

DELPHI
CLASSICS

Thomas Carew
Complete Works

DELPHI POETS SERIES

D E L P H I P O E T S S E R I E S

Thomas Carew

(1595-c. 1640)



Contents

The Life and Poetry of Thomas Carew

Brief Introduction: Thomas Carew

The Complete Poetry of Thomas Carew

The Poems

List of Poems in Chronological Order

List of Poems in Alphabetical Order

The Masque

Coelum Britannicum (1633)

The Biography

Memoir of Carew (1893) by Joseph Woodfall Ebsworth

The Delphi Classics Catalogue

Tho. Carew Esq

© Delphi Classics 2023

Version 1

DELPHI POETS SERIES

Thomas Carew



By Delphi Classics, 2023

COPYRIGHT

Thomas Carew - Delphi Poets Series

First published in the United Kingdom in 2023 by Delphi Classics.

© Delphi Classics, 2023.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of the publisher, nor be otherwise circulated in any form other than that in which it is published.

ISBN: 978 1 80170 143 3

Delphi Classics

is an imprint of

Delphi Publishing Ltd

Hastings, East Sussex

United Kingdom

Contact: sales@delphiclassics.com

DELPHI  CLASSICS

www.delphiclassics.com

NOTE



When reading poetry on an eReader, it is advisable to use a small font size and landscape mode, which will allow the lines of poetry to display correctly.

The Life and Poetry of Thomas Carew



West Wickham, London Borough of Bromley, formerly in Kent — Thomas Carew's birthplace



Carew was thirteen years old in June 1608, when he matriculated at Merton College, Oxford.

Brief Introduction: Thomas Carew



From '1911 Encyclopædia Britannica'

THOMAS CAREW, (1595–1645?), English poet, was the son of Sir Matthew Carew, master in chancery, and his wife, Alice Ingpenny, widow of Sir John Rivers, lord mayor of London. The poet was probably the third of the eleven children of his parents, and was born at West Wickham in Kent, in the early part of 1595, for he was thirteen years of age in June 1608, when he matriculated at Merton College, Oxford. He took his degree of B.A. early in 1611, and proceeded to study at the Middle Temple. Two years later his father complained to Sir Dudley Carleton that he was doing little at the law. He was in consequence sent to Italy, as a member of Sir Dudley's household, and when the ambassador returned from Venice, he seems to have kept Thomas Carew with him, for he is found in the capacity of secretary to Sir Dudley Carleton, at the Hague, early in 1616. From this office he was dismissed in the autumn of that year for levity and slander; he had great difficulty in finding another situation. In August 1618 his father died, and Carew entered the service of Lord Herbert of Cherbury, in whose train he started for France in March 1619, and it is believed that he travelled in Herbert's company until that nobleman returned to England, at the close of his diplomatic missions, in April 1624. Carew "followed the court before he was of it," not receiving the definite appointment of gentleman of the privy chamber until 1628. While Carew held this office, he displayed his tact and presence of mind by stumbling and extinguishing the candle he was holding to light Charles I. into the queen's chamber, because he saw that Lord St Albans had his arm round her majesty's neck. The king suspected nothing, and the queen heaped favours on the poet. Probably in 1630, Carew was made "server" or taster-in-ordinary to the king. To this period may be attributed his close friendship with Sir John Suckling, Ben Jonson and Clarendon; the latter says that Carew was "a person of pleasant and facetious wit." Donne, whose celebrity as a court-preacher lasted until his death in 1631, exercised a powerful if not entirely healthful influence over the genius of Carew. In February 1633 a masque by the latter, entitled *Coelum Britannicum*, was acted in the banqueting-house at Whitehall, and was printed in 1634. The close of Carew's life is absolutely obscure. It was long supposed that he died in 1639, and this has been thought to be confirmed by the fact that the first edition of his *Poems*, published in 1640, seems to have a posthumous character. But Clarendon tells us that "after fifty years of life spent with less severity and exactness than it ought to have been, he died with the greatest remorse for that licence." If Carew was more than fifty years of age, he must have died in or after 1645, and in fact there were final additions made to his *Poems* in the third edition of 1651. Walton tells us that Carew in his last illness, being afflicted with the horrors, sent in great haste to "the ever-memorable" John Hales (1584–1656); Hales "told him he should have his prayers, but would by no means give him then either the sacrament or absolution."

