

## Lectures 2,3

### Stylistic Rules of Versification

#### a) Rhythm and meter

Rhythm is perhaps the most common description of the difference between poetry and other forms of literature known under the term prose. It is the organization of stressed and unstressed syllables into repetitive patterns called Meters defining the over-all musical register in a poem.

**Meters** then are form by regular recurrence of accents or stresses whether established as word accents (stresses in the natural pronunciation of each word) or rhetorical accents (stresses placed on a word or a syllable for rhetorical purposes).

Each meter consists of repetitive identical unites of stressed and unstressed, or accented and unaccented, syllables. Each one of these unites is called a foot. In English poetry there are only five simply constructed patterns of this nature:

**The iambic foot:** consists of an unstressed followed by a stressed syllable as in: *uníte*, *repeát*, or *insíst*. Most English poetry falls naturally into the iambic pattern.

**The trochaic foot:** consists of a stressed followed by an unstressed syllable as in: *únit*, *réaper* or *ínstant*.

**The anapestic foot:** consists of two unstressed syllables followed by a stressed syllable as in: *intercéde*, *disarráinged*, *Cameróon*.

**The dactylic foot:** consists of a stressed syllable follwed by two unstressed syllables as in: *Wáshington*, *Écuador*, or *applejack*.

**Spondaic foot:** consists of two successive stressed syllables as in *heartbreak*, *headline* or *Kashmir*.

The number of feet in each line of poetry defines the name of the feet involved.

**Monometer:** one foot (rare occurrence)

**Dimeter:** Two feet (rare occurrence)

**Trimeter:** Three feet

**Tetrameter:** Four feet

**Pentameter:** (the most usual occurrence)

**Hexameter:** six feet (six iambic feet make what is known as Alexandrine)

**Heptameter:** seven feet (also very rare)

**Free verse:** is the kind of verse that has neither a fixed metrical foot nor a fixed number of feet in its lines.

### **b) Rhyme:**

Rhyme is a repetition of accented sounds in words. It is a type of echoing produced by the close placement of two or more words with similarly sounding final syllables.

Rhyme is used in poetry (and occasionally in prose) to produce sounds that appeal to the ear and to unify and establish a poem's stanzaic form.

**End rhyme** (i.e., rhyme used at the end of a line to echo the end of another line) is most common, but **internal rhyme** (occurring before the end of a line) is frequently used as an embellishment.

Types of "true rhyme" include:

**Masculine rhyme**, in which the two words end with the same vowel-consonant combination (stand/land).

**Feminine rhyme** (or double rhyme), in which two syllables rhyme (profession/discretion); and trisyllabic rhyme, in which three syllables rhyme (patinate/latinate).

**Eye rhyme**: these are words that only look like one another but differ in sounds (alone, done / remove, love).

**Off rhyme**: sometimes also called imperfect, partial or slant rhymes, are those rhymes that don't quite correspond due to perhaps lack of skill.

**Alliteration** (head rhyme): Repetition of consonant sounds in two or more neighbouring words or syllables. A frequently used poetic device, it is often discussed with assonance (the repetition of stressed vowel sounds within two or more words with different end consonants) and consonance (the repetition of end or medial consonants).

**Blank verse**: is the kind of iambic pentameter verse that has no fixed rhyme.

**Rhyme scheme**: the plan of rhyme in the poem

### c) Stanza

A stanza is a recurring unit of a poem consisting of a number of verses that may or may not be variable usually expressing a completed thought or burst of emotion.

The simplest form of stanza is called a **couplet**, consisting of only two lines rhyming together. A **closed couplet** is one which ends with a terminal mark of punctuation like a period or a semicolon.

**Heroic couplet** is a couplet usually associated with heroic tragedies and epic classical dramas and was the main form of poetry used in English neoclassical poems.

**Quatrains** are stanzas of four lines rhyming alternatively *abab*, or *aaba*, and when they alternate between tetrameter and trimeter they are called Ballad Stanza.

**Heroic Quatrains:** they rhyme alternatively abab and employ five stress iambic verse throughout.

**Rhyme royal:** a seven line iambic pentameter stanza consisting essentially of a quatrain dovetailed onto two couplets.

**Spenserian stanza:** the longest of the English stanzas. It consists of nine lines rhyming ababbcbcc.

**Verse paragraph:** blank verse or irregularly rhymed verse where stanzic division do not normally exist or are indistinct.

