



SIXTEENTH CENTURY POETRY

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Definition of the Renaissance

- Renaissance is the most significant movement whose beginning the Sixteenth Century England was to witness. It is a complex movement, which unlike the Middle Ages, was quite conscious of itself.

Characteristics of the English Renaissance

- 1- Poets had already been working on ancient Greek and Latin writers and producing works of their own inspired by the classics.
- 2- The English Renaissance poets were very influenced by the classics such as Machivelli, Ariesto, Virgil and seneca.
- 3- the English Renaissance Poetry was affected by the native English culture and history.
- 4- At the time of the Renaissance, the Reformation happened which also affected poetry. The Reformation is the great religious movement against certain abuses in the Roman Catholic Church ending in the formation of Protestant churches.

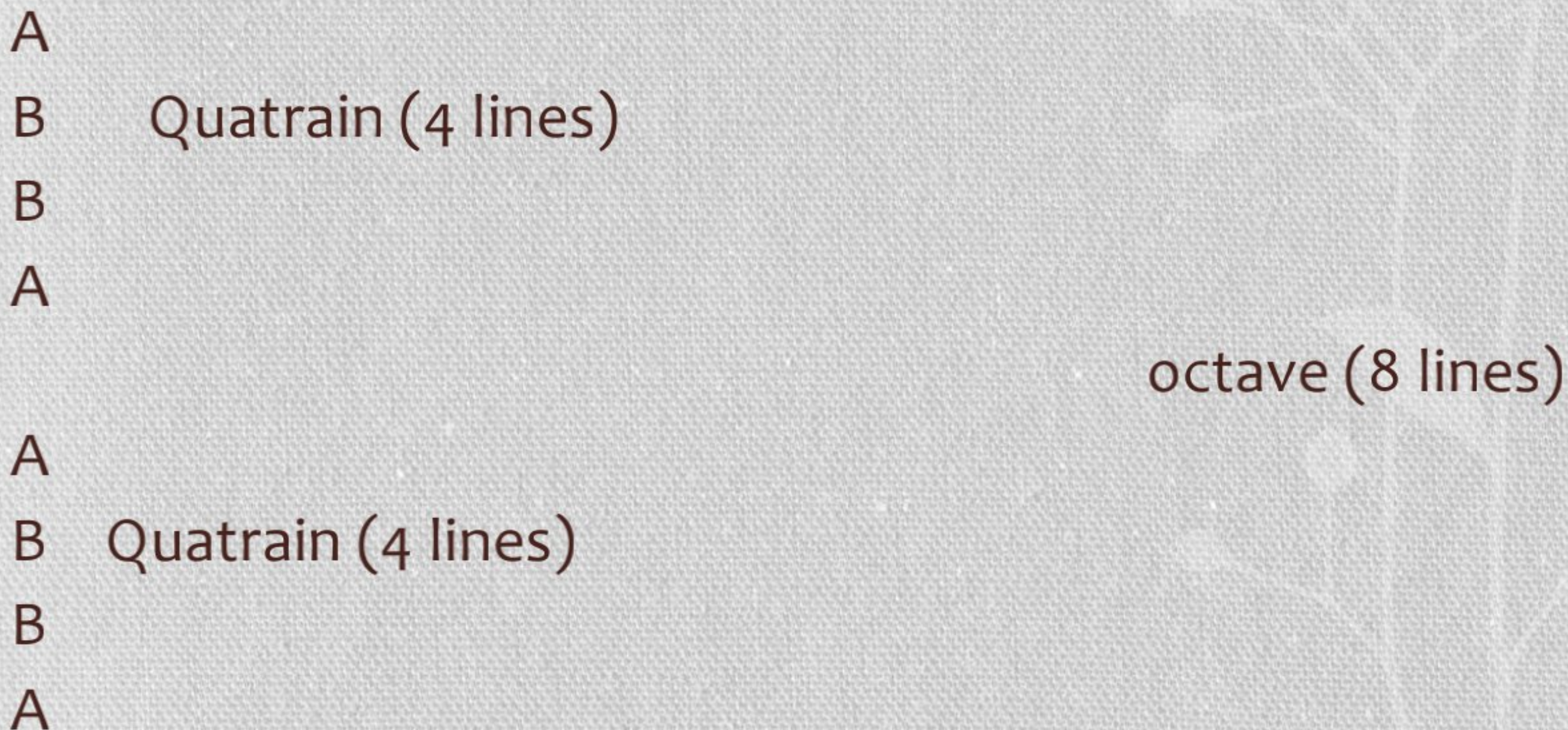
- 5- Poetry in the Renaissance received a great share in the new zeal for learning and this poetic zeal resulted in outstanding achievements in the realm of the lyric and songs, blank verse and sonnets.
- 6- The finest and most typical of the Renaissance poetry was the lyric in all its forms, be it a song, a madrigal or a sonnet. The lyric became conspicuous at the hand of the “courtly makers”. Chief among these were Sir Thomas Wyatt and Henry Howard, Earl of Surrey.
- 7- The use of the madrigal which was originally a pastoral folk song borrowed from the Netherlands in the fifteenth century.
- 8- It was called the age of sonnet which is a fourteen line poem originated in Italy probably in the Thirteenth Century and was used by two Italian masters Dante and Petrarch.

Types of the Sonnet

- 1- A Common Italian Form

When Sir Thomas Wyatt first introduced the sonnet into England, he attempted to follow the original form known as Italian or Petrarchan.

Form:



- C
- D tercet (3 lines)
- E
- sestet (6 lines)
- C
- D tercet (3 lines)
- E
- Content:
- 1- The Petrarchan sentiment is feminine. Petrarch freely gives his heart for his lady and his love for her continues though she does not accept him.
- 2- The lover Petrarch is an abject one. He expresses his submission and loyalty to his lady and he does not bear her absence. The life and happiness of him depend on the response of the lady. So the lady is untouchable and sacred. He idealizes the physical beauty of her in his description.

- 2- The English form

Earl of Surrey modified the Italian form. Shakespeare followed this kind of sonnet.

A

B Quatrain (4 lines)

A

B

C

D Quatrain (4 lines)

C

D

E

F Quatrain (4 lines)

E

F

G

G Couplet (2 lines)

Historical Background of the Sixteenth Century

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Historical Background

- The sixteenth century witnessed the end of the War of Roses.
- People needed a peaceful life.
- Under the rule of Henry VII England became united and strong.
- After the death of Henry VII, his son Edward became the king.
- He was only nine years.
- He died early so Lady Jane Grey became the queen.
- She ruled only for nine days as there was opposition to the plot to exclude Mary, daughter of Katherine. However, Mary was soon acknowledged as Queen of England.

- Mary was opposed because she wanted to marry Philip of Spain and soon rebellion started against her led by Sir Thomas Wyatt.
- Wyatt was executed and Mary married Philip who became the king of England.
- Mary died in the fifth year of the reign.

Queen Elizabeth 1552-1603

- Elizabeth, daughter of Henry VIII by his second wife Anne Boleyn, came to the throne at the age 25.
- She came at a difficult time for England was at war with France, the treasury was empty and taxes were heavy.
- The two religious parties were quarrelling.
- Work was not available and there was a great deal of poverty and misery in England.
- Thieves robbed travellers and terrorized the countryside.

- One of the earliest objects of Queen Elizabeth was peace with France.
- She tried to unite English people under one church but they refused. So the papal authority declared her the Supreme Governor.
- Refugees from Holland and France were allowed to settle in England.
- She encouraged sea voyages to find new lands which increased commerce and opened out careers for English men but this opened the way to Imperialism and exploiting weaker countries.
- For commercial and religious reasons, Spain and England were not friends. They were engaged in struggle.
- There was war with France. Queen Elizabeth won the war.

- Elizabeth was the best of the Tudors.
- In her reign, farming improved, trade manufacturers grew, the poor were better looked after, there was more money and more food than ever before.
- England became "Merrie England" indeed.
- The English language was standardized.
- Books were copied by monks in monasteries and in 1445 the invention of printing appeared.

Earl of Surrey, Spring

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Henry Howard, Earl of Surrey (1517?-1547): His Life and Literary Career

- Surrey was educated at home and learned Latin, Italian, Spanish and French.
- As boy, he spent his life at Windsor Palace as one of King Henry III retainers.
- He lead an active Life at court and took part in several military actions against France.
- In 1546 he was arrested, charged with treason, then beheaded in 1547.
- Surrey was influenced by Thomas Wyatt but the Italian and Roman influence on him was greater. Hence the native element I Surrey is rather weak
- His technical standards were high and his achievement outstanding and accomplished.
- His sonnets are the descendants of those of Petrarch but modified for the sake of less complicated rhyme schemes, smoothness and elegance.

Spring

THE soote season, that bud and bloom forth brings,
With green hath clad the hill and eke the vale:
The nightingale with feathers new she sings;
The turtle to her mate hath told her tale.
The hart hath hung his old head on the pale;
The buck in brake his winter coat he flings;
The fishes flete with new repaired scale.
The adder all her slough away she slings;
The swift swallow pursueth the flies smale;
The busy bee her honey now she mings;
Winter is worn that was the flowers' bale.

