



A STUDENT'S POETRY STUDY GUIDE

SELECTED POEMS FROM THE
16TH AND 17TH CENTURIES

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Poetry in the 16th century

In the 16th century, poetry experienced a significant transformation and flourished in various forms. This period, known as the Elizabethan era, was marked by the reign of Queen Elizabeth I in England and was characterized by a rich and diverse poetic landscape.

- **Sonnets:** Sonnets were a popular form of poetry during this time. These were 14-line poems that followed a specific rhyme scheme and meter. The most famous sonneteer of the era was William Shakespeare, whose sonnets explored themes of love, beauty, and the passage of time.
- **Metaphysical Poetry:** Metaphysical poets, such as John Donne and George Herbert, employed complex metaphors and intellectual ideas in their works. They explored deep emotions, philosophical concepts, and the complexities of human existence.
- **Pastoral Poetry:** Pastoral poetry celebrated the beauty of nature and presented an idealized vision of rural life. Poets like Christopher Marlowe and Edmund Spenser wrote pastoral poems that depicted shepherds and peaceful landscapes. These poems often explored themes of love, longing, and the simplicity of country life.
- **Courtly Poetry:** Poets wrote verses to praise and honor their patrons, often focusing on themes of loyalty, chivalry, and courtly love. Sir Philip Sidney's "Astrophil and Stella" is a notable example of courtly poetry.



- **Blank Verse:** Blank or unrhymed verse gained popularity during the 16th century. It provided poets with a flexible and natural-sounding form for dramatic works. Shakespeare utilized blank verse extensively in his plays, allowing for rhythmic dialogue.
- **Humanism and Classical Influence:** The 16th century saw a renewed interest in classical literature and humanist ideas. Poets drew inspiration from ancient Greek and Roman works, incorporating classical themes, myths, and forms into their poetry. This classical influence can be seen in the works of poets like Sir Thomas Wyatt and Edmund Spenser.
- **Religious Poetry:** The religious conflicts of the time, particularly the Reformation, influenced the poetry of the era. Poets expressed their religious beliefs and explored themes of faith, salvation, and the relationship between humanity and divinity. John Donne's religious poems are notable examples of this genre.



Poetry in the 17th century

The 17th century is often referred to as the "Golden Age" of English poetry. It witnessed the emergence of new forms and the exploration of complex ideas. Here's an overview of poetry in the 17th century:

- **Metaphysical Poetry:** One of the prominent poetic movements of the time was metaphysical poetry. Metaphysical poets, such as John Donne and Andrew Marvell, used metaphors and intellectual ideas in their works. They explored profound emotions, philosophical concepts, and the complexities of human existence.
- **Religious and Political Themes:** The 17th century was marked by religious and political turmoil, which greatly influenced poetry. Poets like John Milton tackled religious and political themes in their works. Milton's epic poem "Paradise Lost" delved into religious, moral, and political questions, exploring the fall of man and the struggle between good and evil.
- **Carpe Diem: The notion of "carpe diem" or "seize the day"** was a popular theme in 17th-century poetry. Poets encouraged readers to embrace the present moment and enjoy life's pleasures. Andrew Marvell's poem "To His Coy Mistress" exemplifies this theme, urging the beloved to seize the opportunity for love before time passes.
- **Restoration Poetry:** After a period of political and social upheaval, the Restoration period marked the return of the monarchy in England.



Restoration poets, such as John Dryden and Alexander Pope, wrote witty and satirical poetry. They explored social norms, manners, and the follies of the society of their time.

- **Heroic Couplet:** The heroic couplet, a rhyming pair of lines in iambic pentameter, became a popular form of poetry in the 17th century. Poets like John Dryden and Alexander Pope utilized the heroic couplet to deliver sharp wit, moral commentary, and precise expression. This form allowed for concise and impactful verses.
- **Nature and Romanticism:** Some poets of the 17th century celebrated nature and its beauty, foreshadowing the rise of Romanticism in later centuries. Poets like Robert Herrick and Thomas Carew wrote lyrical poems that extolled the wonders of the natural world and expressed a sense of awe and appreciation for its elements.
- **Influence of Classical Literature:** Like the preceding century, classical literature continued to influence poets in the 17th century. Poets drew inspiration from ancient Greek and Roman works, adapting classical forms and themes into their poetry. This classical influence can be seen in the works of John Milton and his epic poem "Paradise Lost."



Whoso List To Hunt (The Hind) Sir Thomas Wyatt (1503-1542)

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.

- **Whoso list:** whoever wishes
- **hind:** female deer
- **hélas:** alas
- **vain travail:** pointless labor
- **deer:** playing on the word "dear"
- **Sithens:** since
- **Noli me tangere:** "touch me not"



“Whoso List to Hunt” is a Petrarchan sonnet written by Sir Thomas Wyatt. It is partially a translation and partially an imitation of Francesco Petrarch’s Sonnet 190.



