that the sun returned to his place of rising.

545. *on bending Hespery*] 'in Hesperium . . . latus'; on to the Hesperian sea-coast.

547. *Fierce mastives*] Sc. Scylla's.

548. *The flame, etc.*] 'ostendens confectas flamma Latinas'; the flame that marks the end of the Latin holidays.

550. *The Theban brothers*] Polynices and Eteocles, whose enmity was symbolized by the parted flame of their funeral pyre.

551. *The earth . . . hinges*] 'cardine tellus Subsedit'; the earth stopped upon its axis.

552. *laps*] 'iugis'; crests.

555. *travails*] 'laborem'; trouble.

556. *Crowns . . . statues*] 'delapsaque templis Dona suis'; offerings fell from their sanctuaries.

557. *Defil'd*] 'foedasse'; sc. by darkening the sky with their wings. The line, as printed in 1600, is metrically open to criticism, having one syllable too few, though it will scan well enough if special length be given to 'wild'. Cunningham's suggestion is, however, supported by the Latin 'sub nocte'.

Leaving the woods, lodge in the streets of Rome.
Cattle were seen that muttered human speech;
Prodigious births with more and ugly joints
Than nature gives, whose sight appals the mother;
And dismal prophecies were spread abroad:
And they whom fierce Bellona's fury moves
To wound their arms, sing vengeance; Cybel's priests,
Curling their bloody locks, howl dreadful things;
Souls quiet and appeas'd sigh'd from their graves;
Clashing of arms was heard; in untrod woods
Shrill voices shright; and ghosts encounter men.
Those that inhabited the suburb-fields
Fled; foul Erinnys stalk'd about the walls,
Shaking her snaky hair and crooked pine
With flaming top, much like that hellish fiend
Which made the stern Lycurgus wound his thigh,
Or fierce Agave mad; or like Megæra
That scar'd Alcides, when by Juno's task

564. *Cybel's*] D. to B.; *Sibils* 1600 and T. 566. *sigh'd*] D. to B.; *sight* 1600 and T.; *sigh* R.

558. *lodge*] The construction is with 'seen' in l. 557: seen to lodge.

560. *Prodigious births, etc.*] Construction with 'were seen' in l. 559.

more and ugly] 'more and uglier' seems to be the intended sense; 'monstrosi . . . numero modoque Membrorum'.

565. *Curling*] 'rotantes'; hurling round.

566–8. *Souls, etc.*] Compare *Julius Caesar*, II. ii. 19–24:

'Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
. . . . .
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.'

567–8. *Clashing, etc.*] The punctuation in 1600 is as follows:

'Clashing of arms was heard in untrod woods,
Shrill voices shright',

but this receives no support from the Latin.

568. *and ghosts . . . men*] 'et venientes comminus umbrae'; and ghosts (were heard) in battle encounter.

571. *crooked*] 'pronam'; held downwards.

573. *made, etc.*] 'saevi contorsit tela Lycurgi'; whirled forth the darts of fierce Lycurgus. Marlowe refers explicitly to the occasion whereon Lycurgus wounded his own legs while destroying vines out of hatred for Bacchus.

575. *by Juno's task*] 'iussu Iunonis'; but in the Latin this refers to the scaring of Hercules by Megaera, not to his looking Pluto in the face.

He had before look'd Pluto in the face.
Trumpets were heard to sound; and with what noise
An armed battle joins, such and more strange
Black night brought forth in secret: Sylla's ghost
Was seen to walk, singing sad oracles;
And Marius' head above cold Tav'ron peering
(His grave broke open) did affright the boors.
To these ostents, as their old custom was,
They call th' Etrurian augurs; amongst whom
The gravest, Arruns, dwelt in forsaken *Luca,
Well-skill'd in pyromancy; one that knew
The hearts of beasts, and flight of wand'ring fowls.
First he commands such monsters Nature hatch'd
Against her kind (the barren mules' loath'd issue)
To be cut forth and cast in dismal fires:
Then, that the trembling citizens should walk
About the city; then the sacred priests
That with divine lustration purg'd the walls,
And went the round, in and without the town.
Next, an inferior troop, in tuck'd-up vestures,
After the Gabine manner; then the nuns
And their veil'd matron, who alone might view
Minerva's statue; then, they that keep and read

578. *such and more strange*] Sc. a noise.