**The sonnet:** originally a stanza of Italian origin that has developed into an independent lyric form. It is thus a fixed verse form having 14 lines that are typically five-foot iambs rhyming according to a prescribed scheme. The sonnet is unique among poetic forms in Western literature in that it has retained its appeal for major poets for five centuries.

It seems to have originated in the 13th century among the Sicilian school of court poets. In the 14th century Petrarch established the most widely used sonnet form. The Petrarchian (or Italian) sonnet characteristically consists of an eight-line octave, rhyming *abbaabba*, that states a problem, asks a question, or expresses an emotional tension, followed by a six-line sestet, of varying rhyme schemes, that resolves the problem, answers the question, or resolves the tension.

In adapting the Italian form, Elizabethan poets gradually developed the other major sonnet form, the Shakespearean (or English) sonnet. It consists of three quatrains, each with an independent rhyme scheme, and ends with a rhymed couplet.

## Lecture 4

### Figurative Language:

**Simile:** a comparison marked out by a specific word of likening such as *Like* or *as*. So, in a simile, the resemblance is indicated by the words "like" or "as." Similes in everyday speech reflect simple comparisons, as in "He eats like a bird" or "She is slow as molasses." Similes in literature may be specific and direct or more lengthy and complex. The Homeric, or epic, simile, which is typically used in epic poetry, often extends to several lines

**Metaphor:** is a simile without the word of likening, in which a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them (as in "the ship plows the seas" or "a volley of oaths").

It is an implied comparison (as in "a marble brow"), in contrast to the explicit comparison of the simile ("a brow white as marble"). Metaphor is common at all levels of language and is fundamental in poetry, in which its varied functions range from merely noting a likeness to serving as a central concept and controlling image

**Synecdoche:** a figure of speech in which a part is used to represent the whole or the whole for the part, the special for the general or the general for the special (as in ten sails, for ten ships, Croesus, for a rich man). Also when we say 'lend a hand' or 'keep your eyes open', 'she has brains' 'two hearts are better than one', we are actually using several synecdoches.

**Antithesis:** the placing of a sentence or one of its parts against another to which it is opposed, in order to form a balanced contrast of ideas, (as in give me liberty or give me death). Here is a poetic example full antitheses from Alexander Pope's *Rape of the Lock*:

But since, alas, Frail Beauty must decay,  
Curled or uncurled, since looks will turn to gray;  
Since painted, or not painted, all shall fade,  
And she who scorns a man must die a maid;  
What then remains but well our power to use,  
And keep good humor still whate'er we lose.

**Irony:** it is a verbal device which implies an attitude quite different from, if not opposite to, the meaning literally expressed. In the above quoted poem of Pope, when poor Sir Pulme has stammered an incoherent request to return the stolen lock of hair, the Baron answers in irony:

'It grieves me much', replied the Peer again,  
'Who speaks so well should ever speak in vain'.

An irony thus is a Language device in which the real intent is concealed or contradicted by the literal meaning of words or a situation. **Verbal irony**, either spoken or written, arises from an awareness of contrast between what is and what

ought to be. **Dramatic irony**, an incongruity in a theatrical work between what is expected and what occurs, depends on the structure of a play rather than its use of words, and it is often created by the audience's awareness of a fate in store for the characters that they themselves do not suspect.

**Hyperbole**: is a willful exaggeration of a feeling or a description which a favourite device of irony which is not to say that it cannot be serious as well. Examples from everyday life are many such as 'to wait an eternity', 'I want it done yesterday' 'dying for love', 'walking on air' etc.

**The Pun**: the use of two words quite similar in pronunciation or form and quite different in significance, or vice versa; the use of one word in two different contexts creating two contrasting meanings. For example, 'wait on someone'; indicating time, and 'waite on someone' indicating serving food and drink?

**Oxymoron**: is a concentrated antithesis usually done by a conjunction of two terms which seem incompatible or contradictory such as 'visible darkness', or 'the deafening sound of silence', 'the coldness of fire', etc.

**A Paradox**: is a statement that superficially offers quite opposite meanings, while underneath its surface its meanings are quite reasonable. Most oxymorons, and antitheses are paradoxical in nature.

**Conceit**: is a far-fetched and usually elaborate general comparison. Wyatt, for example, uses conceits when he compares a lover to a warrior. Or the lover's state to that of a storm-tossed ship.