❖ Theme

- The speaker of this poem, the poet himself, talks about the pointlessness of trying to win the love of a woman who is not interested. He compares the woman to a hind, a wild deer, and says that she is difficult to catch and keep. He knows that he is wasting his time trying to win her love, but he cannot help himself.

❖ Form and Structure:

- **'Whoso List to Hunt'** is a Petrarchan fourteen-line sonnet. This form usually follows a rhyming pattern of ABBAABBA CDECDE but Wyatt changed the last six lines to the pattern CDDCEE.

❖ Paraphrasing

If anyone wants to go hunting, I know where you can find a deer. But, alas, I cannot keep hunting. The pointless pursuit has left me so exhausted that I'm all the way at the back of the group of hunters who are going after the deer. Even so, I cannot stop my tired mind from pursuing the deer, and so as she runs away, I follow her, almost fainting. I am giving up, since trying to catch her is like trying to catch the wind in a net. If anyone wants to hunt her, let me assure you, you will be wasting your time, just like me. There is written in diamonds in easy-to-read letters around her beautiful neck, "Don't touch me, for I belong to Caesar, and I am wild, though I seem like I'm tame."



❖ Summary:

- **'Whoso List to Hunt'** by Sir Thomas Wyatt is one of the first sonnets of English literature. This poem is not about hunting a hind or female deer. Rather it's about the difficulty of winning the heart of the lady to whom the poet once gifted his heart. Whatsoever, rejection caused him so much pain, the words of the poem reflect a sense of coldness in the poet's heart.
- In the first section or octave, the poet refers to his mental state after following the hind before. It was fruitless and painful. Neither he nor others can catch it. The poet became so exhausted that he says it was like catching air with a net. It soon becomes evident the deer is a woman and the speaker is one of her suitors. However, in the sestet, the poet provides the reason. Here, he says why the hind can't be caught. As it belongs to Caesar, a likely reference to Henry VIII and already his property. So, those who are trying to catch it, can't have the hind.

❖ Analysis

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

“Whoso” is a word that refers to “anyone” or “whoever.” The speaker tells anyone listening that he knows the location of a hind, a female deer. For



some reason, as yet unknown, the speaker needs to give up the location to the listeners if they want to go hunting.

These two lines act as a warning to those who are chasing after that lady. He understood the reality of that hind and stopped being trapped in her looks and emotionless gestures. Therefore, he decides that he may quit chasing after her: "I may no more."

“ The vain travail hath wearied me so sore,
I am of them that farthest cometh behind.

The speaker gives the reader a bit more detail as to what is stopping the speaker. He sees the hunt of this particular "hind" to be a "vain travail." It is a task which will never be accomplished, there is no point in even attempting to hunt her. He knows this to be the truth from experience.

He has done his best in the past to complete this particular hunt but no matter how hard he tries; he is in the group of people who come last. The word "group" refers to the tradition of hunting among friends.

It is at this point in the poem that a reader might begin to expect that the poem is not talking about a deer, but rather a woman. Also, there is someone he has been seeking love for a long period, without success.



“ 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.

Although the speaker is offering up the hunt/woman to someone else, he is unable to stop thinking about her. His exhausted mind is trapped in endless circles around her. He cannot “Draw from the deer” as she is fleeing “afore” him. So strong is her influence over him that he is unable to stay conscious. It is clear that the hunt has become something of an obsession and that his choice to give the woman up is in an attempt to free himself from it. The speaker gives up and metaphorically says it was like catching the wind with a net.

“ Who list her hunt, I put him out of doubt,
As well as I may spend his time in vain.

The speaker tells whoever may “list her hunt” that he will never be successful. He too will soon understand the hunting of this “hind” to be an impossible task. Moreover, in these two lines, the tone of the speaker becomes direct. It’s passionless and cold.



“ 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.

Here, the speaker describes the “letters” are around the woman’s neck. These “plain” letters spell out words with “diamonds”, but It is unclear what the words are. Then, the speaker reveals what is written on the woman’s neck. It says, “Noli me tangere,” which is Latin for, “Do not touch me.”

❖ Literary Devices

- **Metaphor:** the first line is a metaphor in which the poet compares a lady to a deer and pursuing her to hunting. In line 8, the speaker compares chasing the hind to catching the wind in a net.
- **Alliteration:** the repetition of the H sound, as in "Whoso," "hunt," and "hind." The repetition of the S sound in "so sore". Also, the repetition of the M sound in "may," "means," "my," and "mind."
- **Repetition:** Wyatt repeats the word "wearied" on the third and fifth lines, which emphasizes this feeling.
- **Consonance:** in the neighboring words, "fleeth afore" and "Fainting"
- **Imagery:** Wyatt creates images of men hunting a deer through words like "fleeth" and "fainting," which help the reader experience this fast-



paced activity. He also creates an image of a beautiful woman with the phrase "fair neck" in line 12.

- **Antithesis:** "wild" and "tame" in the last line is an antithesis.