Carew's poems, at their best, are brilliant lyrics of the purely sensuous order. They open to us, in his own phrase, "a mine of rich and pregnant fancy." His metrical style was influenced by Jonson and his imagery still more clearly by Donne, for whom he had an almost servile admiration. His intellectual power was not comparable with Donne's, but Carew had a lucidity and directness of lyrical utterance unknown to

Donne. It is perhaps his greatest distinction that he is the earliest of the Cavalier song-writers by profession, of whom Rochester is the latest, poets who turned the disreputable incidents of an idle court-life into poetry which was often of the rarest delicacy and the purest melody and colour. The longest and best of Carew's poems, "A Rapture," would be more widely appreciated if the rich flow of its imagination were restrained by greater reticence of taste.



Portrait of Sir Dudley Carleton by Michiel Jansz van Mierevelt, c. 1620 — falling behind in his studies at Oxford, Carew was sent to Italy as a member of Sir Dudley's household and, when the ambassador returned from Venice, he seems to have kept Carew with him, working as his secretary at the Hague in 1616.



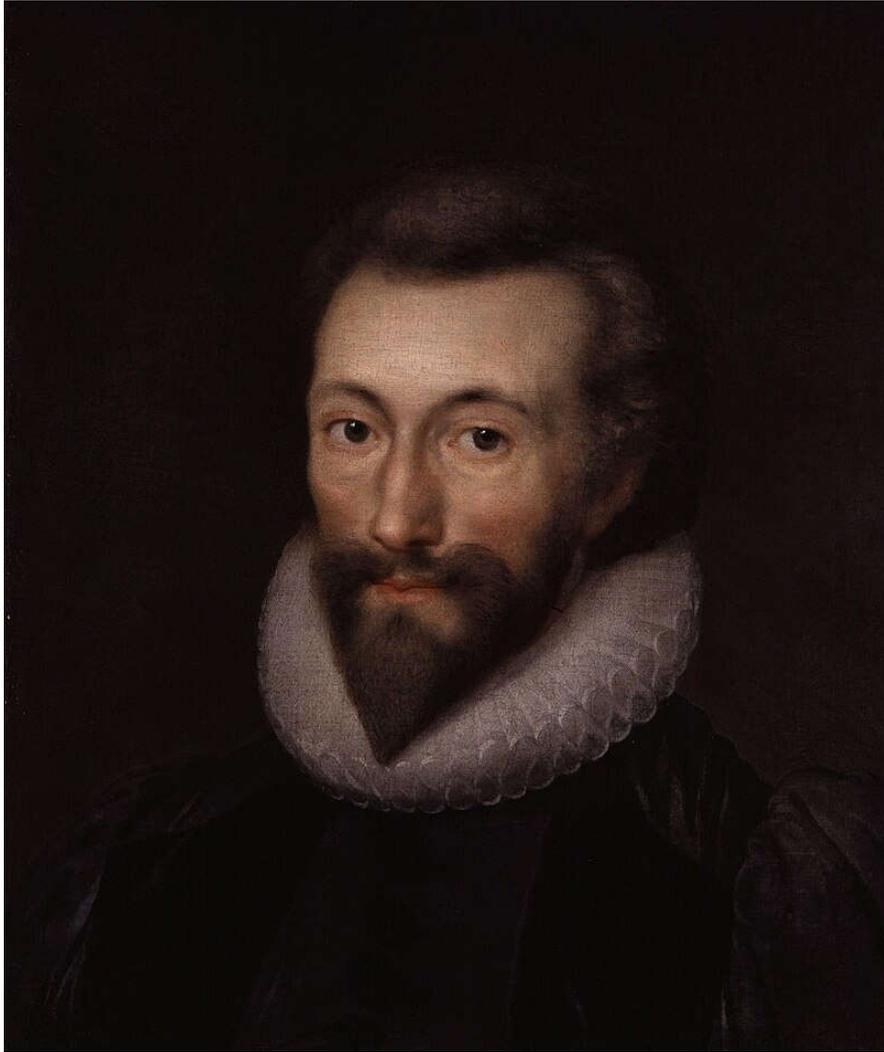
Edward Herbert by William Larkin, c. 1610. After his father's death in August 1618, Carew entered the service of Edward Herbert, Baron Herbert of Cherbury, in whose train he travelled to France in March 1619, and it is believed that he remained with Herbert until his return to England, at the close of his diplomatic missions in April 1624.