580. *sad oracles*] 'Tristia . . . oracula'; prophecies of disaster.

581. *Tav'ron*] Teverone, the river Anio; 'Anienis ad undas'.

582. *boors*] peasants, country-folk; 'Agricolae'.

583. *ostents*] signs, portents. See note to *Hero and Leander*, IV. *Argument*, 4.

585. *The gravest*] 'maximus aevo'.

Luca or Luna] 'Lucae'; but the reading 'Lunae' occurs, with the explanation that the first Etrurian city was named, from the curved shape of its bay, after the moon.

586. *Well-skill'd in pyromancy*] 'Fulminis edoctus motus'.

587. *The hearts of beasts*] 'venasque calentes Fibrarum', sc. 'edoctus'; skilled in understanding the warm veins of entrails.

589. *Against, etc.*] 'quae nullo semine discors Protulerat natura'. But Marlowe evidently had the reading 'misto semine' and understood this to refer to the barrenness of mules.

594. *And went, etc.*] Lucan continues the construction with 'iubet', Marlowe's 'commands', l. 588.

596–7. *then . . . matron*] 'Vestalemque chorum ducit vittata sacerdos'.

598–600. *then, they, etc.*]

'Tum qui fata deum secretaque carmina servant

Sibylla's secret works, and wash their saint
In Almo's flood; next, learned augurs follow,
Apollo's soothsayers, and Jove's feasting priests;
The skipping Salii with shields like wedges;
And Flamens last, with net-work woollen veils.
While these thus in and out had circled Rome,
Look, what the lightning blasted Arruns takes,
And it inters with murmurs dolorous,
And calls the place Bidental; on the altar
He lays a ne'er-yok'd bull, and pours down wine,
Then crams salt leaven on his crooked knife;
The beast long struggled, as being like to prove
An awkward sacrifice, but by the horns
The quick priest pull'd him on his knees, and slew him:
No vein sprung out, but from the yawning gash,
Instead of red blood, wallowed venomous gore.

599. *wash*] D. to B.; *washt* 1600 and T.

Et lotam parvo revocant Almone
Cybellen (or Cybeben).'

Marlowe, as in the spelling 'Sibils', l. 564, in the 1600 text, confuses Cybele and Sibylla.

601. *Apollo's soothsayers*] 'Titiique sodales.'

Jove's feasting priests] 'Septemvirque epulis festis'; the seven whose feast is held at banquets.

602. *The skipping Salii, etc.*] 'Et Salius laeto portans ancilia collo'; 'wedges', perhaps suggested by the alleged derivation of 'ancilia' from ἀγκύλος, curved.

603. *And Flamens, etc.*] 'Et tollens apicem generoso vertice flamen'. The 'apex' was the flamen's conical cap, ornamented with a rod wound round with wool. The flamen wore a fillet of wool round his head, whence the spurious etymology of flamen from flammeum (sc. velum). Marlowe refers to this velum, probably obtaining the notion from a gloss.

605. *what . . . blasted*] 'dispersos fulminis ignes'.

607. *And calls . . . Bidental*] 'Datque locis numen'; and makes the place sanctified. A place struck by lightning and hallowed was called 'bidental' from the sacrifice of a 'bidens' which was made. Marlowe is again probably indebted to a note.

608. *ne'er yok'd*] 'electa cervice'; with neck chosen (for the purpose of sacrifice).

609. *salt leaven*] 'molas'; meal, salted corn.

crooked] 'obliquo'; (held) aslant.

610–11. *The beast . . . sacrifice*] 'Impatiens diu non grati victima sacri'.

612. *The quick priest*] 'succincti . . . ministri'; the girt-up ministrants.

613. *No vein sprung out*] 'Nec cruor emicuit solitus'.

614. *wallowed*] spouted, gushed. O.E.D. quotes this passage and Speed, *Theatre of Gt. Brit.*, '[the well] walloweth up amaine'.