And thus I see among these pleasant things
Each care decays, and yet my sorrow springs

Paraphrasing

- THE soote season, that bud and bloom forth brings,
With green hath clad the hill and eke the vale:
- The sweet season brings buds and blooms and it covers the hills and valleys with green cover.
- The nightingale with feathers new she sings;
- The nightingale is a girl with new clothes
- The turtle to her make hath told her tale.
- The to her mate tells her the tale of her love.
- The hart hath hung his old head on the pale;
- The hart puts off his heavy clothes and hangs his hat which means that he does not need it any more.
- The buck in brake his winter coat he flings;
- The buck also puts off his heavy clothes or coat.

- The fishes flete with new repaired scale.
- The fishes float with new repaired scales.
- The adder all her slough away she slings;
- The snake changes her skin
- The swift swallow pursueth the flies smale;
- the swallow is following the flies.
- The busy bee her honey now she mings;
- The bee is busy in preparing her food, honey, to eat.
- Winter is worn that was the flowers' bale.
- Winter ends.
- And thus I see among these pleasant things
Each care decays, and yet my sorrow springs.
- Sadness disappears and he is still sad.

Theme

- Spring is a season of revival of life. The poet gives us many examples about the revival of life which occurs during spring. All creatures become happy in this season and they have forgotten their cares except the poet whose cares and sadness increase in spring.

Rhyme Scheme

- It is a couplet form shows Surrey's experimentations in rhyme scheme but essentially the form of the sonnet is English because it consists of three quatrains and a concluding couplet.
- Ab ab cd cd ef ef gg
- **Rhythm:**
- Iambic pentameter means five feet. Each foot consists of an unstressed syllable followed by a stressed one.
- The 'soot/seas'on/that 'bud/and 'bloom/forth 'bring/

organization

- The sonnet is divided into two parts. The first one is physical while the second one is emotional.
- Part one (lines 1-12): there is a series of nature images and attention to details of physical nature presented throughout the description of many creatures who celebrate the renewal of life during the season of spring.
- Part two (lines 13-14):
- Here the poet reveals his inner state. At the time when everything and every creature's cares have finished except the poet's cares which increased greatly.

Evaluation

- The description of physical nature is conventional presented by Surrey is a subject dealt by other poets. Happiness and sadness are no more than a state of mind which covers everything around. This state can be applied to the poet in this poem. With the arrival of spring all the creatures celebrate the occasion except the poet who cannot forget the occasion.

Poetic Devices

- **Meaning Devices:**
- Personification: to give inhuman things human qualities.
- It appears as follows:
- **The nightingale with feathers new she sings;**
- The nightingale is presented as a lady who is singing with her new clothes.
- **The turtle to her make hath told her tale.**
- The turtle is treated as a lady who fell in love telling the story of her love.
- **The turtle to her make hath told her tale.**
- The hart is treated as a man who has given away his head cover.
- **The buck in brake his winter coat he flings;**
- The buck is treated as a man who has taken off his winter coat

- The adder all her slough away she slings;
- The snake is treated as a lady because she changes her skin.
- The busy bee her honey now she mings;
- The bee is treated as a lady who is busy because she is preparing her food, honey, to eat.

Sir Thomas Wyatt

(1503-1542)

- Wyatt entered St. John's College, Cambridge in 1516 and took the degree of MA in 1520.
- He spent most of his life in the diplomatic service and visited Italy, France and Spain.
- He was twice imprisoned and his relation with the court had its ups and downs.
- He belongs, as far as his poetry and life are concerned, to a new world, that of the Italian Renaissance. As such, he is often considered a harbinger of the Elizabethan age.
- He learned the sonnet from the Italian and introduced it into the English poetry.
- His lyrics and sonnets are characterized by simplicity, power, beauty and distinctive individuality.

The Hind

**Whoso list to hunt, I know where is an hind,
But as for me, hélas, I may no more.
The vain travail hath wearied me so sore,
I am of them that farthest cometh behind.
Yet may I by no means my wearied mind
Draw from the deer, but as she fleeth afore
Fainting I follow. I leave off therefore,
Sithens in a net I seek to hold the wind.
Who list her hunt, I put him out of doubt,
As well as I may spend his time in vain.
And graven with diamonds in letters plain
There is written, her fair neck round about:**

**Noli me tangere, for Caesar's I am,
And wild for to hold, though I seem tame.**

Paraphrasing:

**Whoso list to hunt, I know where is an hind,
But as for me, hélas, I may no more.**

The poet starts the poem with a question that who likes to hunt. He knows a worthy hind to be hunted. As for him, he is no longer up to the chase.

The vain travail hath wearied me so sore,

In this line, he states that his efforts have been in vain and he is greatly tired and that now he is at the back of the hunting party.

I am of them that farthest cometh behind.

Yet may I by no means my wearied mind

Draw from the deer, but as she fleeth afore

Fainting I follow. I leave off therefore,

Sithens in a net I seek to hold the wind.

The poet is saying that he cannot draw his tired thoughts away from the deer, as she runs before him he follows exhausted. He gives up due to the futility of trying to hunt with a wind.

Who list her hunt, I put him out of doubt,

As well as I may spend his time in vain.

And graven with diamonds in letters plain

There is written, her fair neck round about:

Noli me tangere, for Caesar's I am,

And wild for to hold, though I seem tame.

In these lines, the poet confidently tells those who follow the hunt that just as for him, the pursuit is fruitless, picked out plainly in diamond lettering there is a collar

around the neck of the hind. The collar says 'do not touch me, as I belong to Caesar, and I am wild, though I seem tame'.

Theme:

The main idea of the poem is hunting a hind (a female deer). The poet tells those who like hunting that he knows a worthy deer to be hunted. He tried hard to hunt it but he could not because hunting it is like hunting wind with a net. After that he admits that although he cannot hunt it, he cannot stop thinking of it. At the end of the poem, the poet says there is a collar around her neck stating that "do not try to hunt me because I belong to Caesar". Critics believe the poem refers to Anne Boleyn and her husband king Henry VIII.

Rhyme Scheme and Meter

The poem has a rhyme scheme of

Abba abba cbbc bb

The meter is iambic pentameter, a pattern in which a line has five pairs of unstressed and stressed syllables- ten syllables in all. Lines 2 and 3 reveal the predominant iambic pentameter:

But 'as/ for 'me/ he 'las/ I 'may/ no 'more

Foot1 foot2 foot3 foot4 foot5

The 'vain/ tra 'vail/ hath 'wear/ lied 'me/ so 'sore

Foot1 foot2 foot3 foot4 foot5

Poetic Devices:

Examples of the figures of speech in the poem are the following:

Line 1: metaphor

Whoso list to hunt, I know where is an hind,

Comparison of a woman to a hind

Line 1: alliteration

Whoso list to hunt, I know where is an hind,

Line 3: Alliteration

The vain travail hath wearied me so sore,

Line 5: alliteration

Yet may I by no means my wearied mind

Line 8: metaphor

Sithens in a net I seek to hold the wind

Comparison of the task of catching and winning the woman to catching wind with a net.

Line 14: paradox

And wild for to hold, though I seem tame.

Combining two totally different qualities together; wild and tame.

Christopher Marlowe

(1564-1593)

The Passionate Shepherd to His Love

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

And I will make thee beds of Roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;

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.

The Shepherds' 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.

Paraphrasing:

Come live with me and be my love,

And we will all the pleasures prove,

That Valleys, groves, hills, and fields,

Woods, or steepy mountain yields.

Come to me and be my beloved and we will live happily. All the hills, valleys, dales, fields and mountains will yield to us because we will be very happy as bride and groom.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

In these places, we will sit on the rocks and see the shepherds feed their flocks and the birds singing madrigals (popular songs).

And I will make thee beds of Roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;

I will make you a bed full of roses and perfume flowers. I will make you a cap and kirtle of flowers and leaves of myrtle.

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;

I will make you a gown made of the finest wool that we will pull from our pretty lambs. I will make you a fair slipper for the cold contains 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.

I will make you a belt of straw and ivy, coral and amber. If all these things move you, come with me and be my beloved and love me.

The Shepherds' 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.

The shepherds will sing and dance for the sake of you every May morning. If all these pleasures may move your mind, live with me and be my beloved.

He invites her not orders her because there is seduction. This poem is a pastoral one in which the poet celebrates the happy and joyful life of the countryside.

Sir Walter Raleigh

(1552-1618)

The Nymph's Reply to the Shepherd

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

Time drives the flocks from field to fold,
When Rivers rage and Rocks grow cold,
And *Philomel* becometh dumb,
The rest complains of cares to come.

The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of Roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten:
In folly ripe, in reason rotten.

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

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

Paraphrasing:

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

If the world and love stay young, and don't change, and if there is truth in the shepherd's speeches, I might accept to love you and be yours.

Time drives the flocks from field to fold,
When Rivers rage and Rocks grow cold,
And *Philomel* becometh dumb,
The rest complains of cares to come.

The time moves the flocks from field to field and makes the rivers rage and the rocks grow cold and the nightingale become dumb. All the others complain of cares. The time passes and man plays and lives and finally dies.

The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

The flowers will fade and the fields will also fade when winter comes. You are talking about beautiful things but the fact is the opposite. It is true that spring is beautiful but it soon ends.

Thy gowns, thy shoes, thy beds of Roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten:
In folly ripe, in reason rotten.

The gowns, the shoes, the beds of roses, the cap and kirtle will soon be rotten and forgotten.

Thy belt of straw and Ivy buds,
The Coral clasps and amber studs,
All these in me no means can move

To come to thee and be thy love.