The playwright Ben Jonson by Abraham Blyenberch, c. 1617 — Carew formed a close friendship with Jonson.



Edward Hyde, 1st Earl of Clarendon by Peter Lely, c. 1670 – another close friend, who described Carew as “a person of pleasant and facetious wit.”



John Donne by Isaac Oliver, c. 1620 — Donne was a loyal supporter of Carew, who lionised this fellow poet.



Tho. Carew Esq. Ætat. Suxæ 35. 1633.

He was Sewer.&c. to Charles I. and an eminent Poet.

From a rare medallion of him by Varin.

Thomas Carew after Varin, 1633

The Complete Poetry of Thomas Carew



TEXT BASED ON JOSEPH WOODFALL EBSWORTH'S 1893 EDITION

CONTENTS

POEMS.

THE SPRING.

TO A.L. PERSUASIONS TO LOVE.

LIPS AND EYES.

A DIVINE MISTRESS.

SONG. A BEAUTIFUL MISTRESS.

A CRUEL MISTRESS.

SONG. MURDERING BEAUTY.

MY MISTRESS COMMANDING ME TO RETURN HER LETTERS.

SECRECY PROTESTED.

A PRAYER TO THE WIND.

SONG. MEDIOCRITY IN LOVE REJECTED.

SONG. GOOD COUNSEL TO A YOUNG MAID.

TO MY MISTRESS SITTING BY A RIVER'S SIDE.

SONG. CONQUEST BY FLIGHT.

SONG. TO MY INCONSTANT MISTRESS.

SONG. PERSUASIONS TO ENJOY.

A DEPOSITION FROM LOVE.

INGRATEFUL BEAUTY THREATENED.

DISDAIN RETURNED.

A LOOKING-GLASS.

AN ELEGY ON THE LA: PEN: SENT TO MY MISTRESS OUT OF FRANCE.

TO MY MISTRESS IN ABSENCE.

TO HER IN ABSENCE. A SHIP.

SONG. ETERNITY OF LOVE PROTESTED.

UPON SOME ALTERATIONS IN MY MISTRESS, AFTER MY DEPARTURE INTO FRANCE.

GOOD COUNSEL TO A YOUNG MAID.

CELIA BLEEDING.

TO T. H., A LADY RESEMBLING MY MISTRESS.

ON HIS ENTERTAINMENT AT SAXHAM, 1634.

UPON A RIBBON, TIED ABOUT HIS ARM BY A LADY.

TO THE KING, AT HIS ENTRANCE INTO SAXHAM.

UPON THE SICKNESS OF E. S.

A NEW-YEAR'S SACRIFICE.

SONG: TO ONE WHO, WHEN I PRAISED MY MISTRESS'S BEAUTY, SAID I WAS BLIND.

TO MY MISTRESS, I BURNING IN LOVE.

TO HER AGAIN, SHE BURNING IN A FEVER.

UPON THE KING'S SICKNESS.

SONG. TO A LADY, NOT YET ENJOYED BY HER HUSBAND.