These direful signs made Arruns stand amaz'd,
And searching farther for the god's displeasure,
The very colour scar'd him; a dead blackness
Ran through the blood, that turn'd it all to jelly,
And stain'd the bowels with dark loathsome spots;
The liver swell'd with filth, and every vein
Did threaten horror from the host of Cæsar;
A small thin skin contain'd the vital parts;
The heart stirr'd not; and from the gaping liver
Squeez'd matter; through the caul the entrails pear'd,
And which (aye me) ever pretendeth ill,
At that bunch where the liver is, appear'd
A knob of flesh, whereof one half did look
Dead and discolour'd, th' other lean and thin.
By these he seeing what mischiefs must ensue
Cried out, 'O gods! I tremble to unfold
What you intend: great Jove is now displeas'd,
And in the breast of this slain bull are crept
Th' infernal powers. My fear transcends my words;
Yet more will happen than I can unfold.
Turn all to good, be augury vain, and Tages,

624. *matter; through the caul*] M.; *matter through the cal* 1600 and all editors.

616. *farther*] 'raptis . . . in extis'; in the snatched up entrails.

620–1. *and . . . Cæsar*] 'venasque minaces Hostili de parte'; and (he saw) the veins threatening on the hostile side (sc. of the liver).

622. *contain'd*] 'secat'; divides.

623. *stirr'd not*] 'iacet'; lies flat.

623–4. *and from . . . pear'd*] The punctuation adopted seems to be justified by the Latin:

'Cor iacet, et saniem per hiantes
viscera rimas
Emittunt, produntque suas
omenta latebras';

the cauls (membranes) showed their hiding-places. 1600 has, for 'Squeez'd', 'Squis'd'; 'squise' was a common form at the end of the sixteenth century; it is not identified with 'squeeze' in O.E.D., though it had the same meaning; O.E.D., however, gives no instances of 'squise' used intransitively; 'pear'd' has been emended to 'peer'd', unnecessarily, as 'pear', the obsolete aphetic form of 'appear' is probably the verb intended.

625. *pretendeth*] portends, forebodes.

627–8. *whereof . . thin*]

'pars aegra et marcida pendet
Pars micat et celeri venas movet
improba pulsu'.

634. *Yet more, etc.*] 'Sed venient maiora metu'.

635. *Turn . . . good*] May everything turn out well.

Th' art's master, false!' Thus, in ambiguous terms
Involving all, did Arruns darkly sing.
But Figulus, more seen in heavenly mysteries,
Whose like Ægyptian Memphis never had
For skill in stars and tuneful planeting,
In his sort spake: 'The world's swift course is lawless
And casual; all the stars at random rage;
Or if Fate rule them, Rome, thy citizens
Are near some plague: what mischief shall ensue?
Shall towns be swallowed? shall the thicken'd air
Become intemperate? shall the earth be barren?
Shall water be congeal'd and turn'd to ice?
O gods, what death prepare ye? with what plague
Mean ye to rage? the death of many men
Meets in one period. If cold noisome Saturn
Were now exalted, and with blue beams shin'd,
Then Ganymede would renew Deucalion's flood,
And in the fleeting sea the earth be drench'd.
O Phœbus, shouldst thou with thy rays now singe

636. *terms*] D., B.; *terms*, 1600 R., T. 642. *rage*] (for *radge* 1600); *range* D. to B.

640. *tuneful planeting*] 'numerisque moventibus astra'; Marlowe takes 'numeris' in the sense of the order or harmony by which the stars are moved, with allusion to the fabled music of the spheres. Thus his phrase means the musical singing of the planets. Compare Jonson, *The Sad Shepherd*, III. ii.:

'tempering all
The jarring spheres and giving to the world
Again his first and tuneful planetting'.

641. *The world's*] Lucan's sentence begins with the word 'Aut', Either, which Marlowe omits.

642. *rage*] See footnote. The spelling 'radge', of which O.E.D. quotes no instances, is repeated at l. 649 in the 1600 text.

644. *plague*] 'lues'.

645. *thicken'd*] 'fervidus'.

647. *Shall, etc.*] 'Omnis an effusis miscebitur unda venenis'. Dyce suggests that Marlowe may have read 'pruinis' for 'venenis'.

651. *blue*] 'nigros'.

652. *Ganymede*] 'Aquarius', with whom astronomers identified Ganymede.

Deucalion's flood] See note to *Dido*, v. i. 57.

653. *fleeting*] 'diffuso'; flowing. Compare Spenser, *Colin Clout*, 596: 'Her words were like a stream of honey fleeting.'

drench'd] 'latuisset'; submerged, drowned. O.E.D. quotes Sandys, *Ovid's Met.*, VIII. 165 (1626): 'And in the strangling waters drencht his child.'