Description of Spring
Henry Howard, Earl of Surrey
(1509-1547)

This poem is also known as 'The Soote Season' and 'Sonnet 7.' The poet uses the English sonnet form, also known as the Shakespearean sonnet. Despite this form being more commonly associated with Shakespeare, Howard is the writer who actually invented it. 'Description of Spring' was, in fact, one of the first English-language sonnets ever written.

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.
Summer is come, for every spray now springs:
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.



❖ Theme

This poem evolves around the celebration of nature's rebirth and the beauty and vitality that characterize the season of spring. The poem captures the essence of this transformative period, evoking a sense of awe, joy, and appreciation for the wonders of nature.

❖ Summary

This poem is a simple depiction of spring and how it contrasts with the speaker's emotions. In the first part of the poem, the poet outlines all the wildlife and how each living creature is reacting to spring. He uses examples of personification and anaphora to emphasize how the entire world seems to be shedding the winter and embracing spring. But, as he reveals in the concluding couplet, the season is not uplifting him in the same way. His sorrow is only growing worse because of the beauty and joy he sees around him.

❖ Paraphrasing

Everything renews in the spring, except for the lover. The sweet season makes plants grow. The hills and valleys are covered with green. The nightingale sings with fresh new feathers. The turtledove sings her song to her mate. Summer has arrived, and flowers blossom from the ground. The hart has left his old antlers on a fence. The buck has shed his winter coat. Fish are now with fresh scales. The snake removes her old skin. The swallow quickly chases little flies. The busy bee mixes her honey. Winter, the flowers' enemy, has



faded. Yet even as I watch this pleasantness make worries melt away, my sadness rather increases.

❖ **Structure and Form**

This is a fourteen-line Shakespearean sonnet. Its rhyme scheme is ABABCDDEFEGG. The poet also used an iambic pentameter.

❖ **Analysis**

- Spring and summer fill the world with nature's beauty. These seasons are a time of delight and renewal, yet, for all their joy, they can't cheer the speaker up. The poem thus demonstrates the power not just of nature but also of heartbreak, which can overwhelm people even when there's much to feel happy about. Although the plant and animal worlds in the poem seem refreshed and renewed, the speaker doesn't feel the same way at all. In fact, these signs of joy and delight are a reminder of how miserable the speaker is. Instead, ironically, what "springs" renews is the speaker's "sorrow."

❖ **Literary Devices**

- **Alliteration:** the repetition of the same consonant sound at the beginning of multiple words. For example, "bloom" and "brings" in line one.
- **Personification:** seen through the poet's description of the animals in spring talking to one another.



- **Enjambment:** occurs when the poet cuts off a line before its natural stopping point. For example, the transition between lines thirteen and fourteen.
- **Caesura:** a division in the middle, or in any spot, within a line of poetry. For example, "Summer is come, for every spray now springs."
- **Anaphora:** the repetition of the same word or phrase at the beginning of multiple lines. For example, "The" which begins nine of the fourteen lines.



Like As A Ship Edmund Spenser (1552–1599)

Spenser is one of the most famous poets in the 16th century. He used a distinctive form in his poetry, called "the Spenserian Stanza". This poem is an adaptation of Petrarch's "Rima "189.

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.



❖ Theme

This poem describes a break in the speaker's 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.

❖ Form & Structure

This poem is a Spenserian sonnet which is composed of three quatrains and a final couplet. The rhyme pattern is abab bcbc cdcd ee written in iambic pentameter.

❖ Summary

- The sonnet begins with the speaker expressing his yearning for his beloved, who is physically distant from him. The opening lines employ a simile to compare the speaker's love to a ship guided by a star.
- In the following lines, the speaker describes the intensity of his longing and the pain he experiences due to the separation from his beloved. The speaker's soul is tired by the absence of his love.
- The sonnet then shifts to express the speaker's hope that his words will reach and touch the beloved's heart. However, the beloved is being cruel or indifferent towards the speaker. The speaker asks for the beloved's attention or affection by asking her to experience pain herself.



- The final couplet expresses the speaker's determination to continue loving the beloved, even in the face of rejection.

❖ Literary Devices

In Sonnet 34 by Edmund Spenser, several literary devices are employed to enhance the poem's imagery and emotional impact. Here are some of the literary devices used in the sonnet:

- **Simile:** The poem begins with a simile comparing the speaker's love to a ship guided by a star: "Lyke as a ship that through the Ocean wyde, / By conduct of some star doth make her way."
- **Metaphor:** The phrase "my wearye sprite" uses metaphor to describe the speaker's soul or spirit, conveying the emotional burden caused by the absence of the beloved.
- **Personification:** The line "doe thou thy cruell rancor to me ward" personifies the beloved's cruelty, attributing it as an active force directed towards the speaker.
- **Alliteration:** Examples of alliteration can be found throughout the sonnet, such as in the phrase "Apply that yron dart," where the repetition of the 'a' and 'd' sounds adds emphasis to the line.
- **Repetition:** The repetition of the word "love" in the final couplet ("Yet love, them wyll I love, and love agayne") creates a sense of emphasis and reinforces the speaker's unwavering commitment.