THE WILLING PRISONER TO HIS MISTRESS.
A FLY THAT FLEW INTO HIS CELIA'S EYE.
SONG. ON CELIA SINGING TO HER LUTE, IN ARUNDEL GARDEN.
CELIA SINGING.
SONG. TO ONE THAT DESIRED TO KNOW MY MISTRESS.
SONG. IN THIS PERSON OF A LADY TO HER INCONSTANT SERVANT.
TRUCE IN LOVE INTREATED.
SONG. TO MY RIVAL.
BOLDNESS IN LOVE.
A PASTORAL DIALOGUE.
GRIEF ENGROSSED.
A PASTORAL DIALOGUE.
RED AND WHITE ROSES.
TO MY COUSIN, C.R., MARRYING MY LADY A[LTHAM].
A LOVER CONSULTS WITH REASON: UPON AN ACCIDENT
NECESSITATING HIS DEPARTURE.
PARTING, CELIA WEEPS
A RAPTURE.
THE SECOND RAPTURE.
EPITAPH ON THE LADY MARY VILLIERS.
ANOTHER.
ANOTHER.
EPITAPH ON LADY S[ALTER]:WIFE OF SIR W. S[ALTER].
THE INSCRIPTION ON THE TOMB OF LADY MARY WENTWORTH.
INSCRIPTION ON THE TOMB OF THE DUKE OF BUCKINGHAM.
THE OTHER INSCRIPTION ON THE SAME TOMB.
FOUR SONGS, BY WAY OF CHORUS TO A PLAY.
THE FIRST SONG, OF JEALOUSY: IN DIALOGUE.
SONG II. OF FEMININE HONOUR.
SONG III. SEPARATION OF LOVERS.
SONG IV. INCOMMUNICABILITY OF LOVE.
OTHER SONGS IN THE PLAY.
I. A LOVER, IN THE DISGUISE OF AN AMAZON, IS DEARLY BELOVED OF
HIS MISTRESS.
ANOTHER SONG [THE PRINCESS'S].
II. A LADY, RESCUED FROM DEATH BY A KNIGHT, WHO IN THE INSTANT
LEAVES HER, COMPLAINS THUS.
TO BEN JONSON.
AN HYMENEAL DIALOGUE.
ON THE PERFECTION OF HIS MISTRESS.
THE ENQUIRY.
THE SPARK.
LOVE'S COMPLEMENT.
A SONG. ASK ME NO MORE WHERE JOVE BESTOWS
ON SIGHT OF A GENTLEWOMAN'S FACE, IN THE WATER.
SONG. WOULD YOU KNOW WHAT'S SOFT?
THE HUE AND CRY.
SONG. TO HIS MISTRESS CONFINED.
THE PRIMROSE.
THE TINDER.

A SONG. IN HER FAIR CHEEKS TWO PITS DO LIE
 TO HIS MISTRESS.
 TO THE PAINTER.
 LOVE'S COURTSHIP: TO CELIA.
 ON A DAMASK ROSE, WORN UPON A LADY'S BREAST.
 THE PROTESTATION.
 THE TOOTH-ACHE CURED BY A KISS.
 THE DART.
 THE MISTAKE.
 TO HIS JEALOUS MISTRESS
 ON THE MARRIAGE OF T[HOMAS] K[ILLIGREW] AND C[ECILIA]
 C[ROFTS]: THE MORNING STORMY.
 UPON MY LORD CHIEF JUSTICE [SIR JOHN FINCH], HIS ELECTION OF MY
 LADY A[NN] W[ENTWORTH], FOR HIS MISTRESS.
 HYMENEAL SONG, ON THE NUPTIALS OF THE LADY ANN WENTWORTH
 AND THE LORD LOVELACE.
 A MARRIED WOMAN
 A DIVINE LOVE.
 LOVE'S FORCE.
 A FANCY.
 TO HIS MISTRESS.
 SONG. COME, MY CELIA, LET US PROVE
 IN THE PRAISE OF HIS MISTRESS
 TO CELIA, ON LOVE'S UBIQUITY.
 ON HIS MISTRESS GOING TO SEA.
 TO A[NN] D[ORIS], UNREASONABLE, DISTRUSTFUL OF HER OWN
 BEAUTY.
 TO A LADY, THAT DESIRED I WOULD LOVE HER.
 FOR A PICTURE, WHERE A QUEEN LAMENTS OVER THE TOMB OF A
 SLAIN KNIGHT.
 I. TO THE KING.
 A NEW YEAR'S GIFT. II. TO THE QUEEN.
 TO THE NEW YEAR. III. FOR THE COUNTESS OF CARLISLE.
 TO MY LORD ADMIRAL, [GEORGE VILLIERS, DUKE OF BUCKINGHAM,]
 ON HIS LATE SICKNESS AND RECOVERY.
 THE RETIRED BLOOD EXHORTED TO RETURN, IN THE CHEEKS OF THE
 PALE SISTERS, MISTRESS KATHERINE AND MISTRESS MARY NEVILLE.
 UPON A MOLE IN CELIA'S BOSOM.
 METHODUS AMANDI.