**Your belt of straw and ivy buds, your coral and amber cannot move
me to be your beloved and love you.**

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

**Beauty, youth and love soon end. Happiness is temporary so the
delights will not change my mind to love you and be your beloved.**

Christopher Marlowe

The Passionate Shepherd to His Love

Theme:

In this poem, the shepherd invites his beloved to live with him and be his beloved. He tries to invoke the different kinds of delights and pleasures that may move her passions and persuade her. He suggests a golden world, a pastoral Eden, through allusions to rural woods and mountains, shepherds and flocks, flowers and May games. Cataloging the gifts he will bring to his mistress, he sets the scene for an entirely natural seduction: a bed of roses, music provided by tinkling waterfalls and bird songs, beautiful garments made from wool and flowers, ivy and straw, coral and amber. In this innocent, green world, nature offers its bounty for the enjoyment of the young lovers. The first and last stanzas, inviting the mistress “live with me and be my love” suggests an equation between living and loving, between vitality and pleasure, which underlines many amorous lyrics of the renaissance.

Sir Walter Raleigh

The Nymph's Reply to the Shepherd

Theme:

Raleigh's lyric is a literal reply to Marlowe's poem. The nymph encounters the seductive argument of the passionate shepherd with a somber refusal resting on the ideas of "devouring time" and "remembering death". "The Nymph's reply" is an answer to "The Passionate Shepherd" not only thematically but stylistically echoing the structure and imagery of Marlowe's poem. The nymph emphasizes the transience of love and pleasure. By bringing time and its destructive effects into the pastoral scene Raleigh shatters the perfect, unchanging spring time world of Marlowe's poem. He retains Marlowe's Edenic catalogue but subjects it to the malignant forces of seasonal change. Thus, time drives the flocks, flowers fade, and nature ripens only to rot. Death waits in the wing; not only fields and meadows but men and women must yield a reckoning to winter and all living things relinquish "fancy's spring" to "sorrow's fall". The language may imply a Christian perspective, the "fall" may be an allusion not only to autumnal decay but to Adam's fall, and the "reckoning" a reference to death, the wages of Adam's sin.

Type of the Work:

"The Passionate Shepherd" is a pastoral poem. Pastoral poems generally center on the love of a shepherd for a maiden, as in Marlowe's poem, on the death of a friend, or on the quiet simplicity of rural life. Pastoral is derived from the Latin word "pastor" which means "shepherd".

Rhyme Scheme:

In each stanza, the first line rhymes with the second and the third with the fourth. It is written in couplets.

A

A

B

B

C

C

D

D

E

E

F

F

G

G

H

H

I

I

J

J

K

K

L

L

Rhythm:

The poem is written in iambic pentameter. Each foot consists of weak and strong syllables.

Come 'live/ with 'me/ and 'be/ my 'love

Structure:

The poem consists of six quatrains and (four line stanza) which constitute twenty-four lines.

Sound Devices

Alliteration & Assonance

And we will all the pleasures prove,

And we will sit upon the Rocks,

Seeing the Shepherds feed their flocks,

Melodious birds sing Madrigals.

Meaning Devices:

Hyperbole: the poet exaggerates in describing the pleasures of the pastoral life.

Edmund Spenser

(1552?-1599)

His Life

Spenser was born in London, began his education at the Merchant Taylors' School and continued at Cambridge. He acquired a wide knowledge of the ancient and modern languages, and the range of learning was extensive. He was a friend of Sidney, and had some connection with the court of Queen Elizabeth. In 1580 he went to Ireland where he was employed in different official appointments. His poetry is characterized by beauty of form, delicate music, colour and variety of expression.

Like as a ship
Edmund Spenser (1552?–1599)

LIKE as a ship, that through the ocean wide,
By conduct of some star, doth make her way;
When as a storm hath dim'd her trusty guide
Out of her course doth wander far astray!
So I, whose star, that wont with her bright ray
Me to direct, with clouds is over-cast,
Do wander now, in darkness and dismay,
Through hidden perils round about me placed;
Yet hope I well that, when this storm is past,
My Helice, the loadstar of my life,
Will shine again, and look on me at last,
With lovely light to clear my cloudy grief,
Till then I wander careful, comfortless,
In secret sorrow, and sad pensiveness.

Paraphrasing

Line 1-4

- A ship travelling through a large ocean, with no land in sight, uses the stars to guide her (personification), but when the stormy clouds block the star's light, the ship will be left astray.

- We learn that the thin, being compared to the ship, is the speaker (the poet). The ship, we are told, had been guided by a star until a storm (argument) developed, blocking the ship's view of the star and leading the ship to wander far astray. To the speaker, she is the lodestar of his life, the fixed point by which the speaker is able to make sense of purpose in life. Astrology plays a big part in the poem and in navigation.

- The brightest star is the North star; however, the poet is not referring to that star in this poem. Instead, he is referring to Ursa Major (Great Bear)

Line 5- 8

•Now, he wanders around in darkness because his guiding light has been concealed by the dark clouds of the storm. Without her light, he is left vulnerable to the hidden changes round him. The storm has left the poet without his beloved to guide him. He misses her bright ray, personality, or soul. He is consumed with sadness that he has lost his way, and is left defenseless.

Line 9-12

•Still, he hopes that when the storm passes, his beloved's light will shine on him again and guide him back to the port so that they could be together once again. He calls her Helice, also known as Callisto, a wood nymph turned into Ursa Major (Myth).

Line 13-14

•These last two lines are known as the rhyming couplet, which sums up the entire poem in as few words as possible. Spenser is telling his beloved that until she forgives him, he will wander aimlessly all alone with sorrowful thoughts.

Figures of Speech:

1- Metaphor:

A- Star: is compared with the poet's beloved.

B- The ocean: is compared with life itself.

C- Clouds, storms and perils: are compared to life and love problems.

D- Landing: is love again.

2- Simile: we have two words "like" and "as".

3- Personification: the ship and the star are personified to have human qualities.

Theme of the Poem

Sonnet 34 of Spenser's " Amoretti" (a collection of poems written after his marriage to his second wife , Elizabeth Bolye at the age of 56). It chronicles his courtship with his wife, Elizabeth . While Petrarch wrote his sonnets about women

he was never able to obtain, Spenser wrote about a single woman he did marry. Sonnet 34, appears to describe a break in his relationship with his wife and how he is left astray waiting for her forgiveness. Spenser uses the analogy of a ship losing its way, during a storm, to convey the separation between him and his wife.

Rhyme Scheme and Rhythm

Spenser invented the nine-line stanza (known as the Spensarian stanza) which he used in *The Faerie Queene*. The rhyme scheme of this stanza (ababbcbcc) has a unifying effect. In “Like as a Ship”, Spenser uses the rhyme scheme (ababbcbccdcdee). This sonnet is made up of three quatrains using interlocking rhymes and a concluding couplet. The break or turn in meaning occurs after the twelfth line. The rhythm is iambic pentameter.

LIKE as/ a ship,/ that through/ the o/cean wide,
foot 1 foot 2 foot 3 foot 4 foot 5

His sonnet is characterized by regularity of rhyme scheme and rhythm. Although he learned from classical meters, from the Italians, and from his English predecessors, yet he was able to develop his own sonnet and stanza forms in accordance with his temper and subject matter.

Sir Philip Sidney

(1554-1586)

Leave Me, O Love

Leave me, O Love, which reachest but to dust;
And thou, my mind, aspire to higher things;
Grow rich in that which never taketh rust;
Whatever fades but fading pleasure brings.
Draw in thy beams and humble all thy might
To that sweet yoke where lasting freedoms be;
Which breaks the clouds and opens forth the light,
That doth both shine and give us sight to see.
O take fast hold; let that light be thy guide
In this small course which birth draws out to death,
And think how evil becometh him to slide,
Who seeketh heav'n, and comes of heav'nly breath.
Then farewell, world; thy uttermost I see:
Eternal Love, maintain thy life in me.

Paraphrasing:

In the first quatrain, the poet commands the mortal love that reaches “but to dust” and urges his mind to reach up for more elevated, important and permanent heavenly love. He tells his mind to be rich in thinking about love that never rusts. Heavenly love never fades and brings pleasure.

In the second quatrain, the speaker urges himself to pull in the sun of his personality “beams”, to become humble, to yield his power, pride and talent to “that sweet yoke, where lasting freedoms be”. The poet says that humans see light in God’s light.

In the final six lines, the speaker urges himself to hold tight to the life of salvation that can guide the living person through the course of mortal life to a happy conclusion in the heaven. The speaker condemns any who “slide”. The poet thinks that people should reject the claims of impermanent things in favor of “Eternal love”. The speaker concludes by saying eternal love to maintain its life in him.

Theme:

In this poem, the poet is asking love to leave him and urges his heart to be interested in a more elevated kind of love. Heavenly love never fades away nor rusts. It always brings pleasure. The poet is asking himself to pull in the sun of personality saying that humans see light in God’s light. The light of salvation can guide humans to the immortal happy life. The speaker thinks that all the people should think just of his immortal kind of love asking eternal love to stay in him.

Rhyme Scheme:

This sonnet steps away from English sonnet form and instead follows continental sonnet traditions. Composed of octave and sestet, sonnet 31 experiments with unusual rhyme scheme.