654. *O*] This may be a misprint for Or, which is implicit in the sense of the Latin.

The fell Nemæan beast, th' earth would be fired,
And heaven tormented with thy chafing heat:
But thy fires hurt not. Mars, 'tis thou inflam'st
The threatening Scorpion with the burning tail,
And fir'st his cleyes: why art thou thus enrag'd?
Kind Jupiter hath low declin'd himself;
Venus is faint; swift Hermes retrograde;
Mars only rules the heaven. Why do the planets
Alter their course, and vainly dim their virtue?
Sword-girt Orion's side glisters too bright:
War's rage draws near; and to the sword's strong hand
Let all laws yield, sin bear the name of virtue;
Many a year these furious broils let last;
Why should we wish the gods should ever end them?
War only gives us peace, O Rome, continue
The course of mischief, and stretch out the date
Of slaughter! only civil broils make peace.'
These sad presages were enough to scare
The quivering Romans, but worse things affright them.
As Mænas full of wine on Pindus raves,
So runs a matron through th' amazed streets,
Disclosing Phœbus' fury in this sort:
'Pæan, whither am I hal'd? where shall I fall,

667. *furious*] editors; *firious* 1600. 674. *Mænas*] R. to B.; *Maenus* 1600 and T. 677–8. *fall, . . . aloft?*] D. to B.; *fall? . . . aloft* 1600, R. and T.

655. *Nemæan beast*] The constellation Leo, identified with the Nemaean lion slain by Hercules.

657. *But thy fires hurt not*] 'Hi cessant ignes.'

659. *cleyes*] 'chelas'; the arms of Scorpio. The form 'clee' for 'claw', with variants cley, cleye, etc., is now only found in dialects.

661. *retrograde*] 'motu . . . haeret'; lingers in his pace.

663. *virtue*] strength.

666–7. *Let*] Future in the Latin.

669. *War . . . peace*] 'Cum domino pax ista venit'.

670. *stretch out*] 'extrahe'; extend, draw out.

671. *only, etc.*] 'civili tantum iam libera bello'; during civil war only (will Rome be) free.

674. *Mænas*] Lucan has 'Edonis', a name for a Bacchante.

676. *Phœbus' fury*] 'urguentem . . . Phoebum'; Phoebus' inspiration.

676–80.] Compare Spenser, 'An Hymne in honour of Beautie', ll. 1–7.

Thus borne aloft? I see Pangæus' hill
With hoary top, and under Hæmus' mount
Philippi plains. Phœbus, what rage is this?
Why grapples Rome, and makes war, having no foes?
Whither turn I now? thou lead'st me toward th' east,
Where Nile augmenteth the Pelusian sea:
This headless trunk that lies on Nilus' sand
I know. Now throughout the air I fly
To doubtful Syrtes and dry Afric, where
A Fury leads the Emathian bands; from thence
To the pine-bearing hills; hence to the mounts
Pyrene, and so back to Rome again.
See, impious war defiles the Senate-house,
New factions rise; now through the world again
I go; O Phœbus, show me Neptune's shore,
And other regions, I have seen Philippi.'
This said, being tir'd with fury she sunk down.

685. *throughout*] *thoroughout* D., B. 688. *hence*] *thence* R. to B.

678. *Thus borne aloft*] See footnote. The Latin shows that this phrase goes with the preceding lines:

' Quo feror o Paean ? qua me super aethera raptam
Constituis terra ? video, etc.'

683. *Where Nile, etc.*] ' Qua mare Lagei mutatur gurgite Nili '. ' Pelusian ' from Pelusium, the city at the mouth of the Nile.

684. *This headless trunk*] Sc. Pompey's.

685. *throughout*] The metre calls for the pronunciation thoroughout (a recorded spelling).

686. *doubtful*] ' Dubiam '; treacherous.

687. *A fury*] Marlowe evidently read not ' tristis Enyo ' but ' tristis Erinnys '.

688. *pine-bearing*] ' Nubiferae '; Marlowe doubtless had ' Piniferae ' but I have not found this reading.

689. *Pyrene*] Pyrenean. Accent ×́× Pyrene.

692. *Neptune's shore*] ' Nova . . . litora ponti '.

SHORTER PIECES

THE PASSIONATE SHEPHERD TO HIS LOVE

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

And we will sit upon the rocks,
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls
Melodious birds sings madrigals.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers and a kirtle
Embroider'd all with leaves of myrtle.