**Metonymy**: It is a figure of speech that uses one object in place of another related concept (ex: using "the throne" to refer to the monarchy).

**Personification**: means the attribution of human qualities to inanimate objects or abstract thoughts as in 'freedom speaks to all' or 'the sea tells its own stories'. There is, however, a special kind of personification that is called **Pathetic Fallacy**, when we speak of 'leaves dancing', 'the moon smiling', or 'the river waiting'

**Allegory**: is a more formal and abstract variety of personification in which a narrative 'such as *Pilgrim's Progress*' is constructed by presenting general concepts (faithfulness, Sin, Despair) as persons. It is, thus, a work of written, oral, or visual expression that uses symbolic figures, objects, and actions to convey truths or generalizations about human conduct or experience.

It encompasses such forms as the **fable** and **parable**. Characters often personify abstract concepts or types, and the action of the narrative usually stands for something not explicitly stated.

Symbolic allegories, in which characters may also have an identity apart from the message they convey, have frequently been used to represent political and historical situations and have long been popular as vehicles for satire. Edmund Spenser's long poem *The Faerie Queen* is a famous example of a symbolic allegory.

## Lecture 5

### Classic Forms of Poetry

#### **Ballad:**

It is a form of short narrative folk song. Its distinctive style crystallized in Europe in the late Middle Ages as part of the oral tradition, and it has been preserved as a musical and literary form.

The oral form has persisted as the folk ballad, and the written, literary ballad evolved from the oral tradition. The folk ballad typically tells a compact tale with deliberate starkness, using devices such as repetition to heighten effects. The modern literary ballad (e.g., those by W.H. Auden, Bertolt Brecht, and Elizabeth Bishop) recalls in its rhythmic and narrative elements the traditions of folk balladry

#### **Ode:**

It is a Ceremonious lyric poem on an occasion of dignity in which personal emotion and universal themes are united. The form is usually marked by exalted feeling and style, varying line length, and complex stanza forms. The term *ode* derives from a Greek word alluding to a choric song, usually accompanied by a dance.

Forms of odes include the Pindaric ode, written to celebrate public events such as the Olympic games, and the form associated with Horace, whose intimate, reflective odes have two-or four-line stanzas and polished metres. Both were revived during the Renaissance and influenced Western lyric poetry into the 20th century. The ode (*qaṣṣdah*) also flourished in pre-Islamic Arabic poetry.

**Pindaric ode:** Ceremonious poem in the manner of Pindar, who employed a triadic, or three-part, structure consisting of a strophe (two or more lines repeated as a unit) followed by a metrically harmonious antistrophe and an epode (summary line) in a different metre.

The three parts correspond to movements onstage by the chorus in Greek drama.

After the 16th-century publication of Pindar's choral odes in the epinicion (celebratory) form, poets writing in various vernaculars created irregular rhymed odes that suggest his style. Such odes in English are among the greatest poems in the language, including John Dryden's "Alexander's Feast," William Wordsworth's "Ode: Intimations of Immortality," and John Keats's "Ode on a Grecian Urn."

#### **Elegy:**

It is a meditative lyric poem. The classical elegy was any poem written in elegiac metre (alternating lines of dactylic hexameter and pentameter). Today the term may refer to this metre rather than to content, but in English literature since the 16th century it has meant a lament in any metre. A distinct variety with a formal pattern is the pastoral elegy, such as John Milton's "Lycidas" (1638). Poets of the 18th-century Graveyard School reflected on death and immortality in elegies, most famously Thomas Gray's "An Elegy Written in a Country Church Yard" (1751).

**Eulogy:** a form of poetry or prose dedicated for the praise of a public personality or a special achievement.

**Epic:**

Long, narrative poem in an elevated style that celebrates heroic achievement and treats themes of historical, national, religious, or legendary significance.

Primary (or traditional) epics are shaped from the legends and traditions of a heroic age and are part of oral tradition; secondary (or literary) epics are written down from the beginning, and their poets adapt aspects of traditional epics. The poems of Homer are usually regarded as the first important epics and the main source of epic conventions in western Europe. These conventions include the centrality of a hero, sometimes semidivine; an extensive, perhaps cosmic, setting; heroic battle; extended journeying; and the involvement of supernatural beings.

