

Sidney and Marvell...

Topic	Sidney...	Marvell...
Love		
The beloved	Exalts her physical beauty <ul style="list-style-type: none"> • S9 • S12 • S22 	Exalts her physical beauty <ul style="list-style-type: none"> • TFS • Gallery
	Exalts her spiritual charms <ul style="list-style-type: none"> • S12 	Exalts her spiritual charms <ul style="list-style-type: none"> • TFS
	Presents her power, ingratitude and 'cruelty' <ul style="list-style-type: none"> • S8 • S12 • S26 • S31 	Presents her power, ingratitude and 'cruelty' <ul style="list-style-type: none"> • DTM • Gallery • Little TC
	Presents her <i>timeless</i> beauty <ul style="list-style-type: none"> • S9 • S13 	Recognises the inexorable march of time <ul style="list-style-type: none"> • THCM • YL
Falling in love	Presents his innocent hope of requital <ul style="list-style-type: none"> • S1 	Presents his innocent hope of requital <ul style="list-style-type: none"> • TMS • TUL
	Struggles to resist the beloved's charms <ul style="list-style-type: none"> • S2 	Struggles to resist the beloved's charms <ul style="list-style-type: none"> • TFS
	Struggles to win the beloved's heart <ul style="list-style-type: none"> • S12 	Struggles to win the beloved's heart <ul style="list-style-type: none"> • TUL
	Charts the loss of innocence <ul style="list-style-type: none"> • S16 	Charts the loss of innocence <ul style="list-style-type: none"> • DTM • TMS
	Presents the impossibility of <i>requital</i> <ul style="list-style-type: none"> • S12 • S31 	Presents the impossibility of <i>requital</i> <ul style="list-style-type: none"> • TDOL • TUL • DTM
Condition of the lover	Affirms his pain and suffering <ul style="list-style-type: none"> • Prometheus (S14) • Cupid's arrows (S14, S20, S31) • Heat and burning (S9, S25) • Death (S2, S7) • Poison (S16) • Windlass (S21) 	Affirms his pain and suffering <ul style="list-style-type: none"> • Prometheus (TUL) • Cupid's arrows (TUL) • Heat and burning (DTM) • Death (DTM) • Scythe (DTM) • Crushing (Little TC)
	Reflects his disorientation <ul style="list-style-type: none"> • S21 • S23 	Reflects his disorientation <ul style="list-style-type: none"> • TMTGW • TMS

	Reflects the paradoxical coexistence of hope and despair <ul style="list-style-type: none"> • S6 • S18 • S19 	Reflects the paradoxical coexistence of hope and despair <ul style="list-style-type: none"> • TFS • TUL • Gallery
Responses	Lauds and immortalises the lover's <i>ennobling</i> constancy <ul style="list-style-type: none"> • S7 	Lauds and immortalises the lover's <i>ennobling</i> constancy <ul style="list-style-type: none"> • TUL
	Rejoices in suffering and defeat <ul style="list-style-type: none"> • S2 • S18 • S19 	Finds honour or transcendent connection in despair <ul style="list-style-type: none"> • TDOL • TMS
	Makes aesthetic pleasure from pain <ul style="list-style-type: none"> • S1 • S2 	Makes aesthetic pleasure from pain <ul style="list-style-type: none"> • TUL
	Wallows in despair <ul style="list-style-type: none"> • S23 • S31 	Urges a <i>carpe diem</i> consummation <ul style="list-style-type: none"> • THCM • YL
Spirituality / Religion		
Conventional teaching	<i>Acknowledges</i> the rightful supremacy of spiritual pursuits <ul style="list-style-type: none"> • S5 	<i>Affirms</i> the rightful supremacy of spiritual pursuits <ul style="list-style-type: none"> • DRSCP
Difficulties	Presents the weakness of the flesh <ul style="list-style-type: none"> • S4 • S10 	Presents the weakness of the flesh <ul style="list-style-type: none"> • DSB • DRSCP • DOD • Coronet
	Acknowledges the limitations of mortal perception <ul style="list-style-type: none"> • S25 	Acknowledges the limitations of mortal perception <ul style="list-style-type: none"> • E&T
	Presents the painful conflict between man's halves <ul style="list-style-type: none"> • S4 • S10 • S25 	Presents the painful conflict between man's halves <ul style="list-style-type: none"> • DSB
Responses	Affirms the equally necessary truth of loving Stella <ul style="list-style-type: none"> • S5 • S21 	Recognises the inexorable struggle of the composite man <i>on earth</i> <ul style="list-style-type: none"> • DSB
	Reconciles man's competing desires through Stella <ul style="list-style-type: none"> • S4 • S10 • S14 • S25 	Attains 'resolve' through discipline and God's strength <ul style="list-style-type: none"> • DRSCP • DOD

		Urges profuse religious penitence <ul style="list-style-type: none">E&TCoronet
		Rewards the faithful struggle against temptation <i>in heaven</i> <ul style="list-style-type: none">DRSCPDOD
Writing		
Aims	Attempts to beautify pain <ul style="list-style-type: none">S2	Attempts to beautify pain <ul style="list-style-type: none">TUL
	Attempts to immortalise lovers <ul style="list-style-type: none">S7	Attempts to immortalise lovers <ul style="list-style-type: none">TULGallery
	Attempts to win the beloved's affections <ul style="list-style-type: none">S1	Attempts to glorify God <ul style="list-style-type: none">Coronet
		Attempts a <i>carpe diem</i> persuasion <ul style="list-style-type: none">THCMYL
Difficulties	Acknowledges the effort and struggle <ul style="list-style-type: none">S1	Acknowledges the effort and care <ul style="list-style-type: none">Coronet
	Criticises its insincere embellishment <ul style="list-style-type: none">S3S15	Mocks its hyperbolic proclamations <ul style="list-style-type: none">THCM
	Criticises others' pursuit of pride <ul style="list-style-type: none">S15	Acknowledges the sinful contamination of pride <ul style="list-style-type: none">Coronet
Responses	Turns to simple, sincere expression <ul style="list-style-type: none">S1S3S6S28	Turns to realistic depictions of mortality <ul style="list-style-type: none">THCM
		Turns to sincere, penitential devotion <ul style="list-style-type: none">Coronet
Politics and the World		
Conventional understandings	Acknowledges the honour derived from worldly success <ul style="list-style-type: none">S18S19S21	Acknowledges the honour derived from worldly success <ul style="list-style-type: none">Bilbrough
	Affirms the honour derived from dignity in defeat <ul style="list-style-type: none">S7	Affirms the honour derived from dignity in defeat <ul style="list-style-type: none">Cromwell

		Affirms the honour derived from humility and public service <ul style="list-style-type: none"> • Cromwell • Bilbrough
Difficulties	Presents love as a distraction from worldly accomplishment <ul style="list-style-type: none"> • S18 • S19 • S21 	Presents the societal cost of destruction <ul style="list-style-type: none"> • Cromwell
	Presents the personal cost of 'indefatigability' <ul style="list-style-type: none"> • S23 	Presents the personal cost of 'indefatigability' <ul style="list-style-type: none"> • Cromwell
	Reveals the propensity for pride and ingratitude <ul style="list-style-type: none"> • S3 • S15 • S24 	Reveals the propensity for pride <ul style="list-style-type: none"> • Coronet
Responses	Redefines the love of Stella as a worthy pursuit <ul style="list-style-type: none"> • S18 • S19 • S21 • S27 • S30 	Reveals rest and repose to be the rewards of achievement <ul style="list-style-type: none"> • Cromwell • Bilbrough
Nature		
Responses	Presents Stella as the perfect union of nature and artifice <ul style="list-style-type: none"> • S7 • S9 • S11 	Reminds us not to forget the power of natural creation... <ul style="list-style-type: none"> • TMAG
		... even as we pursue the beauty of artifice <ul style="list-style-type: none"> • Garden

Evidence for Common Arguments

Argument	Sidney		Marvell	
	Sonnet / Line	Quote	Poem / Line	Quote
LOVE				
Elevation of the Mistress				
The mistress's	S7 (7-8)	Petrarchan elevation to the sun,	THCM (13-18)	Incremental escalation of the blazon,

superlative beauty		visual brilliancy: "Those brave gleams... they, sun-like , should more dazzle than delight?"		with time used as a measure of beauty: "An hundred years... Two hundred... Thirty thousand... An age..."
	S8 (9)	Chiasmus that emphasises her dazzling, fair beauty: "Whose fair skin, beamy eyes, like morning sun on snow "		
	S9 (1-8)	Blazon references gems and precious stone: "alabaster", "gold", "porphyry", "pearl", " marble "		
	S9 (10-11)	No woman is better in beauty, and no man is worthy of such beauty: " Nothing such which dare claim from those lights the name of ' best '"		
	S9 (12)	Touchstone, referencing Stella's black eyes but also highlighting their status as the very standard of purity and worth: "Of touch they are"		
	S13 (11)	Blazonic diction, with her beauty meriting honourable display: "roses gules are borne in silver field"		
	S9 (13)	From personified Beauty directly, with "mine" constituting the very source, and recollecting the blazonic list of precious minerals: "Which Cupid's self from Beauty's mine did draw"		
	S22 (14)	Juxtaposition again, and beautiful image of tender treatment: "The Sun, which others burned , did her but kiss "		
The mistress's dual charm, both physical and spiritual	S12 (1-8)	Incremental escalation from her physical charms and sensual appeals to her sweet nature and virtue: "locks", "lips", "breath", "breast" to "grace", "words", "voice"	TFS (5-6)	Parallelism emphasising the dual charm of her physical and spiritual appeal: "she with her eyes my heart does bind , she with her voice might captivate my mind "
			TFS (15-18)	The dual charms of an enchanting voice and dazzling beauty, and a naval warfare metaphor: " All resistance against her is vain... all my forces needs must be undone, she having gained both the wind and sun "

The mistress's superlative worth	S19 (9, 11)	Absolute, and the physical elevation of height: "She pass <u>all</u> things... [Astrophil] looks to the <u>skies</u> "		
	S24 (10)	Gentle liquid alliteration connecting love with life, of which Stella is its most valuable artefact: "The <u>richest gem</u> of love and <u>life</u> "		
The mistress as a fine emblem associated with the divine	S13 (9-10)	Chiasmus: "on <u>his crest</u> there lies <u>Stella's fair hair</u> , <u>her face</u> he makes <u>his shield</u> "	Gallery (18-22)	Clora associated with the divine Aurora, celestial choir and divine provision: " <u>Aurora</u> in the dawn... all the <u>morning choir</u> does sing, and <u>manna</u> falls" <ul style="list-style-type: none"> Consider the mellifluous quality of the long vowel sounds!
	S4 (13)	"That <u>shrines</u> in <u>flesh</u> so true a <u>deity</u> "	Gallery (33-40)	Clora associated with Venus, with the sea bringing offerings: "thou sit'st afloat like <u>Venus...</u> a mass of <u>ambergris</u> it bears... convoy the <u>perfume</u> to the smell"
	S25 (9-11)	"Virtue... took Stella's <u>shape</u> ... Virtue's <u>great beauty</u> in that <u>face</u> I prove"		
	S26 (10-11)	Stella elevated to a great cause, and a celestial place on the Great Chain: " <u>And know great causes</u> great effects procure, <u>and know</u> those <u>bodies high reign on the low</u> "		
	S28 (6)	Stella merits a royal title and proper capitalisation: " <u>Princess</u> of <u>Beauty</u> "		
	S27 (13-14)	Connected by rhyme, metaphor of height, deifying associations of "grace": "while thought to <u>highest place</u> bends all his powers, even unto <u>Stella's grace</u> "		
The mistress overmastering higher forces (e.g. Love, Virtue, Reason, the divine)	S4 (14)	"Virtue, thou thy self <u>shalt</u> be in love"	Little TC (12-14)	Note the plosive alliteration and war metaphors: "The wanton Love shall one day fear, and, <u>under her command</u> severe, see his <u>bow broke</u> and <u>ensigns torn</u> "
	S10 (13-14)	"Reason, thou <u>kneeled'st</u> , and <u>offered'st</u> ", "good <u>reason</u> her to <u>love</u> "	DTM (17-18, 23-24)	Juliana's power/cruelty surpasses celestial entities: "the <u>sun</u> could never raise, nor <u>Dog Star</u> so inflame the days... not <u>July...</u> Juliana's <u>scorching</u> "