- **Enjambment:** Enjambment is used throughout the sonnet, where lines flow seamlessly into the next without punctuation, maintaining the poem's rhythm and enhancing the emotional flow.
- **Apostrophe:** The speaker directly addresses the absent beloved, using the second-person pronoun "thou," which is a form of apostrophe.
- **Imagery:** The sonnet employs vivid imagery, such as the ship sailing through the ocean and the "yron dart," to evoke the speaker's longing, pain, and determination.

These literary devices contribute to the overall effectiveness of the sonnet by conveying the speaker's emotions, creating vivid mental images, and enhancing the musicality and rhythm of the poem.

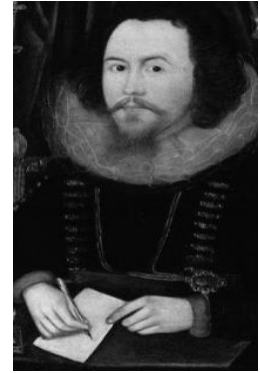


Leave Me, O Love
Sir Philip Sidney
1554–1586

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 heaven, and comes of heavenly breath.
Then farewell world, thy uttermost I see,
Eternal Love, maintain thy life in me.



❖ Theme:

The poem explores the pain and longing that arise from unfulfilled love and the desire for emotional independence. The poem portrays the speaker's pain and desire to be free from the torment of unfulfilled affection, ultimately seeking solace and solitude.

❖ Structure and Form:

The poem is a sonnet divided into three quatrains (four-line stanzas) and ends with a couplet (two-line stanza). The rhyme scheme of the poem is ABAB CDCD EFEF GG.

❖ Paraphrase:

- Love, please leave me alone because your influence is only temporary. Instead, I want my mind to focus on higher and more lasting things. Seek richness in things that don't fade away like pleasure does.
- Diminish your power and submit to a sweet and enduring bond, where true freedom lies. This bond can break through obstacles and bring forth light that both illuminates and helps us see clearly.
- Hold on tightly to that guiding light as we navigate our short journey from birth to death. Remember how wrong it is for someone who aspires to heaven and carries divine essence to stray from the right path. So, goodbye, world. I see the ultimate truth. May eternal love continue to guide and sustain me.



❖ Analysis

- In the line "Leave me, O Love, which reachest but to dust," Sir Philip Sidney expresses a desire to be free from the influence of love, which he believes is temporary and only extends as far as physical death or decay (represented by "dust").
- Sidney's use of the phrase "Leave me, O Love" suggests a plea to be released or liberated from the hold of love. He views love as something fleeting and transient, limited to the earthly realm and ultimately leading to decay. The idea conveyed is that love's power and significance diminishes in the face of mortality.
- This line reflects Sidney's contemplation on the nature of love and its limitations. He seems to be questioning the enduring value of love in the face of mortality and seeking liberation from the emotional entanglements it brings.

❖ Literary Devices

- **Apostrophe:** The poem begins with an apostrophe, addressing Love directly as if it were a person or entity.
- **Imagery:** The poem employs vivid imagery throughout, such as "Draw in thy beams" and "breaks the clouds and opens forth the light," to create visual and sensory impressions.



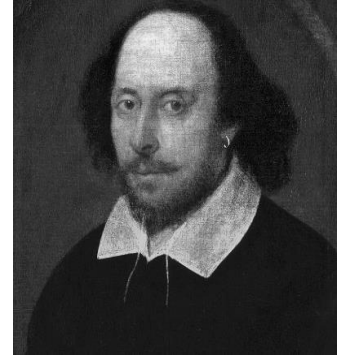
- **Metaphor:** The phrase "reacheſt but to duſt" uses metaphorical language, comparing Love's influence to something that fades away or decays.
- **Alliteration:** The repetition of the "L" sound in "Leave me, O Love" and "laſting freedoms be" creates an alliterative effect, adding musicality to the poem.
- **Paradox:** The line "Whatever fades, but fading pleaſure brings" presents a paradox, juxtapoſing the ephemeral nature of pleaſure with its allure or appeal.
- **Symbolism:** The use of "light" ſymbolizes enlightenment, guidance, and clarity in the lines "That doth both ſhine and give us ſight to ſee" and "let that light be thy guide."
- **Repetition:** The repetition of the phrase "And think" emphasizes the importance of contemplation and reflection.



Sonnet 55: Not marble nor the gilded monuments

by William Shakespeare

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 besmeared 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 Judgement that yourself arise,
You live in this, and dwell in lovers' eyes.



❖ Theme

In this sonnet, Shakespeare explores the theme of immortality through the power of poetry. The speaker begins by stating that neither marble nor gilded monuments can surpass the enduring power of this poem. The beauty and significance of the subject of the poem will shine even brighter in the verses than in physical structures that are subject to the ravages of time.

Structure:

Sonnet 55 follows the traditional Shakespearean sonnet form, consisting of 14 lines written in iambic pentameter. It is divided into three quatrains (four-line stanzas) and ends with a rhyming couplet.