A

B

B Quatrain

A

A		octave
B		
B	Quatrain	
A		
B		
C	terset	
C		
		sestet
B		
C	terset	
C		

Paraphrasing William Shakespeare (1564-1616)



William Shakespeare was born in Stratford-upon-Avon and spent his childhood there. He received some formal education. Suddenly he appeared in London in connection with the theatre, and spent most of his life there writing for the stage. He spent the last few years of his life in his native town without any literary activity. Shakespeare is the greatest playwright England ever produced, and his sonnets are among the best in English language. The themes of Shakespeare's sonnets are death, love, immortality of poetry, and the vicissitude of life, and time. They are the most personal poems Shakespeare ever wrote, yet they tell us little about his life. In these sonnets the plain and the ornate styles are to be found. The power of feeling, the depth of thought, and the intense imagination are all to be found in these sonnets.

Sonnet 55

Not marble nor the gilded monuments
Of princes shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room,
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgment that yourself arise,
You live in this, and dwell in lovers' eyes.

Paraphrasing of Sonnet 55

- Not **mar** / ble **nor** / the **guil** / ded **mon** / uments

Interestingly this sonnet starts off with a negative, the adverb not, introducing the reader to think about what is not important in life, which is fine stone and crafted stonework. Note the double alliteration and the allusion to grand palaces.

Poetic device: the enjambment, the first line carrying on straight into the second, no punctuation.

- Of **princes shall** outlive this **powerful rhyme**;

So the stone work is royal, or at least, belongs to a young royal male. Is this a clue as to who the sonnet is written for? Another young male, but not a prince? Or is this generic royal stone? Either way this material doesn't get to outlive the power of this poetry.

- But **you shall shine** more **bright** in **these contents**

The third line helps the reader put things in perspective because now there is a person or figure involved...*you shall shine*...in the contents of the poem, which will endure.

- Than **unswept stone**, **besmeared** with **sluttish time**.

Time is here given a physical quality, unusually, and the word *sluttish* is associated with the world of whores and dubious morals. The suggestion is that material

things eventually become dirtied and degraded but that this will not happen to the person.

- When **wasteful war** shall **statues overturn**,

Start of the second quatrain taking the reader in to the war zone, with an immediate full on alliterative opening image - the icons are falling as the steady iambic rhythm echoes that of marching foot soldiers.

- And **broils** root **out** the **work** of **masonry**,

The war against property continues in the sixth line. *Broil* means chaos and commotion, also battles, and *root out* is to get to the bottom of or dig up, so more violence is expressed here, aimed at the stonework again, never humanity.

- Nor **Mars** his **sword** nor **war's** quick **fire** shall **burn**

The god Mars enters the fray, classical Roman god of war. Venus was his consort. A parallel with the opening negative Not, nor places emphasis on what the sword and quick fire cannot do.

Poetic devices: there is an allusion to Mars, God of war and anaphora (repeated word or phrase) of Nor Mars....nor war's is an echo almost of the battlefield. The **living record of your memory**.

No matter the violence of future war and military strife, what will prevail is the positive about you, so alive in memory.

- 'Gainst **death** and **all-oblivious enmity**

Praise continues in the third quatrain, the speaker clearly declaring that even death and ignorant hostility won't stand in his lover's way.

- Shall **you** pace **forth**; your **praise** shall **still** find **room**,

Onwards and upwards is the life message, there will always be space enough for respect and gratitude.

- Even **in** the **eyes** of **all** **posterity**

This third quatrain overflows with compliments and predictions. Future generations will look on you with admiration.

- That **wear** this **world** out **to** the **ending doom**.

Generations may eventually bring the world to a weary halt, yet still the love, respect and praise will remain. The idea of doom is biblical in origin, as is Judgement Day which appears later on in the sonnet.

- So, **till** the **judgement that** yourself **arise**,

And to conclude, until the day of judgement (when Christians rise up, through Jesus Christ) you will be alive in the poem.

- You **live** in **this**, and **dwell** in **lovers' eyes**.

The object of the speaker's admiration, be it the fair youth, the young lord, the lovely boy, Venus, Love itself lives on in the sonnet itself, as well as in the eyes of your love.

Poetic devices: Venus, goddess of love beauty and desire.

Theme of Sonnet 55

Sonnet 55 is all about the endurance of love, preserved within the words of the sonnet itself. It will outlive material things such as grand palaces, royal buildings and fine, sculptured stone; it will outlive war and time itself, even to judgement day. The first quatrain states that, unlike fine stone and monuments that are subject to distasteful time, the sonnet itself will be love's timeless vehicle. The second quatrain introduces the idea that war and destruction could not destroy the memories of love that live on. The third quatrain continues the theme of everlasting love on into the future until the world ends. The couplet underlines the previous sentiments. You will rise again on judgement day but for now you live in these words.

Rhyme Scheme and Rhythm of Sonnet 55

Sonnet 55 is a Shakespearean or English sonnet, having 14 lines made up of three distinct quatrains and an end couplet.

The rhyme scheme is **abab cdcd efef gg** and the end rhymes are all full, for example:

rhyme/time, room/doom, arise/eyes.

This full rhyme helps bind the sonnet together and keep a tight hold on content.

Concerning the rhythm, iambic pentameter is used which means five feet consisting of unstressed syllables followed by stressed ones.

Of **prin** /ces **shall** /outlive/ this **pow**/erful **rhyme**;

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

Paraphrasing Of Sonnet 18

Sonnet 18 is devoted to praising a friend or lover, traditionally known as the 'fair youth', the sonnet itself a guarantee that this person's beauty will be sustained. Even death will be silenced because the lines of verse will be read by future generations, when speaker and poet and lover are no more, keeping the fair image alive through the power of verse. He compares his lover with a summer's day.

This image of the perfect English summer's day is then surpassed as the second line reveals that the lover is more lovely and more temperate. *Lovely* is still quite commonly used in England and carries the same meaning (attractive, nice, beautiful) whilst *temperate* in Shakespeare's time meant gentle-natured, restrained, moderate and composed.

- The second line refers directly to the lover with the use of the second person pronoun *Thou*, now archaic. As the sonnet progresses however, lines 3 - 8 concentrate on the ups and downs of the weather.

Summer time in England is a hit and miss affair weather-wise. Winds blow, rain clouds gather and before you know where you are, summer has come and gone in a week. The season seems all too short - that's true for today as it was in Shakespeare's time - and people tend to moan when it's too hot, and grumble when it's overcast.

- The speaker is suggesting that for most people, summer will pass all too quickly and they will grow old, as is natural, their beauty fading with the passing of the season.
- Lines 9 - 12 turn the argument for aging on its head. The speaker states with a renewed assurance that '*thy eternal summer shall not fade*' and that his lover shall stay fair and even cheat death and Time by becoming eternal.
- Lines 13 - 14 reinforce the idea that the speaker's (the poet's) poem will guarantee the lover remain young, the written word becoming breath, vital energy, ensuring life continues.

Literary Devices in Sonnet 18

Note the language of these lines: *rough, shake, too short, Sometimes, too hot, often, dimmed, declines, chance, changing, untrimmed.*

- **Assonance and repetition.** There are interesting combinations within each line, which add to the texture and soundscape: *Rough/buds, shake/May, hot/heaven, eye/shines, often/gold/complexion, fair from fair, sometimes/declines, chance/nature/changing, nature/course.*

Life is not an easy passage through Time for most, if not all people. Random events can radically alter who we are, and we are all subject to Time's effects. In the meantime the vagaries of the English summer weather are called up again and again as the speaker attempts to put everything into perspective. **Finally, the lover's beauty, metaphorically an eternal summer, will be preserved forever in the poet's immortal lines.**

And those final two lines, 13 and 14, are harmony itself. Following twelve lines without any punctuated caesura (a pause or break in the delivery of the line), **line 13 has a 6/4 caesura and the last line a 4/6.** The humble comma sorts out the syntax, leaving everything in balance, giving life.

Sonnet 18 Language and Tone

The use of the verb 'shall' is obvious and the different tone it brings to separate lines. In the first line it refers to the uncertainty the speaker feels. In line nine there is the sense of some kind of definite promise, whilst line eleven conveys the idea of a command for death to remain silent. The word beauty does not appear in this sonnet. Both summer and fair are used instead. 'Thou', 'thee' and 'thy' are used throughout and refer directly to the lover, the fair youth.

Rhyme Scheme and Rhythm in Sonnet 18

Sonnet 18 is an English or Shakespearean sonnet, 14 lines in length, made up of 3 quatrains and a couplet. It has a regular rhyme scheme: **abab cdcd efef gg**. All the end rhymes are full, the exceptions being *temperate/date*.

Sonnet 18 is written in traditional **iambic pentameter** but it has to be remembered that this is the overall dominant meter. Certain lines contain trochees, spondees and possibly anapaests.

In fact, some syllables are unstressed followed by stressed while in other feet they are different. Take that first line for example:

Shall I compare thee to a summer's day?

There's no doubting that this is a question so therefore the stress would normally fall on the first word, Shall. If the emphasis was on the second word, I, the sense would be lost. So it is no longer an iamb in the first foot, **but a trochee, an inverted iamb.**

Shall I / compare / thee to / a sum / mer's day? (trochee, iamb x4)

- But, there is an alternative analysis of this first line, which focuses on the mild caesura (pause, after *thee*) and scans an amphibrach and **an anapaest in a tetrameter line:**

Shall I / compare thee / to a sum / mer's day?