## Lecture 6

### Sir Thomas Wyatt 1503-1542

Wyatt's life has generally been spent navigating the turbulent waters of the Renaissance court culture. His remarkable achievements as a poet negotiated the varying modes of the beginnings of European transformation into progressive secular and powerful countries. Wyatt was educated at St. John's College, in Cambridge, being a son of a true gentleman, and was consequently appointed a clerk in King Henry the eighth's court; in charge of the king's jewels. He held various political posts and was sent in many political missions. His travels had had a great impact on his writings as they introduced him to many new poetic forms and formats such as the sonnet. Also his life as a court's man around some of the most ruthless and moody kings in the history of the English monarchy, left its mark on his poetic ability to conceal meanings and feelings.

He was imprisoned at the tower of London twice. The first when he was accused of having adulterous relationship with the queen along with several others in 1530, and the second when he was accused of high treason a few years later. He must have watched the execution of the queen and her alleged lovers from his cell window. However, Wyatt was miraculously spared in both occasions, and died from fever at the age of thirty nine.

Wyatt's greatest poetic achievement is perhaps his introduction of an Italian form of poetic writing called the Sonnet associated with the Italian humanism movements at the early beginnings of the Enlightenment. His subject matters were largely influenced by one of the most famous of those poets; Petrarch, and his rhyme scheme from other Italian contemporaries. The most common of those schemes in Wyatt's sonnets is *abba abba cddc*. In Wyatt's translation of Petrarch's poems he tended to transform the nature of the poetic subject matters employed. For example, the lover in Petrarch's love sonnets held love as a transcendent experience and thought of women in an idealized level.

For Wyatt, such idealization was simply an illusion, while love was a desirable thing, it was also an obsessive and a bitter experience. This mode of bitterness, melancholy and complaint, originated in his turbulent life at court, continued through many of his other work. Perhaps the poem that most intrinsically shows his unique blend of passion, anger, cynicism and longing is his *They Flee from me*.

Wyatt never published a collection of his own poetry. Very little of his verse was ever published during his life time. Fifteen years after his untimely death, in 1557, an independent publisher (Richard Tottel) published a collection of 271 poems, 97 of them were attributed to him. Wyatt's intentionally rough, but expressive, metrical practices were felt at the time of Tottel's collection to be somewhat crude despite Tottel's own attempts to smooth them out.

Wyatt's poetry offers a clear example of the beginnings of the movements of reformation that started in England at that age. A clear influence from the then newly initiated translation movements from all other languages including Italian and Latin is more than obvious.



The use of vernacular tongue, English in this case, was itself an attempt to participate in such movements of reform. The aesthetic ideal then was largely borrowed from classical heritage. Eloquence and an attempt to show the capacity of the language for rhetorical expressiveness seemed to have been the main aesthetic goal. This, of course, sided away other equally important poetic elements that appeared later on such as self-expression, the love of nature, poetic rebelliousness, and realistic tendencies of dealing with life problems.

## **The Long Love That in My Thought Doth Harbor**

The long love that in my thought I harbour,  
And in mine heart doth keep his residence,  
Into my face presseth with bold pretence,  
And therein campeth displaying his banner.  
She that me learneth to love and to suffer,  
And wills that my trust, and lust's negligence  
Be reined by reason, shame, and reverence,  
With his hardiness takes displeasure.  
Wherewith love to the heart's forest he fleeth,  
Leaving his enterprise with pain and cry,  
And there him hideth, and not appeareth.  
What may I do, when my master feareth,  
    But in the field with him to live and die?  
    For good is the life, ending faithfully.

This is one of the most classical manifestations of the Sonnet form. It is Wyatt's translation of Petrarch's Sonnet 140. It consists of fourteen lines with the rhyme scheme of *abba abba cdccdf*. Its general theme is love and the sufferings endured by its unfulfilled passions. As such, it contains more or less a single unified idea around which all other ideas are constructed. Its metaphoric language offers maximum aesthetic impact expressing seemingly very truthful feelings and concerns. This poetic form continued from then on to become more or less the tradition of writing Sonnets throughout the subsequent history of English poetry with varying degrees of linguistic innovation and influence.

This sonnet starts with a long metaphor in which the speaker depicts his love as though it is a knight in his full armor, holding his banner in front of him to conceal his face and hide his true strength. Such strength, according to the image, conquers the speaker's heart and defeats its defenses. The first two lines speak of the deep love that inhabits the speaker's heart and thought and makes it its holding and habitual place. However, such unattainable love seems to defy the speaker in the poem teasing him, by showing itself partially to his face while pretending innocence (into my face presseth with bold pretence).