				<u>beams</u> " <ul style="list-style-type: none"> In fact, she's called a "higher beauty"!
	S12 (12)	Love's premature rejoicing in having conquered her heart is rebuffed: " <u>Victory</u> , this fair day <u>all</u> is <u>ours</u> ! <u>O no</u> , her heart is <u>such</u> a <u>citadel</u> "		
	S13 (14)	Stella defeats the divine lovers of Jupiter (Ganymede) and Mars (Venus): "The first, thus <u>matched</u> , were <u>scarcely gentlemen</u> "		
	S22 (7-9)	Juxtaposition, martial diction, and a glorious, fearless facing of the 'foe' of the sun: "From that <u>foe's wounds</u> their tender skins to hide. <u>Stella alone with face unarmed marched...</u> "		
	S22 (14)	Juxtaposition again, and beautiful image of tender treatment: "The Sun, which others <u>burned</u> , did her but <u>kiss</u> "		
The mistress's absolute sway and sovereignty	S26 (13-14)	Plays on Stella's name and the typical Petrarchan conceit, with a reference to astrology to demonstrate influence: "Who oft <u>fore-judge my after-following race</u> , by only those two stars in Stella's face"	Little TC (18-22)	War metaphor, and the (literal) crushing of hearts: " <u>parley</u> with those <u>conquering</u> eyes; ere they have tried their <u>force</u> to <u>wound</u> , ere, with their <u>glancing wheels</u> , they <u>drive in triumph over hearts</u> that strive..."
	S26 (10-11)	Stella elevated to a great cause, and a celestial place on the Great Chain: " <u>And know great causes</u> great effects procure, <u>and know</u> those <u>bodies high reign on the low</u> "		
* The mistress's weakness	S29 (1, 5)	Comparison to a country on the brink of capture, and juxtaposition in each of the parallel lines: " <u>Like</u> some <u>weak lords</u> , neighboured by <u>mighty kings</u> ... <u>So Stella's heart</u> , finding what <u>power Love</u> brings"		
Petrarchan Love				
The mistress as cruel and conquering	S8 (9, 12)	"Like morning sun on <u>snow</u> ", "she <u>most fair, most cold</u> "	TMS	Refrain, with the additional feet adding the woeful delay as if the object of his desire is always held in abeyance, the clumsy syntactic inversion reflecting his disoriented mind, and the transition from past to

				future tense suggesting the enduring nature of her cruelty: "When Juliana came/comes, and <u>she what I do to the grass, does to my thoughts and me</u> "
	S10 (12)	"They <u>strake</u> thee with Stella's <u>rays</u> "	Gallery (10-14)	"Inhuman <u>murderess</u> ", " <u>fertile shop</u> of cruel arts", "a <u>tyrant's cabinet</u> "
	S17 (10-11)	Plosive alliteration: "Of Stella's brows make him two <u>better bows</u> in her eyes of <u>arrows</u> infinite"	Gallery (26-32)	Callously denies the lover rest even after death, by leaving the body to be a carrion feast: " <u>vexing</u> thy restless lover's <u>ghost</u> ", "rave over his <u>entrails</u> ", "them <u>throw'st away</u> to be the greedy <u>vulture's prey</u> "
	* S29 (10-12)	Subversion of the blazonic form, with each feature transmuted into a tool of war (weaponised by Rich against Astrophil): "but thus <u>her eyes serve him</u> with shot, <u>her lips his heralds</u> are; <u>her breasts his tents</u> , <u>legs his triumphal car</u> , <u>her flesh his food</u> , <u>her skin his armour</u> brave"	Little TC (18-22)	War metaphor, and the (literal) crushing of hearts: " <u>parley</u> with those <u>conquering</u> eyes; ere they have tried their <u>force</u> to <u>wound</u> , ere, with their <u>glancing wheels</u> , they <u>drive in triumph over hearts</u> that strive..."
Heat as a reflection of the mistress's cruelty and power	S10 (12)	"They <u>strake</u> thee with Stella's <u>rays</u> "	DTM (17-18, 23-24)	Juliana's 'scorching beams' surpass that of the sun or Sirius: "the <u>sun</u> could never raise, nor <u>Dog Star</u> so inflame the days... not <u>July...</u> Juliana's <u>scorching beams</u> "
The mistress as unconquerable / lover's devotion as futile	S12 (12-14)	"Her heart is <u>such</u> a <u>citadel</u> , so <u>fortified</u> with wit, stored with disdain, that to win it, is <u>all</u> the <u>skill</u> and <u>pain</u> "		
	S23 (13-14)	Endless thoughts, echoed in the relentless, plodding iambic rhythm, because Stella's heart is unwinnable: "the race of <u>all</u> my thoughts hath <u>neither stop nor start</u> but <u>only Stella's eyes</u> and <u>Stella's heart</u> "		
	S31 (10)	Diminutive "but", alliterative emphasis: "Is <u>constant love</u> deemed there <u>but want of wit</u> ?"		
	S31 (14)	Resigned rhetorical question: "Do they call virtue there ungratefulness?"		
The mistress as proud and ungrateful	S31 (14)	Resigned rhetorical question: "Do they call virtue there ungratefulness?"	DTM	Direct second-person address and accusation, negatives: "Thou, <u>ungrateful</u> , hast <u>not</u> sought <u>nor</u> what they are, <u>nor</u> who them brought"

	S31 (11-13)	Bubbling anger in rhetorical question: "Are beauties there as <u>proud</u> as here they be? Do they above <u>love to be loved</u> , and yet those lovers <u>scorn</u> whom that love doth possess?"		
The lover's accidental falling in love	S8 (13-14)	"To my <u>close</u> heart, where, while some <u>firebrands</u> he did lay, he <u>burnt</u> <u>unawares</u> his wings, and <u>cannot fly away</u> "	DTM	"The edged steel by <u>careless chance</u> did into his own ankle <u>glance</u> ; and there among the grass fell down, <u>by his own scythe, the Mower mown</u> ."
	S9 (14)	Syntactic inversion: "Of <u>touch</u> they are, and poor I am their <u>straw</u> "		
	S17 (14)	A forlorn declaration: "and I was in his way"		
	S20 (9-14)	" <u>Poor passenger</u> ... I saw motions of <u>lightning</u> grace... <u>descried</u> the <u>glistering</u> of his dart: but ere I could fly thence, it <u>pierced</u> my heart" <ul style="list-style-type: none"> Speed, but also a reference to Stella's dazzling beauty! 		
	S29 (14)	"Am giv'n up for a <u>slave</u> "		
The lover's resisting falling in love	S2 (5, 7)	Numerous caesurae creating a halting rhythm, mirroring the lover's resistance: "I saw, and liked, I liked, but loved not", "At length to love's <u>decrees</u> , I, forced, agreed"	TFS	Diction of warfare: "a final <u>conquest</u> of all of me", "easy <u>fighting</u> in some plain", "all my <u>forces</u> ", "she having gained <u>both wind and sun</u> "
The lover's initial hope (for requital)	S1 (2)	Eventual pun on grace (gracefulness, graciousness, divine elevation), parenthetical repetition and capitalisation, mediated by numerous interim steps: "Loving in truth, and fain in verse my love to show that <u>she</u> (dear <u>She</u>) might take <u>some pleasure of my pain</u> : pleasure might cause her read, reading might make her know, knowledge might pity win, and <u>pity grace obtain</u> "	TMS (1-4)	Parallel between mind and the world, and the 'once' pastoral beauty reflecting his concord and harmony: "My mind was <u>once</u> the <u>true survey</u> of all <u>these meadows fresh and gay</u> , and in the <u>greenness of the grass</u> did see its hopes in a <u>glass</u> "
The lover's discovery of suffering, by acquaintance	S16 (9)	"But while I thus with this <u>young lion played</u> "		
	S16 (13-14)	Spondee for emphasis: "I now have <u>learned love right</u> , and learned even so as who <u>by being poisoned doth poison know</u> "		
The lover's captivity	S12 (2)	"From her locks, thy <u>day-nets, none</u>	TFS (5-6)	Chiasmus highlighting complete

		'scapes free"		captivity, and parallelism emphasising the dual charm of her physical and spiritual appeal: "she with her <u>eyes</u> my <u>heart</u> does <u>bind</u> , she with her <u>voice</u> might <u>captivate</u> my <u>mind</u> "
	S21 (2)	Ambiguity of 'windlass' (a wound-up trap, a crossbow, a device for the well, a torture instrument to extract innards): "My young mind <u>marred</u> , whom love doth <u>windlass</u> so"	TFS (9, 12)	Dual captivity of man's two halves: "Curled <u>trammels</u> of her <u>hair</u> ", " <u>fetters</u> of the very <u>air</u> I breathe"
	S14 (6-8)	Metaphor of the mire, aurally connected to desire via rhyme: "Desire doth plunge my <u>well-formed soul</u> even in the <u>mire</u> of <u>sinful thoughts</u> , which do in <u>ruin</u> end?"	TFS (15-18)	The dual charms of an enchanting voice and dazzling beauty, and a naval warfare metaphor: " <u>All</u> resistance against her is vain... <u>all</u> my forces needs must be undone, she having gained both the <u>wind</u> and <u>sun</u> "
	S29 (14)	"Am giv'n up for a <u>slave</u> "		
	S2 (10-11)	"like <u>slave-born Muscovite</u> I call it <u>praise</u> to suffer <u>tyranny</u> "		
The disorientation and cloudy mind of the lover	S18 (12)	"I see my course to <u>lose myself</u> doth bend..."	TMTGW (12)	Fire evocative of passion, but also of will-o-the-wisps / marsh lights that lead travellers astray: "That in the night have <u>lost their aim</u> and after <u>foolish fires</u> do <u>stray</u> " <ul style="list-style-type: none"> Juliana outshines the glowworms ("your courteous lights in vain you waste")!
	S21 (2)	Ambiguity of 'windlass' (a wound-up trap, a crossbow, a device for the well, a torture instrument to extract innards): "My young mind <u>marred</u> , whom love doth <u>windlass</u> so"	TMTGW (15-16)	Syntactic inversion, as a reflection of his disoriented state: " <u>Since Juliana here is come</u> , for she my mind hath <u>so</u> displaced that I <u>shall never</u> find my home"
	S23 (13-14)	Endless directionless thoughts, consumed by Stella's beauty and love: "the race of <u>all</u> my thoughts hath <u>neither stop nor start</u> but <u>only Stella's eyes</u> and <u>Stella's heart</u> "	TMS	Refrain, with the clumsy syntactic inversion, plodding monosyllables reflecting his disoriented mind, and the transition from past to future tense suggesting the enduring nature of her cruelty: "When Juliana came/comes, and <u>she what I do to the grass, does to my thoughts and me</u> "
The obsession and preoccupation of the lover	S30 (13-14)	"I... answer do, but know not how, <u>for still I think of you</u> "	Gallery (7-8)	"That, <u>for all furniture</u> , you'll find <u>only your picture</u> in my mind"

The agitation and petulance of the lover	S4 (3-4)	(Childish) petulance of monosyllabic retorts: "Leave what thou lik'st not, deal not thou with it"		
	S10 (1)	Petulant retort, playing on "go to hell!": "seek heaven's course"		
	S16 (3, 5)	Metaphor of heat, for passion and agitation: "My <u>boiling</u> sprites... those restless <u>flames</u> "		
	S25 (14)	"For I do <u>burn</u> in love"		
The lover's pensive demeanour / despair	S23 (1-3)	"The curious wits seeing <u>dull pensiveness</u> bewray itself in my <u>long settled eyes</u> , whence those same <u>fumes of melancholy</u> rise..."	TMS (7, 16)	'Crushing' despair: "While I with <u>sorrows pine</u> ", "While I <u>lay trodden</u> under feet"
	S27 (1-3)	Metaphor of darkness, experience of isolation, reclusive and awkward: "Because I oft in <u>dark abstracted guise</u> seem <u>most alone</u> in <u>greatest company</u> , with <u>dearth</u> of words, or answers quite <u>awry...</u> "	TDOL (5-8)	Inversion of usual triumph of hope over despair, with despair deified and capitalised, and hope given a flimsy wing: " <u>Magnanimous Despair</u> alone could show me so <u>divine</u> a thing where <u>feeble hope</u> could ne'er have flown, but <u>vainly flapp'd</u> its <u>tinsel wing</u> ."
	S27 (12-13)	Use of the negative prefix: "Oft my best friends overpass, <u>unseen</u> , <u>unheard</u> "	TUL (19-21)	Hyperbolic attribution of his despairing tears and sighs to the grand scale of the natural elements: "The <u>sea</u> him lent those <u>bitter tears</u> which at his eyes he <u>always</u> wears; and from the <u>winds</u> the <u>sighs</u> he bore" • His tears have even become clothing!
	S31 (1-2)	Invocation of the moon, a rich literary symbol of desolation, pathetic fallacy, lamenting exclamations: "With how <u>sad steps</u> , <u>O Moon</u> , thou climb'st the skies! <u>How silently</u> , and with <u>how wan</u> a face!"	TUL (33-34)	The falseness, emptiness of air, aurally connected by rhyme to despair: "They fed him up with hopes and <u>air</u> , which soon digested to <u>despair</u> "
	S6 (10-11)	Writing associated with expressions of sorrow and suffering, alliteratively emphasised and chiastically connected: " <u>While tears</u> pour out his <u>ink</u> , and <u>sighs</u> breathe out his <u>words</u> , his <u>paper</u> , <u>pale despair</u> , and <u>pain</u> his <u>pen</u> doth move"	TMS (21-22)	Poetic polysyndeton, rhythmic iambic metre (as if mirroring the swinging of the scythe) and incremental list, culminating in the absolute that rhymes with the reminder of mortality: " <u>And</u> flow'rs, <u>and</u> grass, <u>and</u> I <u>and</u> <u>all</u> , will in one common ruin <u>fall</u> "
The lover's suffering	Consider which metaphor to pick, depending on the point to be made!			