❖ paraphrase:

Marble statues and fancy monuments won't outlast the enduring impact of this powerful poem. In these verses, you will shine even brighter than neglected stone stained by the passage of time. Even if war destroys statues and chaos wipes away human creations, neither the sword of Mars nor the fires of war can burn away the living memory captured in this poem. Against death and the enmity of forgetting, you will stride forward. Your praise will always find a place, even in the eyes of future generations who inhabit this world until its end. So, until the day of judgment when you rise again, you will live within this poem and remain in the hearts of those who love and appreciate you.



❖ Literary Devices:

Literary devices are employed to enhance the poem's impact and meaning.

Here is a list of some of the literary devices found in the poem:

- **Metaphor:** The poem opens with the metaphorical comparison of the enduring power of the poem to "marble" and "gilded monuments." It suggests that the poem's impact is stronger and longer lasting than physical structures.
- **Personification:** The poem personifies "sluttish time" by describing it as besmearing the stone. This personification attributes human characteristics to the abstract concept of time.
- **Alliteration:** There are instances of alliteration in the poem, such as "wasteful war," "statues overturn," and "Mars his sword." Alliteration is the repetition of the same consonant sound at the beginning of adjacent or closely connected words.
- **Symbolism:** The poem uses symbolism through the mention of "marble" and "gilded monuments," which represent human attempts at immortality and the transience of physical creations.
- **Enjambment:** The poem frequently uses enjambment, where a thought or phrase continues from one line to the next without punctuation. This technique creates a smooth and flowing rhythm, allowing ideas to connect across lines.

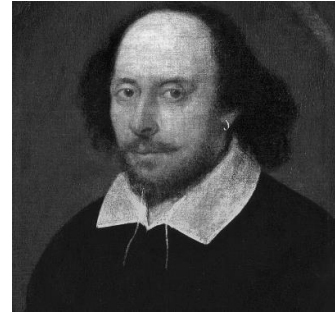


- **Hyperbole:** The poem employs hyperbole by suggesting that the poem's subject will be remembered even when statues are overturned, and war destroys physical creations. This exaggeration emphasizes the enduring power of the poem.
- **Imagery:** The poem utilizes vivid imagery, such as "unswept stone besmeared with sluttish time" and "living record of your memory," to create visual and sensory impressions.
- **Repetition:** The recurring use of the word "nor" in the lines "nor Mars his sword, nor war's quick fire" creates a rhythmic repetition that emphasizes the poem's message of the subject's enduring memory.



Sonnet 116
Let me not to the marriage!
by William Shakespeare

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.



❖ Theme

The central theme of the poem is the power of true love. The speaker celebrates the endurance of love in the face of change. The poem's message is that love, when true and genuine, remains constant and unchanging, defying the passage of time and external challenges.

❖ Analysis

Sonnet 116 emphasizes the enduring nature of true love. The speaker argues that love is unchanging and unaffected by the passage of time. Love is described as a constant guiding star that remains fixed, even in the face of challenges. The sonnet asserts that love is not subject to circumstances and does not diminish over time. The final lines express the speaker's belief in the power of love, stating that if they are proven wrong, then they have never truly loved before.

❖ Poetic Form and Structure:

"Sonnet 116" follows the structure of a Shakespearean sonnet, consisting of 14 lines written in iambic pentameter. It is divided into three quatrains (four-line stanzas) and ends with a rhyming couplet. The rhyme scheme is ABAB CDCD EFEF GG.



❖ Literary Devices:

- Shakespeare employs vivid language to convey the poem's message. The language is straightforward, enabling a broad audience to grasp the essence of the poem. The imagery used is metaphoric and draws upon natural elements to illustrate the reliability of love.
- "Let me not to the marriage of true minds": The phrase "marriage of true minds" metaphorically represents the ideal union of souls in love. It suggests a profound connection beyond the physical.
- "It is the star to every wand'ring bark": The comparison of love to a "star" that guides ships in stormy seas symbolizes love's constancy and reliability. It suggests that love serves as a guiding light, leading individuals through life's challenges.
- "Love's not Time's fool": This line personifies Time and portrays love as unyielding to its influence. Love is depicted as transcending the limitations of time and remaining steadfast despite its passing.
- **Repetition:** The poem employs repetition, particularly in the phrase "Love is not," to emphasize the negation of certain qualities that love does not possess. This repetition creates a persuasive effect.
- **Parallelism:** The poem uses parallelism in phrases such as "bears it out even to the edge of doom" and "Love alters not with his brief hours and weeks." This device enhances the poem's persuasive and rhythmic qualities.



- **Negation:** The speaker emphasizes what love is not, highlighting its unwavering nature by stating what it does not do. This technique strengthens the poem's argument and reinforces the idea of love's constancy.

❖ **Tone and Mood:**

- The tone of the poem is confident, assertive, and almost didactic. The speaker presents love as an unwavering force and expresses certainty in its existence. The mood is celebratory and optimistic, emphasizing the endurance and power of love.