Here we have an interesting mix, the stress still on the opening word in the first foot, with the second foot of non stressed, stressed, non stressed, which makes an amphibrach. The third foot is the anapaest, the fourth the lonely iamb. There are four feet so the line is in tetrameter.

Sonnet 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me prov'd,
I never writ, nor no man ever lov'd.

Paraphrasing of Sonnet

Sonnet 116 is an attempt by Shakespeare to persuade the reader (and the object of his love) of the indestructible qualities of true love, which never changes, and is immeasurable.

Lines 1 - 4

- Shakespeare uses the imperative *Let me not* to begin his persuasive tactics and he continues by using negation with that little word *not* appearing four times throughout. It's as if he's uncertain about this concept of love and needs to state what it is NOT to make valid his point.

So love does not alter or change if circumstances around it change. If physical, mental or spiritual change does come, love remains the same, steadfast and true.

Lines 5 - 8

If life is a journey, if we're all at sea, if our boat gets rocked in a violent storm we can't control, love is there to direct us, like a lighthouse with a fixed beam, guiding us safely home. Or metaphorically speaking love is a fixed star that can direct us should we go astray.

Lines 9 - 12

And, unlike beauty, love is not bound to time, it isn't a victim or subject to the effects of time. Love transcends the hours, the weeks, any measurement, and will defy it right to the end, until Judgement Day.

Lines nine and ten are special for the arrangement of hard and soft consonants, alliteration and enjambment:

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

Love is not harvested by time's sharp edge, it endures. Love conquers all, as Virgil said in his Eclogue.

Lines 13 - 14

And if the reader has no faith in the writer's argument, then what use the words, and what good is the human experience of being in love?

Poetic Devices

- Metaphor - love is **an ever-fixed mark** and also love is **the star**.
- in line five the words **ever-fixed mark** - fixed is pronounced fix-ed, two syllables.
- in line six the word **tempest** which means a violent storm.
- in line seven the word **bark** which means ship.
- in line ten the **bending sickle's compass** refers to the sharp metal curved tool used for harvesting, that cuts off the head of ripe cereal with a circular swipe or swing. Similar to the scythe used by the Grim Reaper.

Sonnet 116 – Rhyme Scheme and Rhythm

Sonnet 116 has fourteen lines and a rhyme scheme **abab cdcd efef gg** - three quatrains and a couplet. Most end rhymes are full except for lines 2 and 4: *love/remove*, 10 and 12: *come/doom* and 13 and 14: *proved/loved*. But in Shakespeare's time some of these words may have had the same pronunciation. The meter used in this poem is iambic pentameter.



amphibrach

/ˈamfɪbrək/

noun

PROSODY

a metrical foot consisting of a stressed syllable between two unstressed syllables or (in Greek and Latin) a long syllable between two short syllables.



anapaest

/ˈanəpiːst, ˈanəpɛst/

noun

PROSODY

a metrical foot consisting of two short or unstressed syllables followed by one long or stressed syllable.

What does IAMB mean?



: a metrical foot consisting of one short syllable followed by one long syllable or of one unstressed syllable followed by one stressed syllable (as in above)



trochee

/ˈtrəʊkiː/

noun

PROSODY

plural noun: **trochees**

a foot consisting of one long or stressed syllable followed by one short or unstressed syllable.



spondee

/ˈspɒndiː/

noun

PROSODY

a foot consisting of two long (or stressed) syllables.

Metaphysical Poetry

2.1. Metaphysical poetry

- Highly intellectualized poetry written chiefly in 17th-century England. Less concerned with expressing feeling than with analyzing it, Metaphysical poetry is marked by bold and ingenious conceits (e.g., metaphors drawing sometimes forced parallels between apparently dissimilar ideas or things), complex and subtle thought, frequent use of paradox, and a dramatic directness of language, the rhythm of which derives from living speech. John Donne was the leading Metaphysical poet; others include George Herbert, Henry Vaughan, Andrew Marvell, and Abraham Cowley.

2.2. Metaphysical poets

- The name is given to a diverse group of 17th century English poets whose work is notable for the use of intellectual and theological concepts in surprising conceits, strange paradoxes, and far-fetched imagery. Metaphysics refers to the philosophy of knowledge and existence. John Donne was the leading Metaphysical poet; others include George Herbert, Henry Vaughan, Andrew Marvell, and Abraham Cowley.

2.3. Conceit

- From the Italian *concetto*, "concept" or "idea"; used in Renaissance poetry to mean a precise and detailed comparison of something more remote or abstract with something more present or concrete, and often detailed through a chain of metaphors or similes. Conceits were closely linked to emblems, to the degree that the verbal connection between the emblem picture and its meaning, was detailed in an interpretative conceit.

John Donne

3.1. Life and works

- **John Donne (1572-1631)**, the founder of the Metaphysical school of poetry, lived and wrote during the succeeding reigns of Elizabeth I, James 1 and Charles I. His early life was passed in dissipation and roguery, much occupied with secret love-making, elopement, imprisonment, and lawsuit over his marriage, but he later turned a saintly divine and ended as the illustrious Dean of St. Paul's Cathedral, London.
- His poems can be divided into two categories: "the youthful love lyrics, published after his death as "Songs and Sonnets" in 1633, and the later sacred verses", published in 1624 as "Devotions upon Emergent Occasions ", which show "the intense interest Donne took in the spectacle of mortality under the shadow of death, a vision that haunted him perpetually, and inspired the highest flights of his eloquence."

- John Donne was a metaphysical lyrical poet famous for his use of the metaphysical conceit: a strange and interesting comparison between two subjects when they, in fact, have very little in common at all. These comparisons are so outrageous that in doing so, Donne's poetry could almost be considered metaphysical 'humor.' A classic example of Donne's work, "The Flea" (1633), shares much of the style and banter of "Song: Go, and Catch a Falling Star". In "The Flea", Donne attempts to persuade a woman to make love with him by describing a bedbug that had bitten them both, and then comparing that insect to a wedding bed. In Donne's argument, because their blood was consequently mingling within the insect, was that they were already unified in a symbolic sanguine marriage, and so the physical act of love between them now would be of little consequence to the woman's principles. This same sense of humor, the one that made John Donne such a historical poet, is what a reader would find in Donne's "Song: Go, and Catch a Falling Star."

- Donne is a poet of peculiar conceits, having his own way of reasoning and comparison. In his poetry, sensuality is blended with philosophy, passion with intellect, and contraries are ever moving one into the other. But Donne is not only an analytical sensualist. His later poems, as "Holy Sonnets", are also touched with profound religious thoughts.
- Being impatient of conventional verse forms and well-worn similes, Donne often seeks out complex rhythms and strange images. This originality of his poetic art won for him a number of followers among the poets of his time and is still the study of modern poets.

3.2. Donne's artistic values

- (1) Religious belief: Donne early questioned the grounds of his faith and plunged at the age of nineteen into intensive theological studies. After an intense spiritual struggle he finally decided that the Anglican creed best suited his inner needs, and he eventually gave his total services to the English Church.
- (2) World view: affected by the growing scientific and philosophic doubt in the 17th century, the world in Donne's eyes was sick. Harmony is gone; proportion is gone; beauty is gone; order is gone; there is little to do but wait for final dissolution. This world, and this life, is nothing; in the life after death all problems will be solved, all the horrors of existence in decaying and troubled world will be removed. Donne takes refuge in the contemplative life of the Middle Ages to avoid the difficulties of the new world.

- (3) View of love: At the early stage of his revolution, Donne declared that love is an animal affair, a matter of flesh and sensation. In his Songs and Sonnets, Donne proclaims the importance of inconstancy and variety. When Donne entered his married life, there was a change in his attitude. He felt that the nature of love is a perfect union of body and mind.
- (4) View of poetry: Metaphysical poetry is a blend of emotion and intellectual ingenuity, characterized by conceit or "wit". And it is less concerned with expressing feeling than with analyzing it, with the poet exploring the recesses of his consciousness. The boldness of the literary devices used--especially obliquity, irony, and paradox--is always reinforced by a dramatic directness of language, whose rhythm is derived from that of living speech.

3.3. other metaphysical poets

- George Herbert (1593-1633), "the saint of the Metaphysical school", was a devout Anglican clergyman who believed that a poet should sing the glory of God. He describes his joys, fears and doubts in a symbolic way. Many of his poems are overloaded with far-fetched conceits, too obscure to be appreciated.
- Andrew Marvell (1621-1678), another Metaphysical poet, was a Puritan who served as Milton's assistant in the Commonwealth. He read "in nature's mystic book" and wrote poems on nature. But the haunting awareness "of mortality as shown in Donne's religious poems also finds expression in Marvell's "To His Coy Mistress".

3.4. Donne's poems

- Donne's early collection, *Satires and Elegies*, follows classical models but it also has a distinctly modern flavor. In *Songs and Sonnets*, his best-known group of poems, he wrote both tenderly and cynically of love. He holds that the nature of love is the union of soul and body. Idealism and cynicism about love coexist in his love poetry. When eulogizing a woman, he tells us very little about her physical beauty; instead, his interest lies in dramatizing and illustrating the state of being in love.
- His devotional lyrics, especially his *Holy Sonnets*, and hymns, passionately explore his love for God, sometimes through sexual metaphors, and depict his doubts, fears, and sense of spiritual unworthiness. None of them shows him spiritually at peace.