[Prometheus] <ul style="list-style-type: none"> Intense Endless 	S14 (1-3)	Promethean suffering of a scavenger tearing at one's organs, with the pain aptly situated in the heart: " <u>Alas</u> , have I not <u>pain</u> enough... upon whose breast <u>a fiercer gripe</u> doth tire than did on him who first stale down the fire"	TUL (35-36)	Promethean suffering of a scavenger tearing at one's organs, with the pain aptly situated in the heart: "as one <u>cormorant fed</u> him, still another on his heart did <u>bill</u> "
[Cupid's arrows] <ul style="list-style-type: none"> Intense Helpless Accidental / sudden 	S14 (4)	" <u>Love</u> on me doth <u>all his quiver</u> spend"	TUL (45-46)	"And <u>tyrant Love</u> his breast does <u>ply</u> with all his winged <u>artillery</u> "
	S20 (1-4)	Adopts the dramatic persona of a <u>wounded soldier</u> , with diacope: " <u>Fly, fly</u> , my friends, I have my <u>death wound, fly</u> ; see there <u>that boy, that murdering boy</u> I say"		
	S20 (4, 14)	Plosives and comparison to a hunted animal: " <u>bloody bullet</u> get him wrongful <u>prey</u> ", "poor passenger", "it <u>pierced my heart</u> "		
	S31 (4)	<u>Cupid's arrows</u> : "even in heav'nly place that <u>busy archer</u> his <u>sharp arrows</u> tries"		
[Heat and burning] <ul style="list-style-type: none"> Intense Agitated / restless Passionate 	S9 (14)	Syntactic inversion: "Of <u>touch</u> they are, and poor I am their <u>straw</u> "	DTM (6, 8)	Inversion of tenor and vehicle in the similes, placing the focus on the weather: " <u>the day scorching like</u> his <u>am'rous care</u> ", " <u>withered like</u> his <u>hopes</u> the <u>grass</u> "
	S16 (3, 5)	Metaphor of heat, for passion and agitation: "My <u>boiling</u> sprites... those restless <u>flames</u> "	DTM (31-32)	Promise of relief is subverted, turning into depictions of the mistress's cruelty and the lover's pain: "No <u>moisture</u> but my <u>tears</u> do rest, nor <u>cold</u> but in her <u>icy breast</u> "
			DTM (17-18, 23-24)	Juliana's 'scorching beams' surpass that of the sun or Sirius: "the <u>sun</u> could never raise, nor <u>Dog Star</u> so inflame the days... not <u>July...</u> Juliana's <u>scorching beams</u> "
[Death] <ul style="list-style-type: none"> Intense Endless Dignified Constant 	S2 (2)	"the <u>wound</u> which while I <u>breathe</u> will <u>bleed</u> "	DTM (86-87)	Death is welcomed as an antidote to suffering: "Whom Juliana's eyes do <u>wound</u> . 'tis <u>death</u> alone that this must do: for <u>Death</u> thou art a Mower too"
	S7 (14)	" <u>All</u> their <u>deaths</u> , who for her <u>bleed</u> "	Gallery (26-32)	Callously denies the lover rest <i>even after death</i> , by leaving the body to be a carrion feast: " <u>vexing</u> thy restless lover's <u>ghost</u> ", "rave over his <u>entrails</u> ", "them <u>throw'st away</u> , to be

				the greedy <u>vulture's prey</u> "
[Others]	S16 (14)	"As who by being <u>poisoned</u> doth <u>poison</u> know" • Compare this to the " <u>pin's</u> hurt"!	DTM (7, 72)	Cutting, piercing intensity of the lover's pain, alliteratively and sylleptically emphasised and connected to death via a sigh/scythe pun: " <u>Sharp</u> like his <u>scythe</u> his <u>sorrow</u> was", " <u>Sighing</u> , I whet my <u>scythe</u> and woes"
	S21 (2)	Ambiguity of 'windlass' (a wound-up trap, a crossbow, a device for the well, a torture instrument to extract innards): "My young mind <u>marred</u> , whom love doth <u>windlass</u> so"	DTM	"The edged steel by <u>careless chance</u> did into his own ankle <u>glance</u> ; and there among the grass fell down, <u>by his own scythe, the Mower mown.</u> "
			TUL	Structure that charts the Ages of Man, from birth to death, highlighting the continual suffering of the lover: from "she split against the stone" to "torn into flames, ragged with wounds"
			Little TC (18-22)	War metaphor, and the (literal) crushing of hearts: " <u>parley</u> with those <u>conquering</u> eyes; ere they have tried their <u>force</u> to <u>wound</u> , ere, with their <u>glancing wheels</u> , they <u>drive in triumph over hearts</u> that strive..."
The lover's suffering as a result of being misunderstood	S14 (5-6)	Pun on rhubarb (extreme sourness, but also nonsense): "But with your <u>rhubarb</u> words you must contend to <u>grieve me worse...</u> "	TMS (7-10)	Beauty of women and connotations of sexual fertility, reminding him of his own sorrow: "But these, while I with <u>sorrow pine</u> , grew more <u>luxuriant</u> still and fine, that not one blade of grass you spied, but <u>had a flower on either side</u> "
	S27 (5-7)	Judgement and condemnation alliteratively connected, and the sinister image of infection or a cauldron: "They <u>deem</u> , and of their <u>doom</u> the rumour flies, that <u>poison foul</u> of <u>bubbling pride</u> doth lie so in my <u>swelling breast</u> "	TMS (13-16)	Condemnation of his unsympathetic 'meadow' peers, who rejoice in sensual joy and festivity: " <u>Unthankful meadows</u> , could you so a fellowship so true forgo, and in your <u>gaudy May-games</u> meet, while I lay trodden under feet?"
The lover's separation			TDOL (18, 24)	Inevitable, extreme separation by the material universe, unless the world be squashed into a 2D plane: "us as the <u>distant poles</u> have placed... us to join, the world should all be cramped into a planisphere"

			TDOL (27-28)	Perpetual separation like a pair of parallel lines: "ours so truly <u>parallel</u> , though <u>infinite</u> , can <u>never</u> meet"
The lover's perseverance / dignity in spite of suffering / despair	S7 (14)	" <u>All</u> their <u>deaths</u> , who for her <u>bleed</u> "	TUL (49-56)	Courageous strength in the verbs: "stand", "cuffing", "lock", "grapple", rebounds", " <u>all</u> he <u>says</u> "
	S2 (2)	"the <u>wound</u> which while I <u>breathe</u> will <u>bleed</u> "	TUL (55-56)	Wearing blood as a costume of courage: "a lover <u>dressed</u> in his <u>own blood</u> does relish best"
			DTM (41-42)	Absolute, assertion of his identity, with pleasing round vowels: " <u>I am</u> the <u>Mower Damon</u> , <u>known</u> through <u>all</u> the meadows I have mown"
			TMS (21-22, 27-28)	An image of death and destruction, emphasised by rhythmic polysyndeton (mirroring the swinging of the scythe) and listing...: " <u>And flow'rs, and grass, and I and all</u> , will in one common ruin fall" Transmuted by Damon into honourable ornamentation for his tomb: "now the <u>heraldry</u> become with which I shall <u>adorn</u> my tomb"
The lover's oscillation between hope and despair	S6 (3-4)	"Of force of <u>heav'nly beams</u> , infusing <u>hellish pain</u> : of <u>living deaths</u> , <u>dear wounds</u> , <u>fair storms</u> , and <u>freezing fires</u> ."	TUL (37-40)	A series of paradoxes, culminating in the ambivalent image of the amphibium: "Thus while they <u>famish</u> him, and <u>feast</u> , he both <u>consumed</u> , and <u>increased</u> : and <u>languished</u> with doubtful <u>breath</u> , the <u>amphibium</u> of <u>life</u> and <u>death</u> ."
			Gallery (41-44)	"These pictures, and a <u>thousand</u> more of thee... in <u>all the forms</u> thou canst invent either to <u>please</u> me, or <u>torment</u> "
			Gallery	<i>Consider the structural oscillation of the poem, between Clora's cruelty (s. 2, 4) and innocence (s. 3, 5)!</i>
The Petrarchan lover's paradoxical rejoicing in suffering / loss / captivity	S2 (10-11)	"like <u>slave-born Muscovite</u> I call it <u>praise</u> to suffer <u>tyranny</u> "	TFS (2)	"so <u>sweet</u> an <u>enemy</u> "
	S2 (14)	"With feeling skill I <u>paint</u> my <u>hell</u> "		
	S16 (10-11)	Rhetorical question, with uncertainty presenting love as both a curse and a		

		blessing: "(shall I say <u>cursed or blessed?</u>) [...] now she is named, need more be said?"		
	S18 (13-14)	A desire to sacrifice / give more of himself: "I see, and yet <u>no greater sorrow take</u> , than that I <u>lose no more for Stella's sake</u> "		
The Petrarchan lover's suffering as producing beauty or pleasure for others	S2 (14)	"With feeling skill I <u>paint</u> my <u>hell</u> "	TUL (61-62)	"Yet dying leaves a <u>perfume</u> here, and <u>music</u> within every ear"
	S1 (2)	"that <u>she</u> (dear <u>She</u>) might take <u>some pleasure of my pain</u> "		
The Petrarchan lover's pain as a defining feature of true love	S16 (13-14)	Spondee for emphasis: "I now have <u>learned love right</u> , and learned even so as who <u>by being poisoned doth poison know</u> "	TDOL (27-28)	Perpetual separation like a pair of parallel lines; yet tied to perfection: "ours so truly <u>parallel</u> , though <u>infinite</u> , can <u>never</u> meet"
			TDOL (31-32)	Marvell's "definition" ties the deep, transcendent connection to the physical separation by Fate: "Is the conjunction of the mind, and opposition of the stars."
The lover's devotion in the face of suffering / despair as noble	S7 (12-14)	"She minding <u>love</u> should be placed <u>ever</u> there, gave him this <u>mourning weed</u> to honour all their <u>deaths</u> "	TUL (57, 64)	Knighthood and a blazon for the lover: "only <u>banneret</u> ", "in a field <u>sable</u> , a lover <u>gules</u> "
			TUL (61-62)	Sweetness, but of the most rarefied kind as seen in the most exalted sense and an offering for the gods: "dying leaves a <u>perfume</u> here, and <u>music</u> within every ear"
The lovers' physical separation enables a deeper, truer connection			TDOL (19)	Transmutation of an image of distance into an image demonstrating their epitomisation of love, as they occupy the centre of love's realm: "Love's <u>whole</u> world on us doth wheel"
			TDOL (29, 31)	Rhyme that emphasises the connection of the mind: "The love which us doth <u>bind...</u> is the <u>conjunction</u> of the <u>mind</u> "
Love and Time				
The mistress's beauty as eternal	S9 (3-8)	Blazon references enduring gems and precious stone: "alabaster", "gold", "porphyry", "pearl", " <u>marble</u> "		