The speaking voice in the poem then refers to his beloved as her whom he taught love, but whose knowledge of love never caused him satisfaction. He continues to speak of how he could not conceal his love for her because of his great longing and passion (my trust and lust's negligence).

Even reason and modesty could not affect the speaker's love and great passion. But rather such love with its unmerciful touch and audacity (his hardiness) causes much suffering and pain (displeasure). It conceals its true face inside the speaker's heart and leaves him suffering his yearning and affection (for pain and cry).

The speaker in the poem asks what could he do in such situation where he does not have the slightest idea where is his enemy, what is it made of and how to face it? He asks what may he do against a strong master like that, but only to try and meet him in the field of battle regardless of whether he lives or dies.

Whatever the outcome of such battle, the speaker seems to argue, the most important thing is to live or die honorably and faithfully.

## Vocabulary and Metaphors

**Therein**: in that respect, in that place or thing

**Banner** : flag; poster; large headline

**Rein** : control, restrain; control an animal by pulling on the reins

**Reverence** : modesty.

Hardiness: boldness, daring; audacity

**Wherewithal** : means; money.

**Love .... Harbor, keep his residence,**

**presseth with bold pretence,**

**spreading his banner,**

**taketh displeasure....etc:** Personifications and apostrophes. A transformation of the abstract idea of love into a human being capable of intellectual actions including maneuvering and hiding in order to heighten the impact of the amount of suffering and love felt by the speaker.

**My Master:** Metonymy. Substituting the thing named for the thing meant where the idea of love with all its power over the speaker is likened to a master toward his slave.

**Enterprise with pain and cry:** Antithesis. Enterprise is usually associated with goodness and wealth but is associated here with sufferings in order to depict the amount of it endured and the degree of acceptance practiced towards it.

## Lecture 7

### A Renouncing of Love

FAREWELL, Love, and all thy laws forever ;

Thy baited hooks shall tangle me no more.

Senec, and Plato, call me from thy lore,

To perfect wealth, my wit for to endeavour ;

In blind error when I did persevere,

Thy sharp repulse, that pricketh aye so sore,

Taught me in trifles that I set no store ;

But scaped forth thence, since, liberty is lever

Therefore, farewell ! go trouble younger hearts,

And in me claim no more authority :

With idle youth go use thy property,

And thereon spend thy many brittle darts :

For, hitherto though I have lost my time,

Me list no longer rotten boughs to clime.

Another of Wyatt's sonnets translated from Petrarch's Rima 189. As usual it consists of fourteen lines with the usual rhyme scheme of *abba abba cddc ee*.

It starts with a disparate dismissal of love by the speaker who seems to think of love as a burden (laws) rather than as a reason for happiness. He says good bye to love and to all its regulations and laws.

Love is seen to resemble a butcher or a fisherman who lures his victims with bait and then slaughters them on hooks.

Ancient wise men such as Plato and Senec call upon the speaker in the poem from their graves to avoid the sufferings and pain of love and to remain with his wit and wisdom by avoiding it all together. For when the he refused and insisted on continuing love punished him severely. Thus, he was taught a lesson to care only for the small harmless things rather than for love and to enjoy his freedom which is more enjoyable.

For these reasons, the speaker addresses love and tells it to go and trouble other less experienced people as he has grown too mature to be lured by its seductiveness. He asks love to control (authority) other people because he has broken free of its bondage. Go and use your tricks (property) on someone else and try all your means (many brittle darts) with them because from now on although the speaker says that he had passed his prime time, he has indeed satisfied himself fully with its fruits and know exactly what he is missing and it does not seem to be, in his view, very much.

**Vocabulary and metaphors:**

**Thy baited hooks:** personification and metonymy. Transformation of the abstract (love) into animate (butcher) with his hooks and bait, thus substituting the thing named (butcher) with the thing meant (love's sufferings and pain).

**Use thy property:** Personification. Transforming the abstract (love) to a human being in order to indicate both intention and knowledge on the speaker's part.

**Spend they many brittle darts:** Personification and Metonymy. Substituting the thing named (Cupid; the Greek mythological God of love and passion with his bow and darts) with the thing meant (love)

**Rotten boughs to climb:** Metonymy. Substituting the fruits of love with the boughs which is seen by the speaker as themselves rotten in a clear indication of their fruitlessness and triviality.