❖ **Historical and Cultural Context:**

- "Sonnet 116" was composed during the Renaissance period, a time when sonnets were popular. It reflects the ideals of love, marriage, and constancy prevalent in Shakespearean literature. The poem's themes resonate across time and cultures, making it enduringly relevant.



Sonnet 18
Shall I compare thee to a summer's day?
BY WILLIAM SHAKESPEARE

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.



❖ Theme

- The speaker assures that comparing his beloved to a summer's day is not sufficient and satisfying because his beloved's beauty is eternal because of the enduring power of poetry. Therefore, it surpasses the temporary beauty of the seasons.

❖ Form and Structure:

Sonnet 18 is a Shakespearean sonnet that consists of 14 lines written in iambic pentameter. It is composed of three quatrains (four-line stanzas) and a final couplet. The rhyme scheme is ABAB CDCD EFEF GG.

❖ Summary

- The sonnet explores the theme of the changing nature of beauty. It contrasts the transient beauty of a summer's day, which eventually fades, with the beloved's timeless and enduring beauty.
- The poem suggests that poetry has the ability to preserve and immortalize the beloved's beauty. By capturing the beloved's essence in verse, the speaker ensures that their beauty will be remembered and celebrated for generations to come.

❖ Literary Devices:

- Shakespeare employs vivid and evocative language to describe the beloved's beauty and convey the poem's themes.



- "Shall I compare thee to a summer's day?" This is the central question of the poem. It sets the tone for the speaker's exploration of the beloved's exceptional beauty.
- "Thou art more lovely and more temperate" This line establishes the beloved's superiority over a summer's day.
- "And every fair from fair sometime declines" Here, Shakespeare acknowledges the transient nature of beauty, emphasizing that everything beautiful eventually fades. However, his beloved's beauty is enduring and everlasting.
- **Simile:** The poem employs simile to compare the beloved to a summer's day. It confirms the beloved's superiority over a summer's day.
- **Personification:** "Nor shall Death brag thou wanderest in his shade." This personification emphasizes the subject's immortality, as even death cannot claim them.
- **Alliteration:** "Rough winds do shake the darling buds of May" and "So long as men can breathe or eyes can see." These repetitions of consonant sounds create a musical quality and enhance the poem's rhythm.
- **Enjambment:** The poem frequently uses enjambment, where a thought or phrase continues onto the next line without punctuation.



This creates a sense of flow and continuity, allowing ideas to seamlessly transition from one line to the next.

- **Hyperbole:** "Thou art more lovely and more temperate" exaggerates the beloved's beauty beyond the beauty of nature.
- **Imagery:** "Rough winds," "the eye of heaven," "his gold complexion," and "eternal summer." are vivid imagery that creates visual and sensory impressions.
- **Repetition:** The final couplet of the poem repeats the word "this" adds emphasis and reinforces the central message.

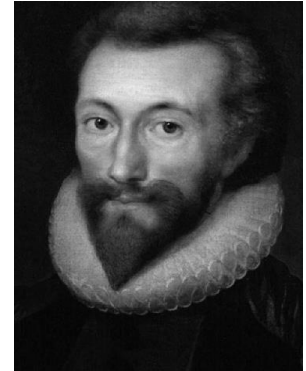
❖ **Tone and Mood:**

- The tone of Sonnet 18 is one of admiration. The speaker's language and imagery convey a sense of wonder and appreciation for the beloved's beauty.



Holy Sonnet 10
Death, be not Proud
John Donne

Death, be not proud, though some have called thee
Mighty and dreadful, for thou are not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor 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.



❖ Theme

- The central theme of the poem is the victory of eternal life over death. The poem challenges the fear and power traditionally associated with death, asserting that death is merely a temporary state and not something to be feared. It emphasizes the idea that death is not the ultimate end and that the soul transcends physical mortality.

❖ Summary

- The speaker directly addresses a personified death, telling it not to be arrogant just because some people find death scary. In fact, death is neither of these things because people don't really die when death—whom the speaker pities—comes to them; nor will the speaker truly die when death arrives for him.
- Comparing death to rest and sleep—which are like images of death—the speaker anticipates death to be even more pleasurable than these activities. Furthermore, it's often the best people who go with death—which represents nothing more than the resting of the body and the arrival of the soul in the afterlife.
- Death is fully controlled by fate and luck, and often administered by rulers or people acting desperately. The speaker points out that death is also associated with poison, war, and illness. Drugs and magic spells are more effective than death when it comes to rest. With all this in



mind, what possible reason could death have for being so puffed up with pride?

- Death is nothing but a mere sleep in between people's earthly lives and the eternal afterlife, in which death can visit them no more. It is instead death—or a certain idea of death as something to be scared of—that is going to die.

❖ **Form and Structure:**

"Holy Sonnet 10" follows the structure of a Petrarchan sonnet, consisting of 14 lines written in iambic pentameter. It is divided into an octave (eight-line stanza) and a sestet (six-line stanza). The rhyme scheme is ABBA ABBA CDCDCD.