	S13 (11)	Heraldic diction, imbuing her beauty with the same lasting quality as markers of pedigree and lineage and an element of someone's inherited identity: "roses gules are borne in silver field"		
	S13 (12-13)	The immortal Phoebus, enduring skies and the aforementioned lasting blazon become emblems for Stella's beauty: "Phoebus drew wide the curtains of the skies to blaze... " <ul style="list-style-type: none"> In fact, Stella overmasters the divine lovers (e.g. Venus, Ganymede) of other gods, elevating her to that enduring, immortal realm! 		
The lover's devotion as eternal	S2 (2)	"the wound which while I breathe will bleed "	DTM (86-87)	Death is welcomed as an antidote to suffering: "Whom Juliana's eyes do wound . 'tis death alone that this must do: for Death thou art a Mower too"
	S7 (14)	" All their deaths , who for her bleed "		
	S23 (13-14)	Endless thoughts, echoed in the relentless, plodding iambic rhythm, because Stella's heart is unwinnable: "the race of all my thoughts hath neither stop nor start but only Stella's eyes and Stella's heart "		
The mistress's beauty as ephemeral			THCM (26)	Subverts typical Petrarchan use of marble as a marker of the mistress's beauty, associating its enduring qualities with the coffin: "In your marble vault "
			THCM	Chiastic structure, echoes the pithy Christian maxim of ashes to ashes, dust to dust: "And your quaint honour turn to dust, and into ashes all my lust"
			THCM (33-34)	Rhyme connecting the vigorous sheen to the ephemeral dew: "while the youthful glue... like morning dew "
The lover's devotion as ephemeral			THCM (26-27)	"Nor, in thy marble vault, shall sound my echoing song "
Carpe diem and the			THCM (33+)	Constant prefaces of "now", "while",

urgency of love				coupled with the vigour and speed of his verbs: “sport”, “devour”, “tear”
			YL (17-18)	Trochaic stress on “now”, dental alliteration, and syntactic inversion: “ Now then love me: Time may take thee before thy time away ”
			Could link to Et in Arcadia, Ego	
The use of playful wit and innocence to overcome time			YL (2, 6)	Playful, deft shift in focus to weaponise innocence against time: “thine unsuspected years”, “by young Love old time beguiled”
The lover’s devotion in the face of suffering memorialises him in time	S7 (12-14)	“She minding love should be placed ever there, gave him this mourning weed to honour all their deaths ”	TUL (5-6)	Pleasant lovers as unable to “make impression upon Time”: “soon these flames do lose their light like meteors of a summer’s night” <ul style="list-style-type: none">Comment on the liquid alliteration that underscores the fluidity and fugacity of their brilliance!
			TUL (57, 64)	Enduring knighthood and a coat of arms for the lover, incorporating him into one’s lineage: “only banneret ”, “in a field sable , a lover gules ”
Other Lovers (e.g. Cupid, Lord Rich)				
Other lovers as childish / immature / obtuse	S11 (5-8)	“For like a child , that some fair book doth find, with gilded leaves or coloured vellum plays , or at the most, on some fine picture stays, but never heeds the fruit of writer’s mind ”		
	S11 (12)	“In her breast bo-peep or couching lies”		
	S11 (13-14)	“ Playing and shining in each outward part , but, fool , seek’st not to get into her heart ”		
	S12 (10-11)	“Having got up a breach... cry, ‘ Victory , this fair day all is ours !’ O no , her heart is such a citadel ”		
Other lovers as greedy / discontented	S24 (3-4)	Endless avariciousness and a reference to Tantalus’ punishment: “Damning their own selves to Tantal’s smart, wealth breeding want , more blessed, more wretched grow”		

Other lovers as unable to appreciate their mistresses	S24 (13-14)	Pun on rich (Lord Rich, material wealth, abundant folly), syntactic inversion: “Exiled for aye from those high treasures, which he knows not, grow in only <u>folly rich.</u> ”	
Other lovers’ inflation of their stature			DTM (53, 57) Even as Damon asserts himself as a heroic figure as a Mower, Marvell highlights his distortion of reality: “with this the <u>golden fleece</u> I shear... am I richer far in <u>hay</u> ”
			TMS (21-22, 27-28) An image of death and destruction, emphasised by rhythmic polysyndeton (mirroring the swing of the scythe) and listing...: “ <u>And flow’rs, and grass, and I and all,</u> will in one common ruin fall” Transmuted by Damon into honourable ornamentation for his tomb: “now the <u>heraldry</u> become with which I shall <u>adorn</u> my tomb”
Resolutions			
Playful ambiguity of young love			YL (7) Ambiguity of sporting, as child’s play or THCM’s sexual consummation: “while our <u>sportings</u> are as free...”
			YL (13-16) Symbols of innocence and of sexual desire, with the dual meaning of lusty: “Love as much as the <u>snowy lamb</u> ... as the <u>lusty bull</u> or ram”
Youthful love as inherently innocent			Nymph (47+) “ <u>Had it lived long</u> ... his gifts <u>might</u> be <u>perhaps</u> as <u>false</u> , or more, than he, but I am sure, for ought that I could in <u>so short a time</u> espy, thy love was <u>far more better</u> than the love of false and cruel men.”
RELIGIOUS / SPIRITUAL			
Conventional Teaching			
Man’s spiritual half ought to govern man	S4 (5)	Of Virtue: “thy <u>sceptre</u> use”	
	S5	Preface emphasising a universal truth: “It is <u>most</u> true”	
	S5 (1-2)	Recalls Plato’s light of reason: “ <u>Eyes</u>	

		are formed to <u>serve</u> the <u>inward light</u> "		
	S5 (2-3)	" <u>heavenly part ought</u> to be <u>king</u> ", "rebels to <u>Nature</u> "		
	S18 (1-2)	Diction of accounting, and the capacity for shame: "With what <u>sharp checks</u> I in myself am <u>shent</u> when into reason's <u>audit</u> I go"		
Carnal desire leads man astray from his spiritual purpose	S5 (7-8)	Comparison to idolatry: "And, <u>fools</u> , <u>adore</u> in <u>temple</u> of <u>our heart</u> , till that <u>good god make church and churchman starve</u> "		
	S14 (6-8)	Metaphor of the mire, aurally connected to desire via rhyme: "Desire doth plunge my <u>well-formed soul</u> even in the <u>mire</u> of <u>sinful thoughts</u> , which do in <u>ruin</u> end?"		
Man's senses ought to serve a spiritual purpose	S5 (1-2)	" <u>Eyes</u> are formed to <u>serve</u> the <u>inward light</u> "	E&T (45-48)	"Ope then, mine eyes, your double sluice, and practise <u>so your noblest use</u> ... only <u>human</u> eyes can weep"
The spiritual realm is more real, pure or valuable	S5 (10-11)	"This beauty can be but a <u>shade</u> [of virtue], which <u>elements</u> with <u>mortal mixture</u> breed"	DOD (5, 8)	"The <u>clear</u> region", "its native <u>element</u> "
	S5 (5-6)	Cupid's arrow reduced to a minuscule dart and image: " <u>Cupid's dart</u> , an <u>image</u> is, which for ourselves we carve"	DRSCP (55-56)	Chiasmus and rhetorical question: "If <u>things of sight</u> such <u>heavens</u> be, what <u>heavens</u> are those <u>we cannot see?</u> "
			DOD (31-32)	" <u>Dark</u> beneath, but <u>bright</u> above, here <u>disdaining</u> , there in <u>love</u> ."
			E&T	Comparative language: "tears <u>more</u> wise", " <u>better</u> measure all", " <u>noblest</u> use"
The spiritual realm is more enduring (i.e. the material realm is ephemeral)	S5 (12-13)	"On earth we are <u>but pilgrims</u> made, and should in soul up to <u>our country</u> move"	DRSCP (11)	" <u>Welcome</u> the creation's <u>guest</u> "
			DRSCP (17-18)	" <u>Cannot stay</u> to <u>bait</u> so long <u>upon the way</u> "
			DRSCP (76-78)	Limited material pleasures vs infinite spiritual treasures: "The world has <u>not one pleasure more</u> ", "thine <u>everlasting</u> store"

		DOD (4)	"Careless of its <u>mansion</u> new"
		DOD (39)	Metaphor of man as manna, in a liminal semi-solid state on earth: " <u>congealed</u> on earth: but does, <u>dissolving</u> "
God's protection		Bermudas (6-10)	Consider the active verbs, and the escape from both natural and religious threats: " <u>led</u> us through the <u>watery maze</u> ... where he the <u>huge sea-monsters wracks...</u> He lands us on a <u>grassy stage</u> , <u>safe from the storms</u> , and <u>prelate's rage</u> ."
God's provision		Bermudas (13-16)	Reminiscent of Exodus, which mirrors their situation: "He gave us this <u>eternal spring</u> , which here enamels everything, and <u>sends the fowl to us</u> in care, on daily visits through the air."
Human Nature			
Presence of two distinct halves in man	S10 (8)	Audibly separated by a caesura: "Deal <u>thou</u> with powers of <u>thoughts</u> , leave <u>love</u> to <u>will</u> ."	
Conflict between man's spiritual and corporeal halves	S4, S10	<i>In medias res</i> nature emphasises that this conflict is the usual state of affairs	DSB
	S4 (2)	"Virtue... sett'st a <u>bate</u> between my will and wit"	DSB (26, 30)
	S10 (1-2)	"Reason... would'st <u>brabbling</u> be with sense and love" • Note the escalation from S4: the conflict with the external entity of Virtue has now been transformed into an internal battle within the soul!	
	S10 (10-11)	Diction of warfare and combat: "With <u>sword</u> of wit giving <u>wounds</u> of dispraise, till downright <u>blows</u> did <u>foil</u> thy cunning <u>fence</u> "	
Man's spiritual half is held painfully		DSB (1-2)	" <u>O</u> , who shall from this <u>dungeon</u> raise a soul, <u>enslaved</u> so many ways"

captive in the corporeal body			DSB (3-4, 7-8)	"Bolts of bones, that fettered stands in feet, and manacled in hands", "in chains of nerves, and arteries, and veins"
			DSB (5-6)	"Blinded with an eye, and there deaf with the drumming of an ear"
Man's spiritual half restrains the corporeal half, causing suffering	S4 (6)	"Churches or schools are for thy seat more fit"	DSB (11-14)	"O, who shall me deliver whole, from bonds of this tyrannic soul, which stretched upright, impales me so, that mine own precipice I go"
	S4 (8)	"My mouth is too tender for thy hard bit"	DSB (33-36)	Comparison of foreign emotions to physical suffering: "cramp of hope", "palsy shakes of fear", "pestilence of love", hatred's hidden ulcer"
			DSB (41-42)	"What but a soul could have the wit to build me up for sin so fit?"
Man's corporeal half as petulantly frustrated by the restraint of the spirit	S4 (4)	(Childish) petulance of monosyllabic retorts: "Leave what thou lik'st not, deal not thou with it"	DSB (15-16)	"Warms and moves... a fever could but do the same"
	S10 (1)	Petulant retort, playing on "go to hell!": "seek heaven's course"	DSB (33-36)	Comparison of emotions to physical suffering, revealing its limited perspective: "cramp of hope", "palsy shakes of fear", "pestilence of love", hatred's hidden ulcer"
			DSB (13)	Stature of standing upright — reflective of moral righteousness and yearning up the Great Chain — is lamented: "which stretched upright, impales me so"
Man as unable to perceive the spiritual and its truths	S25 (1-2)	"The wisest scholar of the wight most wise... with sugared sentence says"	E&T (3)	"Viewed the object vain"
	S25 (3-4)	Conditional "if", and foreignness of love to the soul: "That virtue, if it once met with our eyes, strange flames of love in our souls would raise"	E&T (5-6)	Sextant metaphor and diction of deceit: "Self-deluding sight in a false angle takes each height"
	S25 (5-6)	"Man with pain his truth describes, whiles he each thing in sense's balance weighs"	DRSCP (1-5)	The fact that such extensive heavenly armour is required to "fence the batteries" of sense: "shield", "helmet", "sword", "army", "combat", "conquer"
	S25 (7-8)	Repetition, and recollection of Plato's		

		light of reason: " <u>Nor will, nor can</u> behold those skies which <u>inward sun</u> ... displays"	
	S10 (6)	Rhetorical question, with an awkward aural quality that mirrors the futility of 'tilling thorny soil': "Why should'st <u>thou toil</u> our <u>thorny soil</u> to <u>till</u> ?"	
Man as naturally drawn to beauty	S16 (1-2)	"In <u>nature apt</u> to like, when I did <u>see beauties</u> "	
Temptation			
Flattery of the temptations of the world		DRSCP (12, 28)	" <u>Lord</u> of earth, and heaven's heir", "like a <u>god</u> below"
Earthly temptation is a powerful, captivating force	S14 (6-8)	Metaphor of the mire, aurally connected to desire via rhyme: "Desire doth plunge my <u>well-formed soul</u> even in the <u>mire</u> of <u>sinful thoughts</u> , which do in <u>ruin</u> end?"	"Cannot stay to <u>bait</u> "
		DRSCP (43-44)	"None can <u>chain</u> a mind whom this sweet <u>chordage</u> cannot <u>bind</u> "
		DRSCP (51-54)	Grants the ultimate desire of the Petrarchan lover (like Sidney's Astrophil!) for dazzling beauty and consummation: "All this fair, <u>and</u> soft, <u>and</u> sweet, which scatteringly doth shine, [...] and <u>she be only thine</u> "
		DOD (3, 9, 23)	"Blowing <u>roses</u> ", " <u>purple flower</u> ", "sweet <u>leaves</u> and <u>blossoms</u> green"
Man's spiritual half must remain resolute		DRSCP (1-5)	Armour and diction of battle: "shield", "helmet", "sword", "army", "combat", "conquer"
		DRSCP (41-43)	" <u>Had I but any time to lose, on this I would it all dispose. Cease</u> , tempter."
		DRSCP (46-47)	Diction of battle: "A single soul does <u>fence</u> the <u>batteries</u> of alluring sense"
		DOD (15)	" <u>Restless</u> it <u>rolls</u> and <u>unsecure, trembling</u> lest it grows impure"
Man's spiritual half must remain focused		DOD (24-26)	Reflexive and the geometrical image of the circle, emphasising its