## Lecture 8 Edmund Spenser (1552-1599)

Unlike such poets as Wyatt, Surrey and Sidney, Spenser was not born in a privileged social and economic stature. Rather he was born to modest parents who lived in London at the dawn of humanism and European Enlightenment movements. He, nonetheless, received impressive education at the hands of a known humanist school (the Merchant Taylor School) at first, then at Pembroke Collage, in Cambridge, where he was enlisted as one of the impoverished students.

After he received his bachelor degree in 1573, and his Master's degree in 1576 he occupied a few secretarial posts with many prominent political personnel such as the earl of Leicester; the queen's principal favourite.

During his stay in the Leicester's household he came to know another very important poet: Sir Philip Sidney with whom he established a poetic relationship that resulted in his publishing of his volume *The Shepheardes Calender* in 1579 dedicated to Sidney. In this poem, Spenser used thirteen different meters some of which were purely his invention.

His specific rhyme scheme in his sonnet is generally known by his name as the Spenserian Sonnet. Spenser is sometimes called the 'poet's poet' because so many poets and writers have learnt many skills from him.

In 1580 Spenser went to Ireland as a secretary and aide to Lord Grey of Wilton; Lord deputy of Ireland where he witnessed first hand the dark realities of the English occupation forces whose influence which might be obvious in his poem *A View of the Present State of Ireland*.

For his services in Ireland, Spenser was awarded with a castle and a huge piece of land and in 1590 he traveled to London where he published the first three books of his epic poem *The Faerie Queene*.

Soon after, Spenser published a volume of poems called *Complaints*. The complete six-book *The Faerie Queene* was published in 1596 with some revisions of the first books.

In 1598 there was an uprising in Munster and rebels burned down Spenser's house. He escaped with his wife but it was said that they lost their new born baby to the fire. He was sent to London with messages from the besieged English garrison. He died in Westminster 1599 and was buried near his beloved Chaucer in what is now known as the Poet's Corner of Westminster Abbey.

Spenser's language seems to have always kept an antique look, and his imagery and metaphors similarly attempted to connect mostly with the rhetoric concepts of classical antiquity. Like Wyatt before him, his poetics attempted to establish English, rather than Latin, as a proper medium for poetic innovation and expression. Spenser's life, however, and his drive for the new added much more than the simple linguistic substantiation both as a truthful poet and as a poetic visionary.

**Sonnet 64**  
**From AMORETTI AND Epithalamion (1595).**

COMMING to kisse her lyps, (such grace I found)

Me seemd I smelt a gardin of sweet flowres:  
that dainty odours from them threw around  
for damzels fit to decke their louers bowres.

Her lips did smell lyke vnto Gillyflowers,  
her ruddy cheekes, lyke vnto Roses red:  
her snowy browes lyke budded Bellamoures  
her louely eyes lyke Pincks but newly spred,

Her goodly bosome lyke a Strawberry bed,  
her neck lyke to a bounch of Cullambynes:  
her brest lyke lillyes, ere theyr leaues be shed,  
her nipples lyke yong blossomd lessemynes,  
Such fragrant flowres doe giue most odorous smell,  
but her sweet odour did them all excell.

This is a typical spensarian sonnet consisting of 14 lines with the rhyme scheme of: *abab bcbc dede ff*. It is also a love poem describing a moment when the lovers meet. The speaking voice in the poem describes his beloved's body and his emotions towards it. The truthfulness and specificity of the description offers a great amount of credibility for the readers to enjoy. The poem as a whole presents a particularly simple line structure and imagery, coupled with graciously profound emotions and descriptions.

Thus, the first line describes the time when the speaking voice is just about to kiss his beloved on her lips. He found in his beloved a great amount of elegance and grace as he was about to kiss her. It was like smelling a whole garden full of flowers spreading their lovely odors all over the place. Such fragrances seem most suitable for lovers describing their stature and feelings. Her Lips, for the lover in the poem, smelled like carnations, while her cheeks were glowing in red like bold roses. Her extremely white brows were soft and punctual in their lines much like the shape of a wild white flower. Her eyes, however, were deep in colour resembling pink flowers that are newly budding.