- It is Donne's sermons, however, that most powerfully illustrate his mastery of prose. Though composed during a time of religious controversy, his sermons--intellectual, witty, and deeply moving--explore the basic tenets of Christianity rather than engage in theological disputes. Donne brilliantly analysed Biblical texts and applied them to contemporary events, such as the outbreak of plague that devastated London in 1625. The power of his sermons derives from their dramatic intensity, candid personal revelations, poetic rhythms, and striking conceits.

3.5. Death, be not proud

Death, be not proud, though some have called thee

- Mighty and dreadful, for thou art not so:
- For those whom thou think'st thou dost overthrow
- Die not, poor Death, not yet canst thou kill me.
- From rest and sleep, which but thy pictures be,
- Much pleasure; then from thee much more must flow,
- And soonest our best men with thee do go,
- Rest of their bones, and soul's delivery.
- Thou art slave to fate, chance, kings, and desperate men,
- And dost with poison, war, and sickness dwell,
- And poppy or charms can make us sleep as well
- And better than thy stroke; why swell'st thou then?
- One short sleep past, we wake eternally
- And death shall be no more; Death, thou shalt die.

3.5.1. Main idea

- This poem focuses on a key paradox of Christian doctrine: central to the believer's religious awakening is the realization of mortality, the fear of death. But ultimately the hope of resurrection makes death lose its sting. In the words of the poem, death has no reason to "swell" with pride. We are afraid of death, and yet we are not afraid' of death. This religious idea is expressed in the author's supposed dialogue with "death", as various reasons are given in the poem to argue against the common belief in death as "mighty and dreadful".

3.5.2. Comprehension notes

- (a) The sonnet follows the strict Petrarchan pattern, with 14 lines of iambic pentameter rhyming abba abba cddcee.

- (b) "Rest of their bones, and soul's delivery": our best men go with you to find rest for their bones and freedom ("delivery") for their souls.
- (c) lines 5--8: Apparently, Donne is saying that relaxation and slumber are desirable things in life, and death offers human beings eternal "rest" and "sleep", and therefore "much pleasure". By saying "which but thy pictures be", Donne refers to the fact that our image of Death is rest and sleep, though, as we will see later in the sonnet, we "awaken" quite differently from Death than we do from ordinary slumber. Of course, all men and women, not just the "best men", eventually walk with Death. Donne means to say that even the best among us will perish in the end. No one is safe; but that's not necessarily the way to look at it. Death is not something we should fear, for it is part of a natural cycle. It is the preface to our final sleep, which offers "freedom" (and final delivery) for the soul.

Here Donne is implying that our life offers only imprisonment for the soul, and in this sense Death would be more powerful.

(e) "One short sleep past, we wake eternally, / And death shall be no more; death, thou shalt die. "--Paradox is very common in metaphysical poetry. John Donne concludes his poem with a couplet that first balances the ideas of death as a sleeping and death as a waking, and then summarizes the more profound paradox that a person's death is his victory over dying and death.

The Collar

I struck the board, and cry'd, No more.
I will abroad.
What? shall I ever sigh and pine?
My lines and life are free; free as the rode,
5 Loose as the winde, as large as store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me bloud, and not restore
What I have lost with cordiall fruit?
10 Sure there was wine
Before my sighs did drie it: there was corn
Before my tears did drown it.
Is the yeare onely lost to me?
Have I no bayes to crown it?
15 No flowers, no garlands gay? all blasted?
All wasted?
Not so, my heart: but there is fruit,
And thou hast hands.
Recover all thy sigh-blown age
20 On double pleasures: leave thy cold dispute
Of what is fit, and not forsake thy cage,
Thy rope of sands,
Which petty thoughts have made, and made to thee
Good cable, to enforce and draw,
25 And be thy law,
While thou didst wink and wouldst not see.
Away; take heed:
I will abroad.
Call in thy deaths head there: tie up thy fears.
30 He that forbears
To suit and serve his need,
Deserves his load.
But as I rav'd and grew more fierce and wilde
At every word,
35 Me thoughts I heard one calling, *Childe*:
And I reply'd, *My Lord*.

Taken from *George Herbert: 100 Poems* edited by Helen Wilcox (Cambridge University Press, 2016)

Summary and Analysis of "The Collar"

Summary

"[The Collar](#)" is a one-stanza, free-verse poem that is widely understood to include a dialogue between a single speaker's two inner voices, sometimes identified as the heart and the will. While the will rebels against God and the "collar" or yoke of religion, the heart wins the battle, overcoming the will.

In the first sixteen lines of the poem, the speaker (or "the heart") states that he is fed up with the current state of affairs and plans to seek out his freedom. He laments that he is "in suit," in a lowly position, and that he has not reaped greater rewards. As these lines progress, we learn that the speaker has undergone a period of pining and sadness, leading to his present anger.

In lines 17-26, another inner voice interjects, "not so, my heart," reminding the first speaker that there is an end to sadness in sight. If only the speaker will "leave [his] cold dispute" and stop his rebellion, he will be able to open his eyes and see the truth.

In lines 27-32, the will reappears, commanding the other speaker "away!" and restating his commitment to going abroad. In the final four lines of the poem, the irregular free verse gives way to an ABAB rhyme scheme. The second inner voice reveals that, even in the midst of raving, he heard someone calling "Child" and replied "My Lord." This indicates a return to God after a period of rebellion.

Analysis

The first 5 lines of the poem introduce the long quote that makes up most of the poem. [The speaker](#) of the poem announces that he struck the board—a table or altar—and then began a long monologue that extends from lines 1-32. He begins by stating "no more!" implying that he can no longer tolerate his present situation and will go away. Lines 3-5 give further context to the situation: he has been sighing and pining, indicating his unhappiness. However, he believes that he truly has the option of making another choice. He states, "my life and lines are free." Here, the "lines" seemingly refer to the free-verse lines of the poem itself. He compares his life and lines in two similes, stating they are "loos as the wind" and "large as store." The comparison to the wind ties to his threat to go abroad, suggesting he could travel anywhere. The comparison to the "store" or storehouse suggests that he is well-stocked with nourishment.

Lines 6-16 continue the speaker's monologue, as well as introduce a number of rhetorical questions. The speaker asks if he will remain "in suit," in a subservient position, forever. Next, he introduces the motif of the harvest, asking if he will only harvest thorns that makes him bleed, rather than harvesting fruit. He remembers a past in which there was "wine," here suggesting both literal wine, the fruits of the harvest, and perhaps the sacrament, as well as corn. However, his sighs and tears have destroyed the fruits of the harvest—he has been sad for too long. He wonders if he is alone in this despair, and if he will ever receive any worldly rewards or honors, as indicated by his yearning for a bay (laurel) crown and a garland.

Critics have long identified lines 1-16 as revealing one of the speaker's inner voices, and then a second voice emerging in line 17 (persisting through line 26). The second inner voice counters

the first: "Not so...but there is fruit,/ And thou hast hands." While the first voice (the heart) denies the existence of spiritual or worldly fruit, the second speaker (the will) asserts that it is readily available for harvest. The second voice encourages the self to stop sighing and seeking after "double pleasures," or worldly pleasures. He goes as far as to metaphorically compare this mindset to a "cage" and "rope of sands": this suggests that the speaker has in fact trapped himself with his "petty thoughts." These destructive thoughts, rather than God, have shaped his world, but he was winking and "wouldst not see" the true cause of his affliction.

In lines 27-32, the first speaker, the heart, addresses the will and commands it "away!" He insists that he will go away. He asks the will to take away its "death's head"—its skull or *memento mori*, a reminder of mortality. Furthermore, he states that the man who "forbears" or neglects to serve his own needs deserves his burden. These lines mark the end of the quoted monologue. In the final quatrain of the poem, the irregular rhyme scheme resolves into an ABAB rhymed couplet. After his wild, raving monologue, the speaker reflects: while he was growing "more fierce and wild," he heard God's call, "Child," and replied, "my Lord." Here, the resolution of the rhyme scheme reflects the resolution of the poem: the speaker is no longer rebellious, free, and wild. Rather, he accepts that he is God's child, and resolves to end his rebellion and accept God's love (and God's law) once again.

The Collar Symbols, Allegory and Motifs

The Collar (symbol)

The collar does not appear in the poem itself, but only in the title. However, it is a potent symbol nonetheless. Its most obvious, immediate meaning is confinement and constraint, like the collars worn by chained prisoners or dogs. However, Dale B. J. Randall suggests that the "collar" has multifaceted meanings, relating to homonyms include "caller" and "choler" (one who calls, and the humor that causes anger). Therefore, the symbol might be read to demonstrate both the constraint and the possibility present in religious submission.

The harvest (motif)

During his rant, the speaker complains that he has had "no harvest" except for "a thorn." He believes that, after planting the seeds of religious devotion, he has not received the harvest he expected. When the speaker's second voice interjects, it reminds him that "there is fruit." The harvest, therefore, can be seen as a metaphor for spiritual "fruits" or rewards that are reaped in heaven.

The cage (symbol)

The speaker's second internal voice (the will) states that his own feelings of sadness are the result of a "cage" he had created on his own. This symbol relates to the poem's titular collar as another image of confinement. However, in this case, the "cage" is not God's law but worldly striving for pleasure and gain. God, then, provides freedom.

wine & corn (symbol)

The speaker not only complains of a poor harvest; he complains that his life no longer has wine or corn. In this context, these can be seen as a symbol of the sacrament. The speaker laments that he no longer feels a personal relationship with God. However, his second voice reminds him that this is still possible, as the poem's ending further confirms.