❖ **Literary Devices:**

Donne employs vivid and paradoxical language to convey the poem's message. The language is forceful and confrontational, reflecting the speaker's defiance towards Death. The poem utilizes religious and metaphysical imagery to explore the themes of life, death, and salvation:

- "Death, be not proud, though some have called thee / Mighty and dreadful, for thou art not so": The speaker addresses Death directly, personifying it as a proud and mighty entity. This metaphorical portrayal challenges the conventional fear associated with death.
- "One short sleep past, we wake eternally": This line presents death as a temporary state, akin to a brief sleep from which the soul awakens to



eternal life. It suggests a continuation of existence beyond physical death.

- "Death, thou shalt die": This paradoxical statement serves as a powerful declaration, asserting that death itself will ultimately be defeated. It implies that death, as an entity, will cease to exist.
- **Apostrophe:** The poem employs apostrophe, addressing Death directly as if it were a person. This rhetorical device adds emphasis and emotional intensity to the speaker's defiance.
- **Paradox:** The use of paradoxical statements, such as "Death, thou shalt die," creates a sense of contradiction and challenges conventional notions about death. It enhances the poem's overall message of triumph over mortality.
- **Repetition:** The repetition of the phrase "Death, be not proud" throughout the poem reinforces the speaker's defiant stance and serves as a refrain that echoes the central theme.

❖ **Tone and Mood:**

The tone of the poem is defiant, confrontational, and confident. The speaker directly challenges Death's authority and dismisses its power. The mood is one of triumph and assurance, emphasizing the victory of eternal life over death.



❖ Historical and Cultural Context:

John Donne wrote "Holy Sonnet 10" during the early 17th century, a time of religious turmoil in England. The poem reflects the religious and metaphysical concerns of the time, exploring themes of mortality, salvation, and the afterlife. It resonates with the broader context of the Protestant Reformation and the shifting religious landscape of Donne's era.



The Collar
George Herbert

I struck the board, and cried, "No more;
I will abroad!
What? shall I ever sigh and pine?
My lines and life are free, free as the road,
Loose as the wind, as large as store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
Sure there was wine
Before my sighs did dry it; there was corn
Before my tears did drown it.
Is the year only lost to me?
Have I no bays to crown it,
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
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,



And be thy law,
While thou didst wink and wouldst not see.
Away! take heed;
I will abroad.
Call in thy death's-head there; tie up thy fears;
He that forbears
To suit and serve his need
Deserves his load."
But as I raved and grew more fierce and wild
At every word,
Methought I heard one calling, Child!
And I replied My Lord.

- 'The Collar' is a thirty-six-line poem about a speaker's struggle for freedom. It was written in 1633 while he struggled with his own religious beliefs. The poem does not stick to a specific rhyme scheme which reflects the chaos of the speaker's own thoughts.
- The word "collar" has direct connotations of submission and control but it also refers to the piece of clothing worn by a member of the clergy.



❖ Theme

"The Collar" is a metaphysical poem that explores the tension between worldly desires and spiritual surrender. The speaker begins the poem in a state of rebellion and frustration, feeling constrained by religious obligations. However, through a dialogue with God, the speaker experiences a transformative moment of surrender and finds peace in accepting his divine calling.

❖ Summary

- The speaker says he can do what he pleases: his life is free as the open road, wandering as the wind. So why should he behave like a servant?
- The speaker tells himself the pleasure still exists. He can go out and grab it and make up for the long years of guilt and suffering. He tries to convince himself to give up the false cage he is in in which the moral rules he made up work as "ropes" that force him to surrender. But as the speaker goes on like this, he hears a voice calling him to come to his Lord. The voice said "Child!" and the speaker answered, "My Lord."

❖ Form and Structure:

- "The Collar" follows a structure with irregular line lengths and varying rhyme schemes. It consists of 15 stanzas, each containing three to seven lines. The overall structure reflects the speaker's internal turmoil and eventual release.



❖ Literary Devices:

- Herbert employs vivid and imaginative language to convey the speaker's emotional journey and spiritual conflict. The language is rich in metaphors, paradoxes, and vivid imagery.
- "I struck the board, and cried, 'No more!'" This line uses the sound of striking a board as an auditory metaphor for the speaker's rebellion and refusal to continue with his religious duties.
- "But as I raved and grew more fierce and wild / At every word, / Me thought I heard one calling, Child!" These lines portray the speaker's emotional state and his internal struggle. The contrasting emotions of wildness and the calming voice of God are depicted through vivid imagery.
- **Repetition:** The poem employs repetition, particularly in the phrase "I will abroad," to emphasize the speaker's desire for freedom and rebellion. This repetition adds emphasis and intensity to the poem's theme.
- **Dialogue:** The poem incorporates a dialogue between the speaker and God. This rhetorical device creates a sense of interaction and allows the reader to witness the speaker's transformation and surrender.
- **Paradox:** The poem employ paradoxical statements to convey the speaker's conflicting emotions and thoughts. For example, the phrase



"I struck the board, and cried, 'No more!'" presents the paradox of rebellion and surrender coexisting within the speaker.