on heaven			self-contained fixation on the heavenly realm from which it comes: “ <u>recollecting</u> its <u>own</u> light, does, in its pure and <u>circling</u> thoughts, express the greater heaven in a heaven less”
Man’s resolute battle against temptation will be rewarded		DRSCP (49-50)	“Then <u>persevere</u> : [...] if thou overcom’st, thou shalt be <u>crowned</u> ”
		DRSCP (75)	“ <u>Triumph, triumph, victorious</u> Soul”
		DOD (40)	“Into the <u>glories</u> of th’ almighty <u>sun</u> ”
Resolutions			
Stella unites man’s halves	S4 (13)	“That <u>shrines</u> in <u>flesh</u> so true a <u>deity</u> ”	
	S9 (1)	“Queen <u>Virtue’s</u> court, which some call Stella’s face”	
	S25 (9-11)	“ <u>Virtue...</u> took Stella’s <u>shape</u> , that she to <u>mortal eyes</u> ...”	
Stella brings the spiritual into submission	S10 (13-14)	Gestures of submission, and antimetabole for emphasis: “Reason, thou <u>kneeled’st</u> , and <u>offered’st</u> ”, “good <u>reason</u> her to <u>love</u> ”	
Loving Stella makes one more virtuous	S14 (9-13)	Defiant, incredulous conditional, with a list of ways in which loving Stella has improved him to become more chivalrous, noble and constant: “ <u>If that be sin</u> which doth the <u>manners</u> frame, well <u>stayed</u> with <u>truth</u> in word and <u>faith</u> of deed, ready of <u>wit</u> and <u>fearing nought</u> but shame: <u>If that be sin</u> which in <u>fix’d</u> hearts doth breed a <u>loathing of all loose unchastity</u> ...”	
Astrophil must still love Stella	S5 (14)	“ <u>True</u> , and <u>yet true</u> , that I <u>must</u> Stella love”	
	S21 (12-14)	Rhetorical question, balanced construction: “ <u>Sure you say well</u> : your <u>wisdom’s golden mine</u> dig deep with <u>learning’s spade</u> ; <u>now tell me this</u> , hath this world aught <u>so fair as Stella is?</u> ”	
Man (counterintuitively and paradoxically)		E&T (7-8)	“These tears, which <u>better</u> measure <u>all</u> , like watery lines and <u>plummets</u> fall”

needs to depend on religious sorrow to perceive / capture salvation		E&T (27-28)	"Preserve their sight more true , bathe still their eyes in their own dew"
		E&T (56)	Chiasmus in line and parallel structure of clauses to emphasise the completeness of the amalgam: "Those weeping eyes , those seeing tears "
		E&T (30-32)	"Dissolved those captivating eyes, whose liquid chains could flowing meet to fetter her Redeemer's feet"
Man needs to penitentially and willingly allow God to destroy his work		Coronet (24-26)	Violent destruction, Marvell's life's work returned to its rightful lowly place, and the image of a penitential worshipper casting flowers: "Though set with skill , and chosen out with care, Thou on both their spoils dost tread , may crown thy feet , that could not crown thy head ."
Man should exalt God's name and remember his grace (which gives strength)		Bermudas (27+)	Verbs of exaltation, personification, hyperbole: "Oh let our voice his praise exalt , till it arrive at heaven's vault ... rebounding , may echo beyond the Mexique Bay ."
		Bermudas (36-39)	"Thus sung they, in the English boat, an holy and a cheerful note"
Man's dual nature renders internal conflict insoluble		DSB	Balance of the arguments highlights the lack of a clear resolution
		DSB (43-44)	Ambivalence of final image, in which the merits of nature and artifice are balanced: "So architects do square and hew , green trees that in the forest grew "

WRITING

Purpose and Process

The effort of composing poetry	S15 (1-4)	" Search for every purling spring... every flower , not sweet perhaps, [...] into your poesy writing"	Coronet (5-6)	The best of nature and artifice: "Through every garden , every mead , I gather flowers "
	S1 (5-7)	"I sought fit words... studying inventions fine... oft turning others' leaves"	Coronet (7)	"Dismantling all the fragrant towers"
			Coronet (24)	"Though set with skill , and chosen out

			with care..."
The struggle of composing poetry	S1 (8)	[longing for] " fresh and fruitful showers upon my sunburnt brain"	
	S1 (9-10)	"But words came halting forth , wanting invention's stay; Invention, nature's child, fled step-dame's study blows;"	
	S1 (13)	" Biting my truant pen, beating myself for spite"	
The (futile) attempt to compose poetry via study	S1 (6-7)	" Studying inventions fine, her wits to entertain; oft turning others' leaves... "	
	S15	Mocking, aurally clumsy alliteration: "You that do dictionary's method bring into your rhymes , running in rattling rows "	
Pain as the source of art and writing	S2 (14)	"with a feeling skill I paint my hell "	
Writing as an attempt to appeal to the mistress	S1 (2)	Eventual pun on grace (gracefulness, graciousness, divine elevation), parenthetical repetition and capitalisation, mediated by numerous interim steps: "Loving in truth, and fain in verse my love to show that she (dear She) might take some pleasure of my pain : pleasure might cause her read, reading might make her know, knowledge might pity win, and pity grace obtain "	
Writing as an attempt to glorify Christ			Coronet (1-4) Twisting, elaborate structure, much like the coronet: "When for the thorns with which I long, too long... My Saviour's head have crowned, I seek with garlands to redress that wrong"
Others' Writing			
Others' writing as misguided	S15 (9)	Spondaic emphasis: "You take wrong ways "	
Others' writing as a prideful display	S3 (1,3)	"dainty wits ", "flaunt they in ph rases fine "	
	S15 (12-13)	"But if (both for your love and skill) your name you seek to nurse at fullest	

		breasts of fame		
Others' writing as unoriginal (and/or clumsy!)	S3 (2, 6)	"Pindar's apes ", "ennobling new-found tropes with problems old "		
	S15 (2)	" Ribs of old Parnassus "		
	S15 (7-8)	"Poor Petrarch's long-deceased woes with new-born sighs and denizen'd wit do sing"		
	S15 (9-11)	"Those far-fet helps... bewray a want of inward touch", " stol'n goods "		
Others' writing as over-embellished	S3 (2, 4)	" bravely masked ", " enam'ling with pie'd flowers "	THCM (7-10)	"I would love you ten years before the Flood ; and you should... refuse till the conversion of the Jews "
	S6 (3-8)	Petrarchan: " heavenly beams infusing hellish pain" Classical: " Love's strange tales" Pastoral: " shepherd's pipe"	THCM (13-18)	Incremental escalation of the blazon, far beyond human lifespans: "An hundred years... Two hundred... Thirty thousand... An age..."
	S15 (1-4)	"Search for every purling spring... every flower , not sweet perhaps, [...] into your poesy writing"		
Others' writing as a (perhaps exaggerated) expression of emotion	S6 (10-11)	(Hyperbolic) association of elements of writing with expressions of sorrow and suffering, <i>alliteratively</i> emphasised and <i>chiastically</i> connected (but all qualified with the "while"): " While tears pour out his ink , and sighs breathe out his words , his paper , pale despair , and pain his pen doth move"		
Their Writing				
The poets' own writing as simple, and therefore sincere	S3 (12-14)	"in Stella's face I read what love and beauty be ; then all my deed but copying is, what in her nature writes "	Consider Marvell's response...	
	S6 (12-14)	Monosyllabic simplicity and audibly sincere: "I can speak what I feel... when trembling voice brings forth, that I do Stella love"	Gallery (54-57)	Artfully artless , as this natural image nonetheless resides in art (both in the gallery and in Marvell's work!) : A " picture " and " posture " of "a tender shepherdess , whose hair hangs loosely playing in the air, transplanting flowers from the green hill "
	S28 (12-13)	"I, in pure simplicity , breathe out the		

		<u>flames</u> "		
	S28 (14)	"Love only <u>reading</u> unto me this art"		
The poets' need to be true to their emotions	S1 (14)	"Look in thy <u>heart</u> , and write."		
Stella as the ultimate muse	S3 (12-14)	"in Stella's face I <u>read</u> what love and beauty <u>be</u> ; then all my deed but <u>copying</u> is, what in her nature <u>writes</u> "		
	S15 (14)	"Stella <u>behold</u> , and then begin to <u>endite</u> "		
The poets' writing as a waste of skill and talent	S18 (9-10)	A cumulative list of squandered gifts: "My <u>youth</u> doth <u>waste</u> , my <u>knowledge</u> brings forth <u>toys</u> , my <u>wit</u> doth strive those <u>passions to defen</u> "		
	S19 (5-8)	"My best <u>wits</u> still their own <u>disgrace invent</u> : my very <u>ink</u> turns straight to <u>Stella's name</u> ... [my words] are <u>vainly spent</u> ."		
The poets' own writing as a realistic representation of human mortality			THCM (24)	" <u>Deserts</u> of vast <u>eternity</u> "
			THCM (27-28)	Lack of usual euphemistic embellishment: " <u>worms</u> shall try that long-preserved virginity"
			THCM (29-30)	Echoes the Christian maxim: " <u>dust</u> ", " <u>ashes</u> "
The poets' own writing as memorialising lovers	<i>Astrophil is memorialised in this collection that bears his name!</i>		TUL (63)	Unfortunate Lover is memorialised in story, just as in this poem that bears his name: "he in story only rules"
The poets' own writing as tainted with sin and hubris	S28	Renunciation of prideful pursuit of fame, and exasperation of "of God's sake" and emphatic internal rhyme: "With me those pains, <u>for God's sake</u> , do not <u>take</u> ; I list not <u>dig</u> so deep for <u>brazen fame</u> "	Coronet (13-16)	Original sin, and the inextricable connection between prideful sin and worldly accomplishment: "I find the <u>serpent old</u> that, <u>twining</u> in his speckled breast, about the flowers disguised does <u>fold</u> , with <u>wreaths</u> of <u>fame and interest</u> ."
	<i>Compare to Sidney's presentation of other poets' prideful flaunting!</i>			
NATURE AND ARTIFICE				
Innocence				

Nature / the Pastoral as an expression of perfection and innocence		Little TC (1-2)	“See with what <u>simplicity</u> this <u>nymph</u> begins her <u>golden days!</u> ”
		Little TC (3-5)	Prelapsarian playing of Eve: “in the green grass she loves to lie... tames the wilder flowers, and gives them names”
		Nymph (~80)	Religious and literary resonance of “roses” and “lilies”, which respectively symbolise passionate and innocent love
		Nymph (111+)	The extreme grief the loss of the fawn elicits, with the enduring commemoration of a marble statue, a parenthetical reminder, and play on “wear”: “First, my unhappy <u>statue</u> shall be cut in <u>marble</u> ; and withal, let it be <u>weeping</u> too... until my tears (<u>still dropping</u>) <u>wear</u> my breast”
		Nymph (120-122)	Even the purest alabaster cannot encapsulate its purity: “of <u>purest alabaster</u> made: for I would have thine image be <u>white</u> as I can, though not as thee”
The wantonness of men and civilisation		Nymph (18-22)	Even the blood of the ever-innocent fawn (a classically Christian image) cannot wash away their sins: “Though they should <u>wash their guilty hands</u> in this <u>warm life-blood</u> ... yet they <u>could not be clean</u> : their <u>stain</u> is <u>dyed</u> ”
		Nymph (34)	Juxtaposition of “Unconstant Sylvio” with the loyal fawn in a balanced line (perhaps the internal false rhyme too!): “This waxed came, while he grew wild”
Skill, Craft and Artifice			
The natural as surpassing human love or beauty		Garden (17-18)	Colour symbolism to suggest purity and passion associated with feminine beauty, surpassed by the green of nature: “No <u>white</u> nor <u>red</u> was <u>ever</u> seen <u>so</u> am’rous as this lovely <u>green</u> ”
		Garden (19-22)	Comment on a common trope in pastoral poetry: “Fond lovers... <u>cut in these trees their mistress’ name</u> .”