The Collar The Parable of the Prodigal Son

As the parable of the prodigal son (Luke 15:11-32) is one of the main sources for "[The Collar](#)," it is worth discussing the text in detail. This is one of Jesus' parables, and is the story of a father and two sons. The father divides his property between his sons. The younger son goes off on his own and squanders all of his inheritance, while the older one works alongside his father. For some years, the younger son works as a servant, until he decides to go back home and ask his father to be his servant.

When the younger son returns, his father welcomes him with open arms, accepting him as his son again and refusing his offer to be only a servant. All is forgiven. Meanwhile, the older son becomes angry: he believes that his steadfast devotion should be rewarded, while his brother's humble return is pathetic. The father tells his older son, "you are always with me, and everything I have is yours. But we had to celebrate and be glad, because this brother of yours was dead and is alive again; he was lost and is found."

This can be read as a parable on the nature of religious faith. The younger son has a period of sinfulness, profligacy, and even doubt, but he is still welcome to receive his father's love as long as he returns with true regret for his actions. Although he approaches his father as a servant, he is soon given riches. Likewise, doubt does not turn God against his followers, as long as they return to the fold. This is the same parable laid out in "The Collar."

The Collar Literary Elements

Speaker or Narrator, and Point of View

First-person speaker who relays his own monologue, in which two internal voices battle

Form and Meter

free verse resolving into an end-rhymed quatrain

Metaphors and Similes

similes: the speaker's life is as "free as the road," and "as large as store."

metaphors: bays, flowers, and garlands are all metaphors for worldly success and recognition (perhaps including poetic fame)

Alliteration and Assonance

assonance: "lines and life," "sighs did dry"

alliteration: "Loose as the wind, as large as store," "Shall I be still in suit?," "Have I no harvest," "garlands gay," "hast hands," "suit and serve"

Tone

conflicted, ranting

Major Conflict

There is an intense conflict between the speaker's two internal voices: one wants to rebel against God, while the other remains devout.

Allusions

The poem may allude to the parable of the prodigal son.

The Cavalier poets

Are a members of the aristocracy, wrote their poems in the 17th century and they supported the King Charles I, who was later executed as a result of a civil war. They were known as Royalists. Cavalier poetry mirrored the attitudes of courtiers. The meaning of cavalier is showing arrogant or offhand disregard, carefree and nonchalant. This describes the attitude of Cavalier poets.

The Cavalier poets were fond of a tight and chiseled form and practiced shorter lines, precise diction and a tight logical structure. The themes for their poetry included love, cynicism, pagan sensibility and conventional Petrarchism. Some of the Cavalier poets were also influenced by Donne's Metaphysical poetry like Carew and Suckling. Unlike the Metaphysical poets, the Cavaliers did not engage in serious debates. In fact, Cavalier poetry is much simpler than that of the Metaphysical poetry. Wit and a lot of eroticism are visible in the Cavalier poetry. Cavalier poets were writers of witty and polished lyrics of courtship and gallantry.

Characteristics

Some of the most prominent Cavalier poets were Thomas Carew, Richard Lovelace, Robert Herrick, and John Suckling. They matched Ben Jonson, a contemporary of Shakespeare. These poets opposed metaphysical poetry, such as that of John Donne. While poets like John Donne wrote with a spiritual, scientific, and moral focus, the Cavalier poets concentrated on the pleasures of the moment. Metaphysical poets also wrote in figurative, lofty language, while the Cavaliers were simple, being more apt to say what they meant in clear terms. The Cavalier poet wrote short, refined verses, and the tone of Cavalier poetry was generally easy-going.

To Daffodils

BY ROBERT HERRICK

**Fair Daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the even-song;
And, having pray'd together, we
Will go with you along.**

**We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die
As your hours do, and dry
Away,
Like to the summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.**

To Daffodils, by Robert Herrick



Robert Herrick (1591-1674) had a long life that included dangerous adventure (he was fortunate to survive the siege of Saint-Martin-de-Ré in 1627) and quiet retreat as a country parson in South Devon. He published some 1,400 poems in his 1648 collection entitled “Hesperides”, and possibly wrote another thousand after that date. Despite his calling he was not over-religious, and most of his poems, if they mention religious matters at all, do so almost as an afterthought. He was a hedonist by temperament and his lyrics describe, compliment and express thoughts of love, as opposed to preaching or exploring deep theological concepts. To quote from the opening “Argument” of Hesperides:

I sing of brooks, of blossoms, birds and bowers,

**Of April, May, of June, and July flowers;
I sing of may-poles, hock-carts, wassails, wakes,
Of bridegrooms, brides, and of their bridal cakes ...**

(and so on)

“To Daffodils” is a typical Herrick poem in that it implies that one should enjoy the here and now because the future will bring problems and misery. It presents the same thoughts as in his poem “To the Virgins, to Make Much of Time”, which begins with the well-known lines:

**Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day
To-morrow will be dying.**

In the case of the poem under discussion, for rosebuds read daffodils. The first of the two stanzas reads:

**Fair daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attained his noon.
Stay, stay
Until the hasting day
Has run
But to the evensong;
And, having prayed together, we**

Will go with you along.

The poet has presumably noticed that the spring daffodils, possibly growing in his churchyard, are starting to die off, and he wishes that they would at least stay unshrivelled for the hours of daylight. He then associates them with evensong and prayer, expressing the hope that the congregation will be able to see the flowers still in bloom as they leave church.

There is an interesting hint, worthy of a “metaphysical” poet, that the daffodils, as they droop, are engaged in prayer alongside the parishioners. This depends on the ambiguity of “prayed together”, which could be taken as meaning just the church congregation or including the daffodils as well.

The second stanza is as follows:

**We have short time to stay as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die
As your hours do, and dry
Away
Like to the summer’s rain;
Or as the pearls of morning’s dew,
Ne’er to be found again.**

Humankind is likened to the daffodil in the shortness of its lifespan, with growth followed immediately by decline and

eventual death. Of course, Herrick is speaking in relative terms, but his readers would be familiar with the concept of human life being compared with that of plant life as far as its temporary nature is concerned; the well-known verses from the Sermon on the Mount (St Matthew's Gospel 6:28-30) about the "lilies of the field" that are growing one day and "tomorrow are thrown into the furnace" would have struck a chord.

However, Herrick merely points to the comparison without labouring the point. He has already alluded to the best-known sermon ever preached and does not need to offer one of his own.

Indeed, it is surprising that Herrick does not make any reference to an afterlife for either daffodil or man. There is nothing here about hopes to bloom again next year, or of heavenly rewards for the righteous. As far as man is concerned he is just like "summer's rain" or "morning's dew" in that he is "ne'er to be found again". In other words, apart from the references to prayer in the first stanza, this is a poem that could have been written as easily by an atheist as by a country parson.

As mentioned above, this is a "carpe diem" ("seize the day") poem that points to the inevitability of decay and death but with no hint of any obligation to earn a place in the afterlife by living a godly existence now. There is also nothing of the "do it now" urging of "To the Virgins" (expressed even more explicitly by Andrew Marvell in "To His Coy Mistress"). In "To Daffodils" it is simply a straightforward presentation of the facts, leaving readers to draw their own conclusions.

Theme:

The main theme in this poem by [Robert Herrick](#) is one in poetry of Herrick's era, the early 17th century—you may be able to identify points of comparison between this poem and several of Shakespeare's sonnets, for example. The theme Herrick is conveying is that of the transience of life, and particularly life's youth and beauty. In order to convey this, he uses the [analogy](#) of a daffodil, not long in bloom, comparing the speed at which the daffodil progresses towards "decay" to the speed with which death comes upon humans.

Herrick intensifies the comparison by personifying the daffodils, whom he addresses as "you" and with whom he imagines praying, as if the daffodils were capable of understanding their short existence as humans are. Towards the end of the poem, he also draws in a second comparison, suggesting that the "hours" of both people and daffodils can be compared to "summer's rain" and "morning dew," both transient and, once evaporated, never to be found again.

Essentially, Herrick is saying that beauty and life itself stay only briefly and then are gone, and there is nothing we can do about it. This is inexorable and is the way of the world for all things.

"On His Blindness" Sonnet by John Milton (1608-1674)

The poem "On His Blindness" written by John Milton is a famous autographical sonnet. It is one of most poems written by Milton. The sonnet reflects the poet's agony on his becoming blind but it ends on a note of reconciliation. In this poem, poet's whole hearted submission to God, his determination, devotion and noble thinking charm me a lot.

The poem may have been written as early as 1652 (some people consider in 1655).

On His Blindness (Sonnet 16)

-John Milton (1608-1674)

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide,
"Doth God exact day-labour, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies: "God doth not need
Either man's work or his own gifts: who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed
And post o'er land and ocean without rest:
They also serve who only stand and wait."

Summery Analysis/Substance:

The sonnet "On His Blindness" is a personal meditation. This sonnet may be compared with "How soon hath time..." Milton is here concerned with the proper use of the talent which God has given him. He is bereft of his eyesight. His despair is voiced by Samson in his utmost agony-"O dark, dark, dark, amid the blaze of noon." The poet laments his blindness. He has become blind in the middle of his life. So he cannot serve God with his poetic gift. He, however, earnestly wishes to use his poetic talent which is the gift of God for the service of Him.