❖ **Tone and Mood:**

- The tone of the poem shifts from rebellious and frustrated to peaceful and accepting. It begins with a tone of defiance and ends with a tone of surrender. The overall mood shifts from turmoil to tranquility and spiritual peace.

❖ **Historical Context**

- "The Collar" reflects the religious conflicts of the 17th century through its exploration of the tension between worldly desires and spiritual surrender. During this period, England experienced significant religious upheaval, with conflicts arising between Protestantism and Catholicism.
- The speaker's initial rebellion in "The Collar" echoes the religious conflicts of the 17th century. The poem captures the struggle of individuals who questioned or resisted the constraints imposed by religious institutions. The speaker's frustration with the "collar" of religious duties represents a resistance against religious authority during this era.



- The poem highlights the belief in divine providence and guidance, which was a central aspect of religious discourse during the 17th century conflicts. The speaker ultimately finds solace and acceptance in the notion that his struggles are part of God's plan. This reflects a belief in God's sovereignty and the importance of surrendering to His will in times of religious discord.



The Passionate Shepherd to His Love
BY CHRISTOPHER MARLOWE

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.



❖ Theme:

"The Passionate Shepherd to His Love" is a pastoral poem written in the form of a romantic invitation. The shepherd addresses his beloved, urging her to come and live with him in a rural setting where they can enjoy a life of love and natural beauty. The poem celebrates the joys of a simple existence in harmony with nature.

❖ Form and Structure:

The poem is written in quatrains. It follows a consistent rhyme scheme of AABB, creating a musical and lyrical quality. The poem is composed of six quatrains.

❖ Summary

- The poem presents an idealized vision of love, portraying the shepherd's desire to create a perfect world for his beloved. It explores the themes of romance, desire, and the pursuit of a peaceful and harmonious relationship.
- The poem romanticizes depicts nature as a tranquil and beautiful backdrop for love. It celebrates the simplicity of rural life and the connection between human beings and the natural world.
- The poem also touches upon the fleeting nature of time and the desire to seize the present moment. The shepherd's invitation implies that love and happiness should be embraced without delay.



❖ Literary Devices:

- Marlowe employs vivid and sensory language to create a picturesque and enchanting scene.
- "Come live with me and be my love" This opening line sets the tone for the poem, establishing the shepherd's invitation and his desire for the beloved to share his peaceful existence.
- "And I will make thee beds of roses / And a thousand fragrant posies" These lines use imagery to evoke the beauty of nature and the shepherd's promise to create a paradise of flowers for his love.
- "The shepherd swains shall dance and sing / For thy delight each May morning" This imagery portrays a joyful and lively rural scene, with shepherds dancing and singing to entertain the beloved.
- **Repetition:** The poem employs repetition of the phrase "Come live with me and be my love." This repetition emphasizes the shepherd's persistent invitation and his longing for the beloved to accept his offer.
- **Anaphora:** Marlowe uses anaphora, the repetition of a word or phrase at the beginning of successive lines, to create rhythm and emphasis. For example, in the lines "And I will make thee beds of roses / And a thousand fragrant posies," the repetition of "And" at the beginning of each line enhances the musical quality of the poem.
- **Imagery:** The poem utilizes vivid imagery to paint a picture of a pastoral paradise. Examples include "beds of roses," "a thousand



fragrant posies," and "the shepherd swains shall dance and sing." These images evoke the beauty and enchantment of nature.

- **Alliteration:** Marlowe employs alliteration, the repetition of consonant sounds at the beginning of words, to create a musical quality in the poem. For example, in the line "The shepherd swains shall dance and sing," the repetition of the "s" sound adds to the lyrical flow of the poem.
- **Assonance:** The poem also uses assonance, the repetition of vowel sounds, to create a pleasing and melodic effect. For example, in the line "And I will make thee beds of roses," the repetition of the long "e" sound in "thee," "beds," and "roses" contributes to the musicality of the line.
- **Personification:** The poem personifies nature, presenting it as a living entity that can provide joy and beauty. For example, the line "The shepherd swains shall dance and sing / For thy delight each May morning" personifies the shepherds and implies that nature itself will celebrate the beloved's presence.
- **Hyperbole:** Marlowe uses hyperbole, exaggerated statements or claims, to emphasize the shepherd's promises. For example, the line "And I will make thee beds of roses" exaggerates the shepherd's ability to create an extravagant paradise for his love.



- **Metaphor:** The entire poem can be seen as a metaphor for the pursuit of perfect love. The shepherd's invitation to live with him in a pastoral setting symbolizes the desire for a harmonious and blissful relationship.

❖ **Tone and Mood:**

- The overall tone of the poem is one of romanticism, optimism, and enchantment. The language and imagery create a mood of peaceful beauty and a sense of longing for a perfect love.