			Little, alas, they know, or heed, <u>how far these beauties hers exceed!</u>
		Garden (25-26)	Pun on heat (preliminary race, passion): “When we have <u>run our passion’s heat</u> , love hither makes his <u>best retreat</u> ”
		Garden (63-64)	Eve as a pesky disruption: “Two paradises ‘twere in one to live in paradise alone”
The natural / garden as beautiful, idyllic and Edenic in perfection		Garden (57-60)	Reference to the prelapsarian Eden, which was so innocent and idyllic that man was in no want of a partner (reference to Genesis 2:18): “Such was that <u>happy garden-state</u> , while man there walked without a mate, after a place <u>so pure and sweet</u> , what other <u>help</u> could yet be <u>meet?</u> ”
		Bermudas (17-20)	“He hangs in shades the <u>orange bright</u> , like <u>golden lamps</u> in a green night, and does in the <u>pom’granates</u> close <u>jewels</u> more <u>rich</u> than Ormus shows”
		Bermudas (13-14)	“He gave us this <u>eternal spring</u> , which here <u>enamels everything</u> ”
The natural / garden as replete with abundance		Garden (34-38)	The bounty and fruits of the earth provide themselves to the speaker, subverting our expectations of the usual subject and object: “ <u>Ripe apples drop about</u> my head”, “ <u>luscious clusters... upon my mouth do crush</u> their wine”, “ <u>the nectarine and curious peach into my hands themselves do reach</u> ”
		Bermudas (21-22)	The bounty and fruits of the earth provide themselves to the speaker: “He makes <u>the figs our mouths</u> to meet, and throws <u>the melons at our feet</u> ”
The natural / pastoral as amplifying human beauty		Gallery (54-57)	Pastoral setting and tropes, naturally decorated with flora, with a sense of artlessness: “with which I first was <u>took</u> : a <u>tender shepherdess</u> , whose <u>hair hangs loosely</u> playing in the air, <u>transplanting flowers</u> from the <u>green</u>

				hill”
The garden as a display of craft and skill			Garden (65-68)	The skill of the gardener has achieved mastery over natural forces in the little world he has created: “milder sun”, “dial new”
The garden / artifice hyperbolised as a conceited ‘corruption’ of nature			TMAG (2-4)	Introduction of vice and temptation into innocent, uncorrupted nature: “Did after him the world seduce, and from the fields the flowers and plants allure, where nature was most plain and pure”
			TMAG (6-7)	Elemental references, dead and stagnant air and over-luxuriant soil: “enclosed within the garden’s square a dead and standing pool of air, and a more luscious earth for them did knead”
			TMAG (9, 13)	Introduction of human sins of duplicity and vanity into artificial cultivation: “The pink grew then as double as his mind”, “The tulip, white, did for complexion seek”
			TMAG (21-22)	Compares the sin of artificial propagation to that of a pimp and elevates it to biblical proportions (mixtures forbidden in Leviticus and Deuteronomy): “had he not dealt between the bark and tree, forbidden mixtures there to see”
Nature / God as a skilful craftsman	S7 (1, 3)	Artifice and craft is not opposed to, but rather originates from nature: “When nature made her chief work”, “painter wise”	Bermudas (17-20)	“He hangs in shades the orange bright, like golden lamps in a green night, and does in the pom’granates close jewels more rich than Ormus shows”
	S7 (9-11)	“Would she her miraculous power show... she even in black doth make all beauties flow?”		
	S9 (2)	“Prepared by Nature’s chiefest furniture”		
	S11 (9-10)	“When thou saw’st, in nature’s cabinet, Stella”		
	S17 (9-11)	“Nature... of Stella’s brows make him two better bows, and in her eyes of		

		arrows infinite"	
Nature as far superior to human craft		Garden (47-48)	"Annihilating all that's made to a green thought in a green shade"
		TMAg (37-40)	Human craft will always only be an imitation of the natural: "Their statues polished... may to adorn the gardens stand, but, howsoever the figures do excel, the gods themselves with us do dwell"
A reflexive recognition that natural portrayals are circumscribed within art		Gallery (54-57)	Artfully artless, as this natural image nonetheless resides in art (both in the gallery and in Marvell's work!): A "picture" and "posture" of "a tender shepherdess, whose hair hangs loosely playing in the air, transplanting flowers from the green hill"
Mortality and Bleakness			
Et in Arcadia Ego: death as an inherent part of nature		DTM (88)	Just as Damon the Mower can mow grass, Death can 'mow' Damon: "For Death thou art a Mower too"
		TMS (21-22)	Poetic polysyndeton, rhythmic iambic metre (as if mirroring the swinging of the scythe) and incremental list, culminating in the absolute that rhymes with the reminder of mortality: "And flow'rs, and grass, and I and all, will in one common ruin fall"
		Little TC (36-40)	Little TC's older sister, the symbolism of flowers, and the interruption of the clause: "Lest Flora angry at thy crime... and ere we see, nip in the blossom all our hopes and thee."
Nature as unable to offer any solace and consolation		DTM (6, 8)	Inversion of tenor and vehicle in the similes, placing the focus on the weather: "the day scorching like his am'rous care", "withered like his hopes the grass"
		DTM (9-16)	Scorching heat of love, expressed in the fauna of the landscape (grasshoppers seeking shade, a frog forced to wade, a sweating snake):

			"our sunburned meadows sear! [...] But in the brook the green frog wades ; and hoppers seek out the shades . Only the snake , that kept within, now glitters in its second skin ."
		TMS (7-10)	Beauty of women and connotations of sexual fertility, reminding him of his own sorrow: "But these, while I with sorrow pine , grew more luxuriant still and fine, that not one blade of grass you spied, but had a flower on either side "
		TMS (13-16)	Condemnation of his unsympathetic 'meadow' peers, who rejoice in sensual joy and festivity: " Unthankful meadows , could you so a fellowship so true forgo, and in your gaudy May-games meet, while I lay trodden under feet?"
		TMS (25-28)	Irony of aristocratic diction highlights that nature only offers him the grass of a pauper's grave: "ye meadows... shall now the heraldry become with which I shall adorn my tomb"
		TMTGW (13)	"Your courteous lights in vain you waste "
Changing landscapes connected to the Fall, and man's loss of innocence		DTM TMTGW TMS	Motif of the fall, for both Damon and the landscape: "and there among the grass fell down", "presage the grass's fall ", "and flow'rs, and grass, and I and all, will in one common ruin fall "

POLITICS AND THE WORLD

Skill and Talent / Opportunities for Achievement

Need to make use of one's skill and talent	S18 (3-6)	Reminiscent of the parable of the talents (Matthew 25): "And by just counts myself a bankrupt know of all the goods, which heav'n to me hath lent : unable quite to pay even Nature's rent , which unto it by birthright I do owe "	
	S21 (7-8)	Reminiscent of the parable of the talents (Matthew 25): "that to my birth I owe nobler desires , lest else	

		that friendly foe, <u>great expectation</u> , wear a <u>train of shame</u> "	
Love as a waste of skill and talent	S18 (9-10)	A cumulative list of squandered gifts: "My <u>youth</u> doth <u>waste</u> , my <u>knowledge</u> brings forth <u>toys</u> , my <u>wit</u> doth strive those <u>passions to defend</u> "	
	S19 (5-8)	"My best <u>wits</u> still their own <u>disgrace invent</u> ; my very <u>ink</u> turns straight to <u>Stella's name</u> ... [my words] are <u>vainly spent</u> ."	
	S19 (11)	Reference to Thales, the philosopher who fell into a ditch while gazing at the stars: "him that both <u>looks to the skies</u> , and <u>in a ditch doth fall</u> "	
	S21 (4-7)	"My <u>wits</u> , quick in <u>vain thoughts</u> , in <u>virtue lame</u> ; that <u>Plato</u> I read for nought, but if he <u>tame such coltish gyres</u> "	
Love as a fitting use of skill and talent	S19 (14)	Growing towards love corrects a mind growing awry, and an Astrophil devoted to his studies: " <u>Scholar</u> ," saith <u>Love</u> , " <u>bend hitherward</u> your <u>wit</u> ."	
Honour and Glory			
Honour as derived from fame and worldly success	S21 (7-8)	Willing relinquishment of worldly accomplishment is dishonourable: "that to my <u>birth</u> I owe <u>nobler desires</u> , lest else that friendly foe, <u>great expectation</u> , wear a <u>train of shame</u> " • <i>A counterexample!</i>	Bilbrough (67-70) Landscape transmuted into a quantification of how much success Fairfax has won, and how much honour he deserves: "Through <u>groves</u> of <u>pikes</u> he <u>thundered</u> then, and <u>mountains</u> raised of <u>dying men</u> . For <u>all</u> the <u>civic garlands</u> due to him, our branches are but few."
			DTM (41-42) Absolute, assertion of his identity, with pleasing round vowels: " <u>I am</u> the <u>Mower Damon</u> , <u>known</u> through <u>all</u> the meadows I have mown"
Honour as derived from stoicism in the face of downfall			Cromwell (63-64) "But <u>bowed</u> his comely head, down, as <u>upon a bed</u> "
Honour as derived from public service			Cromwell (85-86) Reference to the "Commonwealth" and his conquest of Ireland, and a reverential gesture: "He to the <u>Common's feet</u> presents a <u>Kingdom</u> "

			for his first year's rents"
		Cromwell (91-96)	Comparison to a falcon, who hunts in service of its master: "When the falcon high... when he first does lure, the falc'ner has her sure"
		Bilbrough (23-24)	"Nor for itself the height does gain, but only strives to raise the plain "
Honour in humility		Bilbrough (77-78)	Syntactic inversion: "But peace , (if you his favour prize): that courage its own praises flies "
		Bilbrough (9-10; 15-16)	Conceit of the sphere, juxtaposition of the hill and mountain: "Ye mountains more unjust, which to abrupter greatness thrust... learn here those humble steps to tread, which to securer glory lead"
A conflicted coexistence of pride and shame	S19 (2-4)	Paradoxes, and a lovely chiasitic structure: "That see my wrack , and yet embrace the same? When most I glory , then I feel most shame : I willing run, yet while I run, repent ."	
Attitudes towards Achievement			
The moral deficiencies bred by achievement	S24 (3-4)	Endless avariciousness and a reference to Tantalus's punishment: "Damning their own selves to Tantal's smart, wealth breeding want , more blessed, more wretched grow"	Bilbrough (9-10; 15-16)
	S3 (1,3)	"dainty wits ", "flaunt they in phrases fine"	Coronet (13-16)
	S15 (12-13)	"But if (both for your love and skill) your name you seek to nurse at fullest breasts of fame "	
The personal cost of 'indefatigability'	S23 (9-11)	Ambition as self-destructive, punishing and entrapping, breeding anger, insecurity: "But harder judges judge ambition's rage, scourge of itself , still climbing slipp'ry place ."	Cromwell (113-116)
			Cromwell's inability to find repose: "But thou, the Wars ' and Fortune's son, march indefatigably on, and for the last effect still keep the sword erect "

		holds my young brain <u>captiv'd in golden cage.</u> "		
			Garden (7-8)	"And their <u>uncessant labors</u> see crowned from <u>some single herb or tree...</u> "
The societal cost of change and destruction			Cromwell (13)	Elemental, uncontainable destruction: "three-forked lightning" that blasts through "the <u>emulous</u> or <u>enemy...</u> and <u>palaces and temples</u> rent"
			Cromwell (33-36)	Duality of creation and destruction from Cromwell's dual merits: "Could by <u>industrious valour</u> climb to <u>ruin the great work of time</u> , and cast the kingdoms old <u>into another mould</u> "
Insignificance of worldly achievement	S27 (11-14)	Subversion of expectations, as he names Stella's grace as his highest place, connected by rhyme: "But one worse fault, <u>ambition</u> , I confess... while thought to <u>highest place</u> bends all his powers, even unto <u>Stella's grace</u> "	Garden (1-2)	Allusions to, respectively, military honour, civic virtue, and poetic achievement: "How vainly men themselves amaze to win the <u>palm</u> , the <u>oak</u> , or <u>bays</u> "
	S19 (14)	Growing towards love corrects a mind growing awry, and an Astrophil devoted to his studies: " <u>Scholar</u> ," saith <u>Love</u> , " <u>bend hitherward</u> your <u>wit</u> ."	Coronet (6)	"My <u>fruits</u> are only <u>flowers</u> "
	S30	A laundry list of foreign developments, such as an Ottoman invasion, French reunification and Scottish politics: "Whether the <u>Turkish new moon</u> minded be to fill his horns this year on <u>Christian</u> coast..." Countered with Astrophil's forlorn preoccupation with Stella: "I answer do, but know not how, for <u>still I think of you</u> "	Coronet (10-12)	Wallowing in pride and self-satisfaction, tempered by a recognition of its folly and futility: "thinking (<u>so I myself deceive</u>) so rich a chaplet thence to weave as <u>never yet the King of Glory</u> wore"
			DRSCP (63-68)	Superlative power and fame, with absolutes and hyperbole...: "Wilt thou <u>all</u> the <u>glory</u> have... <u>half the world</u> shall be <u>thy slave</u> , the other <u>half thy friend</u> "