OBSEQUIES.

TO THE LADY ANNE HAY.
 TO THE COUNTESS OF ANGLESEY.
 AN ELEGY UPON THE DEATH OF DR. DONNE, DEAN OF S. PAUL'S. [1631.]
 IN ANSWER TO AN ELEGIACAL LETTER, (FROM AURELIAN TOWNSEND,)
 UPON THE DEATH OF THE KING OF SWEDEN [1632].

COMMENDATORY VERSES.

TO MY WORTHY FRIEND MASTER GEORGE SANDYS, ON HIS
 TRANSLATION OF THE PSALMS.

TO MY MUCH HONOURED FRIEND, HENRY, LORD CAREY, OF
LEPPINGTON: ON HIS TRANSLATION OF MALVEZZI.
TO MY HONOURED FRIEND, MASTER THOMAS MAY: UPON HIS COMEDY
'THE HEIR.' [1633.]
TO MY WORTHY FRIEND, MASTER D'AVENANT, UPON HIS EXCELLENT
PLAY, 'THE JUST ITALIAN.' [1630.]
TO THE READER OF MASTER WILLIAM DAVENANT'S PLAY. ['THE WITS,
A COMEDY.' 1636.]
TO WILL. DAVENANT, MY FRIEND.
UPON MASTER W[ALTEH] MOST AGUE, HIS RETURN FROM TRAVEL.
TO MASTER W[ALTER] MONTAGUE.
TO MY FRIEND G[ILBERT] N[EVILLE]; FROM WREST [PARK,
BEDFORDSHIRE.]

EXTRA POEMS, FROM MANUSCRIPTS.

TO HIS MISTRESS RETIRING IN AFFECTION.
ON HIS MISTRESS LOOKING IN A GLASS.
EXCUSE OF ABSENCE.
A LADY'S PRAYER TO CUPID
ANOTHER VERSION OF THE RIBBON.
WHEN THE SNOW FELL.
ODE.
THE MOURNFUL PARTING OF TWO LOVERS, CAUSED BY THE
DISPROPORTION OF THEIR ESTATES.
A HEALTH TO MY MISTRESS.
TO HIS UNCONSTANT MISTRESS.
VERSES.
THE HUE AND CRY.
ANOTHER HUE AND CRY
TO CAELIA.
THE PROLOGUE TO A PLAY PRESENTED BEFORE THE KING AND QUEEN,
AT AN ENTERTAINMENT OF THEM BY THE LORD CHAMBERLAIN, AT
WHITEHALL. [1633.]
THE EPILOGUE TO THE SAME PLAY.
TO MISTRESS KATHERINE NEVILLE, ON HER GREEN SICKNESS.
ANOTHER OF THE SAME TITLE.
MR CAREW TO HIS FRIEND
LOVE'S FLATTERY.
FOUR UNAUTHENTICATED EPIGRAMS.
ON MUNDAY OF OXFORD.
EPIGRAM.
ON ONE THAT DIED OF THE WIND-COLIC.
ON A CHILD'S DEATH.

A PARAPHRASE OF CERTAIN PSALMS.

PSALM I.
PSALM 2.
PSALM 51.
PSALM 91.
PSALM 104.

PSALM 113.

PSALM 114.

PSALM 119.

BETH. IN QUO CORRIGET?

GIMEL. RETRIBUE SERVO TUO.

DALETH. ADHAESIT PAVIMENTO.

HE. LEGEM PONE.

VAU. ET VENIAS SUPER ME.

ZAINE. MEMOR ESTO VERBI TUI.

HETH. PORTIO MEA, DOMINE.

PSALM 137.

POEMS.

DELPHI  CLASSICS

End of Sample