He is afraid that God might scold him for spending his days idly. But the mood of the octave changed suddenly as Milton nourishes a more optimistic view in the sestet.

His ambition was the highest that any writer of that time could have and he is afraid that with his blindness he would not be able to write great poetry which he long cherished. Milton believed in the Parable of talents, which showed that God expected man to use and improve the gift he had been granted.

He compares himself with the third servant in the Parable of Talents. He fears that he will be rebuked by God, as the third servant was rebuked by his master for not using his talent. But then, the question comes to his mind-Does God demand service even from a blind man? Soon his doubt passes and faith in God returns. He comes to believe that God does not demand man's active service. Persons who resign themselves to the will of God are his best servants. All He demands of man is complete resignation to His will. Those who bear His dispensations without protest and remain ready for His decrees serve Him best.

On His Blindness- Analysis Line by Line:

The poet reflects on his blindness. He has become blind in the middle of his life. He therefore cannot make proper use of his poetic talent which is spiritual death for him to hide. His soul is earnestly desirous of serving God with his own talent that God has given him. He wishes to render a true account of his powers to God. He is afraid that God will rebuke him for not using his power. (Lines 1-6)

He anxiously asks-Does God require of a blind man's service? (Lines 7-8)

Patient thinking makes the poet conclude that God needs neither the service of man nor an account of the gifts bestowed by Him on man. Those who resign themselves to the will of God serve Him best. (Lines 9-10)

God is invested with royal power. Thousands of angels fly swiftly over land and sea to do His bidding. Those who have faith in God and calmly submit to God's powers also render Him services. (Lines 11-14)

The word "talent" has been used in more senses than one. In the Bible concept it means a coin or more generally speaking money. When the master gives some money, it is his duty to make use of it and increase it. Figuratively talent is a quality and therefore wealth. In this sense even vision may be recorded as a talent. It is by using one's vision that one can do a lot of things. Milton was a pious Christian. His devotion and dedication to God are evident in the poem.

Critical Appreciation of The Poem "On His Blindness" By John Milton:

The sonnet "On His Blindness" is perhaps one of the best and most popular of Milton's sonnets. It is indeed a pearl in the ocean of English literature. It is a great sonnet of lofty tone and noble theme. It was written in 1655. Milton had started losing his eyesight from the year 1645. After some years he lost his eyesight completely. He was about 44 years at that time, when we remember that his great words "Paradise Lost" and "Samson Agonists" has not yet been written.

Strength of mind, power of will and determination, patience; all these traits stood him in good stead when blindness slowly came over his.

What made him so sad was that the gift of poetry which had been given to him could not be used to advantage when he was suffering from blindness.

Here Milton bows down in humble submission to the will of God. The tone of patience and humility has perfectly mingled with that of great dignity. The poem is a human document, a revelation of the struggle in Milton's own soul. It starts with a note of regret. Then there is a mood of doubt and questioning which however melts in the final attitude of complete resignation. The beauty and exaltation of moral feeling raise the poem to a great height. The poem is full of allusions to the bible.

The extreme simplicity of the language is its peculiar attractive. Two lines are wholly, several others are nearly, monosyllabic. It is a sonnet of Petrarchan type. But there is no division between the octave and the sestet-which is the characteristic of Italian or Petrarchan sonnet. There is a break in the middle of the eighth line.

The poet's subsequent submission charms the readers. The monologue is simply fascinating. The language used is both easy and catchy. The metre, note and cadence is perfect.

How does Milton make up his mind to serve his maker in his sonnet "On His Blindness"? Analysis of the Sonnet "On His Blindness":

Milton's "On His Blindness" is a famous autobiographical sonnet. The sonnet records the poet's agony on his becoming blind but it ends on a note of reconciliation.

When God gives us some talent, it is our duty to use it effectively so that it increases and multiplies. It is a sin to hide one's talent and not use it. Milton says that God has given him talent to write and express profound thoughts. And it would be wrong not to use his talent through creative endeavours, but unfortunately he has become blind. God has taken away his vision. Light denies to him, and he is plunged in profound darkness. The how can he do the job that he is expected to do. One way to serve God is to use the talent God has given him. But this he can not be because he is now blind. So the poet feels and agony of helplessness.

But then patience personified gives him consolation. He realises that God needs neither man's work nor utilisation of his gifts. All that he expects is a complete surrender to his will, a readiness to serve him. The poet is like angel who patiently waits for God's command.

Question: When did Milton lose his eyesight?

Answer: Milton lost his eyesight completely in 1652. As early as 1644, the light of the earth was fast leaving him and the left eye became blind in 1650.

Question: Whose blindness does the poem refer?

Answer: The poem refers to the poet's (i.e. Milton's) blindness.

Question: How does Milton console himself at the end of the poem?

Answer: After suffering immensely Milton at last gets some hope. He console himself by saying that the best way to serve God is to obey Him by patiently carrying out His orders.

Question: What is the Parable that has been referred to here?

Answer: The Parable of "talent" is being referred to here.

Question: What does the poet mean by “light”?

Answer: “Light” means the light of the eye. It means eyesight. In the poem “On His Blindness” eyesight is compared to light.

Question: How does Milton compare himself through the word talent?

Answer: Milton thinks that he is like the third servant of the parable of Talents who kept his one talent (gold coin) hidden in the earth. He did not use his talent (poetic gift).

Question: “Which is death to hide”

What is death to hide?

Answer: Milton cannot use his one talent (poetic gift given to him by God). It is death not to use it. The third servant in the Parable of Talents hides the one talent given him by his master. The master threw him into outer darkness. Similarly, Milton would suffer spiritual death for his inability to use his poetic gift due to blindness.

Question: Why Milton laments his blindness?

Answer: Milton laments his blindness because he cannot use his poetic gift given to him by God. He cannot serve God.

Question: Who is the maker? How does Milton wish to serve the maker?

Answer: God is the maker. Milton wishes to serve his God by using his poetic gift.

Question: Doth God exact day-labour-

What does the poet mean by ‘day-labour’?

Answer: Day-labour meant labour done in daylight.

Question: What is Milton’s question to God?

Answer: Milton asks if God would demand active service from him when he has denied the light of the eye to him.

Question: How can one serve God best?

Answer: One can serve God best by willing submission to the will of god and to God's gentle rule.

Question: Who are the thousands who work at God's bidding?

Answer: God have many angels who are His ministers. God through these ministers rules the universe. The sun, the moon rise daily and move in the sky at His bidding.

Question: When did Milton wrote his sonnet "On His Blindness"?

Answer: The sonnet "On His Blindness" may have been written in 1652.

Question: What is the sonnet about?

Answer: The sonnet laments the blindness of Milton.

Question: What type of sonnet is "On His blindness"?

Answer: On His Blindness is a Petrarchan or Italian type of sonnet with octave and sestet.

Question: What does Milton mean by "era half of my days"?

Answer: Milton became blind in the middle of his life. He became totally blind in 1652 at the age of about 44.

Question: "That one talent"**What is the double meaning of 'talent'? Is there any allusion here?**

Answer: Here talent means gift (poetic gift given to him by God).

Talent originally means o gold coin. It has the allusion to the Biblical story of one gold coin given by a master to his servant and the servant did not use the talent.

Question: 'Which is death to hide'

What does Milton mean here?

Answer: It meant that to hide the gift or to keep it useless is death to him. It is spiritual death.

Question: What does Milton's soul wish?

Answer: The soul of Milton wishes to serve God by writing great poetry.

Question: 'Lest the returning chide'

How does the line allude to the Biblical story of talents?

Answer: The master in the Parable of Talents rebukes the servant for keeping his talent (gold coin) useless.

Question: 'Doth God exact day-labour'

What is meant by day-labour?

Answer: Day-labour means labour done in the daylight-the full amount of his work.

Question: 'But Patience, to prevent that murmur'.

What is meant by 'Patience'? How is it used?

Answer: Patience means here patient thinking. Patience is personified here.

Question: How does one serve God best?

Answer: One serves God best by submitting to the gentle control of God.

Question: Who are the thousands at God's bidding?

Answer: Milton perhaps means the angels traveling over land and oceans. God's ministers (servants) are the sun, moon, stars, natural objects who work their allotted duties.

Question: 'Who best bear His mild yoke'

What is the 'mild yoke'?

Answer: Mild yoke means the gentle rule of God.

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Question: 'They also serve who only stand and wait.'

What does Milton mean by 'stand and wait'?

Answer: 'Stand and wait' means remain firm in faith and devotion to God.

LET ME NOT TO THE MARRIAGE OF TRUE MINDS

Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds,

Or bends with the remover to remove:

O, no! it is an ever-fixed mark,

That looks on tempests and is never shaken;

It is a star to every wandering bark,

Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error, and upon me prov'd

I never writ, nor no man ever lov'd

INTRODUCTION

This is a sonnet also called sonnet 116 written by a British metaphysical poet William Shakespeare (1564-1616) that tries to fill the vacuum of infidelity and unfaithfulness in marriage relationships. The poet shows that at least true love based on truth and understanding can exist. He presents two glorious lovers who come into relationship freely and are trustful to each other. He shows that this kind of love is usually unshakable and always remains so no matter the circumstances.