The Passionate Shepherd to his Love

Title] not in P.P. and MS. Title in Walton: *The Milk maids Song.* 1. *Come live*] *Live* P.P. 3–4.] Thus P.P.; E.H. has

That Vallies, groues, hills and fieldes,
Woods, or steepie mountaine yeeldes

(*yeeld* P.P. 1599; *yeelds* P.P. 1640). 3. *hills and valleys*] *vallies, Groves* Walton. *dales and*] *or hils, or* Walton; *and woodes or* MS. 4. *And all the craggy*] *and craggie Rockes or* MS. 5. *And*] *There* P.P.; *Where* Walton, MS. 6. *Seeing*] *And see* P.P., Walton, MS. *their*] *our* Walton. 7. *to*] *by* P.P. 8. *sings*] *sing* P.P., Walton. 9. *And I will*] *There will I* P.P.; *Where wee* MS. *beds*] *a bed* P.P., MS. 10. *And*] *With* P.P.; *And then* Walton. *a thousand*] *thowsande other* MS.

The Passionate Shepherd to his Love

3–4.] The reading in *The Passionate Pilgrim* has been preferred for its smooth rhythm, which also accords better than in ll. 3–4 in *England's Helicon* with the rhythm of the other stanzas.

4. *yields*] Singular for plural is not uncommon in Elizabethan English. Or northern plural? See also note to l. 8.

8.] See note to l. 4. Marlowe is perhaps deliberately aiming at imitative sound; 'sings' is retained in view of this possibility.

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

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

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

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

13–16.] Not in P.P.; placed after l. 20 in MS. 14. *pretty*] *little* MS. 15. *Fair lined slippers*] *Slippers lin'd choicely* Walton. 17. *and*] *with* MS. 19.] *if theise delightes thy mynde may move* MS. 20. *Come*] *Then* P.P., MS. 21–4.] Added in second edition of Walton 1655. MS. has: *Thy dyshes shal be filde with meate | such as the gods doe use to eate | shall one and everye table bee | preparde eache daye for thee and mee.* 25–8] Not in P.P. 25. *shepherd*] MS.; *Sheepheards* E.H., Walton. 26. *May-*] *faire* MS. 28. After this line E.H. adds *Finis* and the name *Chr. Marlow.*

15. *Fair lined*] For the suggestion that Marlowe may have written 'vair-' or 'fur-' as more suitable to the context, see *Notes and Queries*, 2nd Series, viii., p. 285, and 10th Series, xi., p. 89, etc. There is no need to suppose that such a meaning was intended, but it is of interest to note that O.E.D. gives a fifteenth-century spelling of 'vair' as 'feyre'.

[*England's Parnassus*, 1600, p. 480, under heading 'Description of Seas, Waters, Riuers, &c.']

I walk'd along a stream for pureness rare,
Brighter than sunshine, for it did acquaint
The dullest sight with all the glorious prey
That in the pebble-paved channel lay.

No molten crystal, but a richer mine,
Even Nature's rarest alchemy ran there,
Diamonds resolv'd, and substance more divine,
Through whose bright gliding current might appear
A thousand naked nymphs, whose ivory shine,
Enamelling the banks, made them more dear
Than ever was that glorious palace gate
Where the day-shining sun in triumph sate.

Upon this brim the eglantine and rose,
The tamarisk, olive, and the almond tree,
As kind companions in one union grows,
Folding their twining arms, as oft we see
Turtle-taught lovers either other close
Lending to dulness feeling sympathy;
And as a costly valance o'er a bed,
So did their garland tops the brook o'erspread.

England's Parnassus

11. *palace*] *Pallas* E.P. 16. *twining*] Errata E.P.: *twindring* text E.P.

England's Parnassus

9. *shine*] sheen.

15. *grows*] See note to p. 299, l. 4 above.

17. *Turtle-taught*] Taught by the example of turtles. The turtle was a type of true love.

Their leaves that differed both in shape and show,
(Though all were green) yet difference such in green,
Like to the checker'd bent of Iris' bow,
Prided the running main as it had been—
Ch. Marlowe.

24. *been—*] *beene.* E.P.

22. *difference*] A verb; differ.
22–3. *such . . . Like to*] after the manner of.
23. *bent*] curve.

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