			Diction subverted by the soul, dismissed by the interrogative "what" in favour of remembering one's spiritual identity: " <u>What friends</u> , if to <u>my self untrue</u> ! <u>What slaves</u> , unless I captive you!"
Need for destruction of worldly achievement (to eliminate hubris)		Coronet (24-26)	Violent destruction, and Marvell's life's work returned to its rightful lowly place: "Though <u>set</u> with <u>skill</u> , and chosen out with care, Thou on both their spoils dost <u>tread</u> , may <u>crown thy feet</u> , that <u>could not crown thy head</u> ."
Reward of effort as rest and repose	S23 (9-11)	Ambition as self-destructive, punishing and entrapping, breeding anger, insecurity: "But harder judges judge <u>ambition's rage</u> , <u>scourge of itself</u> , still <u>climbing slipp'ry place</u> , holds my young brain <u>captiv'd in golden cage</u> ." • A counterexample...	Billbrough (79-80) "Nor he the <u>hills</u> without the <u>groves</u> , <u>nor height</u> , but with <u>retirement</u> , <u>loves</u> "
		Garden (7-8)	Comparison between the garlands for indefatigable worldly pursuits woven from a single herb (alliteratively emphasised), and the garlands of repose woven from all flora: "And their <u>uncessant labors</u> see crowned from <u>some single herb or tree</u> ... While <u>all flow'rs and all trees</u> do close to <u>weave the garlands of repose</u> ."
		Cromwell (113-116)	Counterexample of Cromwell: "But thou, the <u>Wars</u> ' and <u>Fortune's</u> son, march <u>indefatigably</u> on, and for the last effect still <u>keep the sword erect</u> "

Category	Sidney		
	Sonnet	Summary	Resolutions
Writing (O)	1	Astrophil's struggle of writing	Astrophil looks to the heart to write
	3	Condemnation of other poets' superficial ornamentation	Astrophil copies love and beauty from Stella's face

	6	Survey of other poets' use of literary conventions	Astrophil simply and sincerely conveys his love for Stella
	15	Condemnation of other poets' superficial ornamentation and insincere pursuits of fame	Stella is the sole source needed to write
	28	Condemnation of readers' allegorical interpretations	Astrophil 'in pure simplicity' breathes out his flaming love
Reason / Virtue (G)	4	Astrophil petulantly laments Virtue's harsh control	Virtue falls in love with Stella, who shrines in flesh a deity
	5	Astrophil acknowledges conventional teachings about religion and the spiritual	Astrophil affirms the equally urgent truth of loving Stella
	10	Astrophil's reason and sense are locked in dispute	Reason is overcome by Stella, as it is 'good reason' to love her
	14	Rejection of Astrophil's love as lustful and sinful	Astrophil defiantly refutes the conception of love as sinful
	25	Man's inability to perceive virtue	Virtue takes Stella shape, and Astrophil 'burns' in love
Petrarchan Conceits	7	Possible conjectures about Stella's eyes	Stella's eyes mourn and honour the deaths of lovers
	9	Blazonic list of Stella's beauty	Astrophil set alight as straw
	12	Blazonic list of Stella's beauty and virtue	Cupid neglects to realise Stella's unconquerability
	22	Stella and the sun	Stella's sun-kissed beauty
	26	Astrology and Stella's eyes as stars	Astrophil prophesies his future course by Stella's eyes
Petrarchan Lover	2	Astrophil's gradual falling in love with Stella	Astrophil 'rejoices in tyranny' and 'paints his hell'
	16	Astrophil learning about the pain of love	Astrophil 'poisoned'
Cupid	8	Cupid searching for a resting place	Cupid moves from the fair and cold Stella to Astrophil's heart
	11	Cupid's inability to appreciate the depth of Stella's beauty	Cupid plays in each 'outward part', not entering her heart
	12	Blazonic list of Stella's beauty and virtue	Cupid neglects to realise Stella's unconquerability

	13	Exaltation of Stella's beauty, with a witty reference to the original blazon	Stella's beauty, blazing across the skies, outclasses the loves of Jove and Mars
	17	Cupid as an attacker	Astrophil was 'in the way'
	20		Astrophil is caught in the crossfire
Internal Monologue (R)	18	Astrophil's wasted talent and effort	Astrophil would willingly lose all for Stella's sake
	19		Love asks Astrophil to 'bend hitherward his wit'
Caustic Friend (R)	14	Love as ruinous and sinful	Astrophil defiantly refutes the conception of love as sinful
	21	Love as ruinous, with Astrophil failing to live up to expectations	Astrophil defiantly retorts with Stella's unmatched 'fairness'
Stella and Rich	24	Lord Rich's avaricious pursuits and inability to appreciate Stella	Astrophil proclaims that Lord Rich 'grows in only folly rich'
	29	Stella's weakness and miserable matrimonial state	Astrophil is 'given up for a slave'
For Still I Think of You (B)	23	Astrophil's peers conjecture about his dull pensiveness	Astrophil's thoughts revolve around Stella's eyes and heart
	27	Astrophil's gloomy demeanour draws accusations of pride	Astrophil is thinking about the 'highest place of Stella's grace'
	30	A laundry list of foreign affairs	Astrophil 'still thinks of Stella'
Despair	31	Astrophil laments his unrequited love to the moon	Astrophil asks if 'they call virtue there ungratefulness'

ESSAY PLANS

Love (2010)		
For both poets, love is a paradoxical condition: painful yet pleasurable, hopeful yet despairing, one of suffering yet also of rejoicing	<p>S2</p> <ul style="list-style-type: none"> "I call it praise to suffer tyranny" <p>S6</p> <ul style="list-style-type: none"> "Of force of heav'nly beams, infusing hellish pain: of living deaths, dear wounds, 	<p>TFS</p> <ul style="list-style-type: none"> "So sweet an enemy" <p>TUL</p> <ul style="list-style-type: none"> "Thus while they famish him, and feast, he both consumèd, and increased: and languishèd with

	<p>fair storms, and freezing fires."</p> <p>S19</p> <ul style="list-style-type: none"> "That see my wrack, and yet embrace the same? When most I glory, then I feel most shame: I willing run, yet while I run, repent." 	<p>doubtful breath, the amphibium of life and death."</p> <p>Gallery</p> <ul style="list-style-type: none"> "These pictures, and a thousand more of thee... in all the forms thou canst invent either to please me, or torment" Consider the structural oscillation of the poem, between Clora's cruelty (s. 2, 4) and pleasing innocence (s. 3, 5)
<p>The most admirable kind of love for both poets is one of constancy and devotion in the face of suffering or separation</p>	<p>S7</p> <ul style="list-style-type: none"> "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths, who for her bleed" 	<p>TUL</p> <ul style="list-style-type: none"> "Yet dying leaves a perfume here, and music within every ear" "only banneret", "in a field sable, a lover gules" <p>TDOL</p> <ul style="list-style-type: none"> "ours so truly parallel, though infinite, can never meet" "Is the conjunction of the mind, and opposition of the stars." This is Marvell's "definition" of love...
<p>Both poets also discuss — rather self-referentially — how love <i>should</i> be presented: they criticise the love poetry of their age for insincere hyperbole and embellishment</p>	<p>S3</p> <ul style="list-style-type: none"> "bravely masked", "enam'ling with pied flowers" <p>S15</p> <ul style="list-style-type: none"> "Those far-fet helps... bewray a want of inward touch", "stol'n goods" 	<p>THCM</p> <ul style="list-style-type: none"> "I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews" "An hundred years... Two hundred... Thirty thousand... An age..."
<p>Sidney's Astrophil expresses his love for Stella sincerely and simply...</p>	<p>S1</p> <ul style="list-style-type: none"> "Look in thy heart, and write" <p>S3</p> <ul style="list-style-type: none"> "in Stella's face I read what love and beauty be; then all my deed but copying is, what in her nature writes" <p>S6</p> <ul style="list-style-type: none"> "I can speak what I feel... when trembling voice brings forth, that I do Stella love" 	

... while Marvell presents the ineluctable truth that love is circumscribed within human mortality: and thus urges his mistress to seize the day and consummate their love		<p>THCM</p> <ul style="list-style-type: none"> • "In your marble vault" • "And your quaint honour turn to dust, and into ashes all my lust" • "while the youthful glue... like morning dew" • "sport", "devour", "tear" <p>YL</p> <ul style="list-style-type: none"> • "Now then love me: Time may take thee before thy time away"
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Religion and Spirituality (2009)		
Both poets acknowledge religious precepts pertaining to the rightful supremacy of man's spiritual half and the superiority of heavenly rewards, where neither moth nor rust destroys	<p>S5</p> <ul style="list-style-type: none"> • "Eyes are formed to serve..." • "The heavenly part ought to be king" • Cupid's dart as a mere "image" • "On earth we are but pilgrims made, and should in soul up to our country move" <p>S4</p> <ul style="list-style-type: none"> • Virtue with a "sceptre" 	<p>DRSCP</p> <ul style="list-style-type: none"> • "If things of sight such heavens be, what heavens are those we cannot see?" • "The world has not one pleasure more", "thine everlasting store"
That said, man has difficulty apprehending these spiritual truths because of his limited mortal perception and the allure of worldly temptation	<p>S4</p> <ul style="list-style-type: none"> • "Leave what thou lik'st not, deal not thou with it" <p>S10</p> <ul style="list-style-type: none"> • "seek heaven's course" <p>S25</p> <ul style="list-style-type: none"> • "Man with pain his truth describes, whiles he each thing in sense's balance weighs" • "Nor will, nor can behold those skies which inward sun... displays" 	<p>DRSCP</p> <ul style="list-style-type: none"> • "Downy pillows", inviting sloth • "Like another god below", inviting pride • "Minted gold", inviting avarice and greed • "Had I but any time to lose, on this I would it all dispose..." <p>DOD</p> <ul style="list-style-type: none"> • "Blowing roses", "purple flower", "sweet leaves and blossoms green" • "Restless it rolls and unsecure, trembling lest it grows impure"
While Sidney's besotted Astrophil opts to balance these religious truths with the equal necessity of loving Stella...	<p>S5</p> <ul style="list-style-type: none"> • "True, and yet true..." 	

... Marvell advocates for the pursuit of of a virtuous life via the discipline of religious precepts, a reliance on God's strength and profusions of penitence...		<p>DRSCP</p> <ul style="list-style-type: none"> • "Resolve", as in the title! • "shield", "helmet", "sword", "army", "combat", "conquer" • "Then persevere: [...] if thou overcom'st, thou shalt be crowned" <p>E&T</p> <ul style="list-style-type: none"> • "Preserve their sight more true, bathe still their eyes in their own dew" • "So Magdalen, in Tears more wise dissolv'd those captivating Eyes... to fetter her Redeemer's feet"
... and suggests that these efforts will be rewarded with a triumphant return to Heaven		<p>DRSCP</p> <ul style="list-style-type: none"> • "Then persevere: [...] if thou overcom'st, thou shalt be crowned" • "Triumph, triumph, victorious Soul"

Human Nature		
The spiritual and sensual parts of man are fundamentally opposed: they are temporarily united for Man's lifespan, but their antithetical natures causes this conjunction to be fraught with tension	<p>S4</p> <ul style="list-style-type: none"> • A "bate" • <i>Comment on the in medias res entry!</i> <p>S10</p> <ul style="list-style-type: none"> • "Brabbling be..." • "With sword of wit giving wounds of dispraise, till downright blows did foil thy cunning fence" • <i>Comment on the in medias res entry!</i> 	<p>DSB</p> <ul style="list-style-type: none"> • Structure of a debate / argument • "that to preserve, which me destroys", "shipwrecked into health"
Both poets recognise the rightful supremacy of man's spiritual half and its goals, to govern and rule the composite human	<p>S5</p> <ul style="list-style-type: none"> • "Eyes are formed to serve..." • "The heavenly part ought to be king" • Cupid's dart as a mere "image" <p>S4</p> <ul style="list-style-type: none"> • Virtue with a "sceptre" 	<p>DRSCP</p> <ul style="list-style-type: none"> • "If things of sight such heavens be, what heavens are those we cannot see?" • "The world has not one pleasure more", "thine everlasting store"
Stella transcends this dichotomy – Astrophil presents her qualities as	<p>S4</p> <ul style="list-style-type: none"> • "That shrines in flesh so true a deity" 	

being transcendent above even the spiritual part of man, effortlessly bridging the realms of substance and shadow, virtue and beauty (Sidney)	<p>S10</p> <ul style="list-style-type: none"> “Reason, thou kneeled’st, and offered’st”, “good reason her to love” <p>S25</p> <ul style="list-style-type: none"> “Virtue... took Stella’s shape, that she to mortal eyes...” 	
For Marvell, this conflict is an inexorable, defining part of what it means to be human, as he denies any simple resolution to this continued struggle		<p>DSB</p> <ul style="list-style-type: none"> <i>Comment on the balance of the argumentative structure</i> “So architects do square and hew, green trees that in the forest grew”