Her bosom, the lover continues, was even more gracious. It was so lovely and soft that it seemed to have been made out of strawberry and shaped like bed, in a clear indication of the lover's physical attraction to his beloved's body.

Her neck, to follow, was like a bundle of flowers and her breasts were like white lilies before they start showing their leaves as her breast were very fresh and firm, and her nipples were lovely shaped like a small jasmine flower that has just blossomed.

All such flowers do give a mixture of near fantastic fragrances, but they all do not even approach the sweetness of her real smell.



**Vocabulary and Metaphors:****Lyps: Lips****Decke: deck****Lyke: Like****Gillyflowers, Bellamoures, Cullambynes, Jessemynes:** Types of flowers**Pincks: Pink,** color produced by combining white and red; type of flower; peak, summit**Dainty:** tasty, delicious; delicate, exquisite; finicky, fussy**Ruddy:** reddish, blushing, having a red coloring**Bunch :** bundle, cluster; group**Bosom:** human chest; female breasts; section of a garment that covers the chest; source of thoughts and emotions, heart; warm and welcoming place.**Ere:** before

This poem is full of all kinds of similes. Every line that contains the word “like” and implies a comparison, is in fact a simile attempting to redefine the objects of comparison through their respective features and traits.

**Sonnet 65**  
**From AMORETTI AND Epithalamion (1595)**

THE doubt which ye misdeeme, fayre loue, is vaine  
That fondly feare to loose your liberty,  
when loosing one, two liberties ye gayne,  
and make him bond that bondage earst dyd fly.  
Sweet be the bands, the which true loue doth tye,  
without constraynt or dread of any ill:  
the gentle birde feeles no captiuity  
within her cage, but singes and feeds her fill.  
There pride dare not approch, nor discord spill  
the league twixt them, that loyal loue hath bound:  
but simple truth and mutuall good will,  
seekes with sweet peace to salue each others wound  
There fayth doth fearlesse dwell in brasen towre,  
and spotlesse pleasure builds her sacred bowre.

In purely formal terms, this sonnet is identical to the previous one in general structure and rhyme scheme. It is also a love poem. However, unlike the one before it this is not a poem describing the sort of pure emotions of love and longing from one lover to the other. Rather, this is a poem that deals with some of the problems of love.

It starts with a statement of blame as the lover argues that whatever doubt she has in him is nothing to do with her supposed love for him and everything to do with her pride. It is not just doubt but also the fear of losing freedom as love bonds them together. When you lose your freedom, the lover argues, you actually gain a much bigger freedom; the freedom of both lovers put together.

The bands that true love ties between lovers, the speaking voice in the poem argues, are so sweet and nice, for they are bands that give more freedom and do nothing bad. The bonds of love show in the relationship between simple birds living in a cage enjoying their food and singing happily. We see no pride in their middle, nor any disharmony that might destroy the bonds that love created between them. We can only see the truth of their simple love and their well intentions toward one another which creates their peace and heals their wounds.

Their belief in one another is so strong, and the pleasure they get from one another's love puts their relationship in a sacred place.

**Vocabulary and Metaphors:**

**Misdeeme:** misconceive

**Fyre:** For

**Vaine:** vain, pride

**Feare:** fear

**Liberty :** freedom

**Earest:** Formerly

**Tye:** Tie

**Birde:** bird

**Spill:** destroy

**Twixt :** Between

**Discord:** disagreement, disharmony (between people or things); harsh and unpleasant sound; unharmonious combination of sounds (Music)

**Bower:** arbor; dwelling-place; ship anchor

**Sweet be the bands – Sweet peace:** Synecdoches. Understanding one thing (bands - peace) with the effects or features of another (sweet), thus transforming the meaning of band which is usually associated with bondage and loss of freedom to an edible good-natured object in order to indicate the niceness of love and its connections.

**Love doth tye – Loyal love hath bound:** Personifications. Love is transformed into a human being capable of tying or connecting people. This, of course, indicates the value of love for the speaking voice in the poem and, by association, for the reader.

**Pride dare not approach:** Personification. Pride is transformed into a human being capable of coming and going. This, of course, is the poems way to indicate close knowledge of the feature it describes; pride, in order to increase credibility in readership.

**Spotless pleasure:** Synecdoche. The understanding of this particular form of pleasure through the feature of another object; colours in (spotless). As such this figure of speech indicates the purity of the pleasure meant and therefore the depth offered by the poem for the feelings of love it argues for.