Passions, Pleasures, Desires and Appetites (2011)		
Passions, pleasures, desires and appetites ultimately pale in comparison with spiritual rewards	<p>S5</p> <ul style="list-style-type: none"> “This beauty can be but a shade [of virtue], which elements with mortal mixture breed” “Cupid’s dart, an image is, which for ourselves we carve” 	<p>DRSCP</p> <ul style="list-style-type: none"> “If things of sight such heavens be, what heavens are those we cannot see?” “The world has not one pleasure more”, “thine everlasting store”
Passions, pleasures, desires and appetites are worldly, and temptations to be resisted	<p>S5</p> <ul style="list-style-type: none"> “Cupid’s dart, an image is, which for ourselves we carve” <p>S14</p> <ul style="list-style-type: none"> “Desire doth plunge my well-formed soul even in the mire of sinful thoughts, which do in ruin end?” 	<p>DRSCP</p> <ul style="list-style-type: none"> “Cannot stay to bait” “None can chain a mind whom this sweet chordage cannot bind” “Had I but any time to lose, on this I would it all dispose. Cease, tempter.” “A single soul does fence the batteries of alluring sense” <i>If you wish, you can also comment on the choral exaltation of the Soul’s success: “Triumph, triumph, victorious Soul”</i> <p>DOD</p> <ul style="list-style-type: none"> “Blowing roses”, “purple flower”, “sweet leaves and blossoms green” “Restless it rolls and unsecure, trembling lest it grows impure”

<p>Passions, pleasures, desires and appetites can be pursued — either because Stella reconciles these passions with man's governing reason (Sidney)...</p>	<p>S4</p> <ul style="list-style-type: none"> • "That shrines in flesh so true a deity" <p>S10</p> <ul style="list-style-type: none"> • "Reason, thou kneeled'st, and offered'st", "good reason her to love" <p>S25</p> <ul style="list-style-type: none"> • "Virtue... took Stella's shape, that she to mortal eyes..." 	
<p>... or because of the pressing reality of man's mortality (Marvell)</p>		<p>THCM</p> <ul style="list-style-type: none"> • "Nor, in thy marble vault, shall sound my echoing song" • "while the youthful glue... like morning dew" • "Now", "while", "sport", "devour", "tear"
<p><i>Aesthetic</i> pleasure can arise from art — one's pain can produce pleasure for others through art!</p>	<p>S1</p> <ul style="list-style-type: none"> • "that she (dear She) might take some pleasure of my pain" <p>S2</p> <ul style="list-style-type: none"> • "With feeling skill I paint my hell" 	<p>TUL</p> <ul style="list-style-type: none"> • "Yet dying leaves a perfume here, and music within every ear"

Human Weakness (2012)		
<p>"The weakness of the flesh" is thus manifested in one's susceptibility or even yielding to temptation — clearly human weakness also leads to sin</p>	<p>S14</p> <ul style="list-style-type: none"> • "Cupid's dart, an image is, which for ourselves we carve" • "Desire doth plunge my well-formed soul even in the mire of sinful thoughts, which do in ruin end?" 	<p>DRSCP</p> <ul style="list-style-type: none"> • Pleasure's attempt to <i>exploit</i> human weakness! • "Downy pillows", inviting sloth • "Like another god below", inviting pride • "Minted gold", inviting avarice and greed • "Had I but any time to lose, on this I would it all dispose..."
<p>Human weakness is expressed in man's uncomprehending ingratitude towards the efforts of reason to guide his endeavours</p>	<p>S4</p> <ul style="list-style-type: none"> • "Leave what thou lik'st not, deal not thou with it" <p>S10</p> <ul style="list-style-type: none"> • "seek heaven's course" 	<p>DSB</p> <ul style="list-style-type: none"> • "which stretched upright, impales me so" • "Warms and moves... a fever could but do the same" • "cramp of hope", "palsy shakes of fear", "pestilence of love", hatred's hidden

		ulcer"
This susceptibility to temptation and sin is an unalterable condition	<p>S25</p> <ul style="list-style-type: none"> • "Man with pain his truth descries, whiles he each thing in sense's balance weighs" • "Nor will, nor can behold those skies which inward sun... displays" <p>S10</p> <ul style="list-style-type: none"> • "Why should'st thou toil our thorny soil to till?" 	<p>DRSCP</p> <ul style="list-style-type: none"> • "Had I but any time to lose, on this I would it all dispose. Cease, tempter." <p>Coronet</p> <ul style="list-style-type: none"> • "I find the serpent old that, twining in his speckled breast, about the flowers disguised does fold, with wreaths of fame and interest." • <i>Even though he was seeking to glorify God, he succumbed to sin...</i>
While Marvell advocates for the overcoming of human weakness via the discipline of religious precepts and penitence...		<p>DRSCP</p> <ul style="list-style-type: none"> • "Resolve", as in the title! • "shield", "helmet", "sword", "army", "combat", "conquer" • "Then persevere: [...] if thou overcom'st, thou shalt be crowned" <p>Coronet</p> <ul style="list-style-type: none"> • "Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head."
Sidney overturns — using the poetic wit of love poetry — these conventional definitions of human weakness	<p>S4</p> <ul style="list-style-type: none"> • "That shrines in flesh so true a deity" <p>S10</p> <ul style="list-style-type: none"> • "Reason, thou kneeled'st, and offered'st", "good reason her to love" <p>S25</p> <ul style="list-style-type: none"> • "Virtue... took Stella's shape, that she to mortal eyes..." <p>S14</p> <ul style="list-style-type: none"> • "If that be sin which doth the manners frame, well stayed with truth in word and faith of deed, ready of wit and fearing nought but shame: If that be sin which in fix'd hearts doth breed a loathing of all loose unchastity..." 	

Pain and Suffering (Sample Paper)		
Love is paradoxically painful and pleasurable, in line with the Petrarchan tradition as the lover rejoices in his suffering	<p>S2</p> <ul style="list-style-type: none"> “I call it praise to suffer tyranny” <p>S6</p> <ul style="list-style-type: none"> “Of force of heav’nly beams, infusing hellish pain: of living deaths, dear wounds, fair storms, and freezing fires.” <p>S18</p> <ul style="list-style-type: none"> “I see, and yet no greater sorrow take, than that I lose no more for Stella’s sake” 	<p>TUL</p> <ul style="list-style-type: none"> “Thus while they famish him, and feast, he both consumèd, and increased: and languishèd with doubtful breath, the amphibium of life and death.” <p>Gallery</p> <ul style="list-style-type: none"> “These pictures, and a thousand more of thee... in all the forms thou canst invent either to please me, or torment” <i>Consider the structural oscillation of the poem, between Clora’s cruelty (s. 2, 4) and pleasing innocence (s. 3, 5)</i>
The endurance of pain and suffering by a constant lover is an ennobling quality	<p>S7</p> <ul style="list-style-type: none"> “She minding love should be placed ever there, gave him this mourning weed to honour all their deaths” 	<p>TUL</p> <ul style="list-style-type: none"> “only banneret”, “in a field sable, a lover gules” “dying leaves a perfume here, and music within every ear”
<i>Aesthetic</i> pleasure can arise from art — one’s pain can produce pleasure for others through the beautification achieved by art!	<p>S1</p> <ul style="list-style-type: none"> “that she (dear She) might take some pleasure of my pain” <p>S2</p> <ul style="list-style-type: none"> “With feeling skill I paint my hell” 	<p>TUL</p> <ul style="list-style-type: none"> “Yet dying leaves a perfume here, and music within every ear”
Pain arises from man’s dual nature, as the spiritual and sensual parts of man are fundamentally opposed: they are temporarily united for Man’s lifespan, but their antithetical natures causes this conjunction to be fraught with pain and suffering	<p>S4</p> <ul style="list-style-type: none"> A “bate” <i>Comment on the in medias res entry!</i> <p>S10</p> <ul style="list-style-type: none"> “With sword of wit giving wounds of dispraise, till downright blows did foil thy cunning fence” <p>S25</p> <ul style="list-style-type: none"> “Man with pain his truth descries, whiles he each thing in sense’s balance weighs” 	<p>DSB</p> <ul style="list-style-type: none"> “Bolts of bones, that fettered stands in feet, and manacled in hands”, “in chains of nerves, and arteries, and veins” “which stretched upright, impales me so” “cramp of hope”, “palsy shakes of fear”, “pestilence of love”, hatred’s hidden ulcer”

This pain ends in Stella's reunification of man's two halves (Sidney)	<p>S4</p> <ul style="list-style-type: none"> • "That shrines in flesh so true a deity" <p>S10</p> <ul style="list-style-type: none"> • "Reason, thou kneeled'st, and offered'st", "good reason her to love" <p>S25</p> <ul style="list-style-type: none"> • "Virtue... took Stella's shape, that she to mortal eyes..." 	
This pain is an unchanging, irresolvable part of human nature (Marvell)		<p>DSB</p> <ul style="list-style-type: none"> • Balance of the argumentative structure • "So architects do square and hew, green trees that in the forest grew"

Fear and Anxiety		
In their love poetry, both poets laud the courage and fearlessness of lovers who bravely endure the pain of unrequited love	<p>S7</p> <ul style="list-style-type: none"> • "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths, who for her bleed" 	<p>TUL</p> <ul style="list-style-type: none"> • "Fortune and he are called to play at sharp before it all the day" • "And tyrant Love his breast does ply with all his winged artillery" • "stand", "cuffing", "lock", "grapple", rebounds", "all he 'says" • "a lover dressed in his own blood does relish best" <p><i>Perhaps, you can comment on the stoic depiction of Charles I in <u>Cromwell</u>!</i></p>
Both poets explore man's anxieties in his attempt to resist earthly temptation and overcome the weakness of the flesh	<p>S14</p> <ul style="list-style-type: none"> • "Desire doth plunge my well-formed soul even in the mire of sinful thoughts, which do in ruin end?" <p>S18</p> <ul style="list-style-type: none"> • "that to my birth I owe nobler desires, lest else that friendly foe, great expectation, wear a train of shame" 	<p>DOD</p> <ul style="list-style-type: none"> • "Blowing roses", "purple flower", "sweet leaves and blossoms green" • "Restless it rolls and unsecure, trembling lest it grows impure"
While Sidney's Astrophil resolves these anxieties by reframing Stella as the	<p>S19</p> <ul style="list-style-type: none"> • "Scholar..." 	

ultimate, worthy pursuit...	<p>S21</p> <ul style="list-style-type: none"> “now tell me this, hath this world aught so fair as Stella is?” <p>S27</p> <ul style="list-style-type: none"> thought to highest place bends all his powers, even unto Stella’s grace” 	
... Marvell’s speakers overcome these anxieties via the discipline of religious precepts and a reliance on God’s strength		<p>DRSCP</p> <ul style="list-style-type: none"> “Resolve”, as in the title! “shield”, “helmet”, “sword”, “army”, “combat”, “conquer” <p>DOD</p> <ul style="list-style-type: none"> “And recollecting its own light, does, in its pure and circling thoughts” “In how coy a figure wound, every way it turns away”
Sidney and Marvell reflexively explore the author’s anxiety vis-a-vis poetic sincerity	<p>S1</p> <ul style="list-style-type: none"> “Studying inventions fine, her wits to entertain; oft turning others’ leaves...” “But words came halting forth, wanting invention’s stay; Invention, nature’s child, fled step-dame’s study blows;” 	<p>Coronet</p> <ul style="list-style-type: none"> “Through every garden, every mead, I gather flowers” “I find the serpent old that, twining in his speckled breast, about the flowers disguised does fold, with wreaths of fame and interest.”
While Sidney’s Astrophil turns to simplicity for sincerity...	<p>S1</p> <ul style="list-style-type: none"> “Look in thy heart, and write” <p>S6</p> <ul style="list-style-type: none"> “I can speak what I feel... when trembling voice brings forth, that I do Stella love” 	
... Marvell resolves his anxieties by turning to penitential devotion		<p>Coronet</p> <ul style="list-style-type: none"> “Though set with skill, and chosen out with care, Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head.”

Hope and Despair		
Both poets explore the hope of winning a	<p>S1</p> <ul style="list-style-type: none"> “Loving in truth, and fain in 	

mistress's grace — Sidney's Astrophil seeks to achieve this by writing...	verse my love to show that she (dear She) might take some pleasure of my pain: pleasure might cause her read, reading might make her know, knowledge might pity win, and pity grace obtain"	
... while Marvell's lovers seek to do so via constancy in the face of suffering		TUL <ul style="list-style-type: none"> • "stand", "cuffing", "lock", "grapple", rebounds", "all he 'says" • "a lover dressed in his own blood does relish best"
This hope gives way to despair, as lovers are rebuffed by their cruel mistresses who do not requite their affections, or Fate who separates the pair	S23 <ul style="list-style-type: none"> • "The curious wits seeing dull pensiveness bewray itself in my long settled eyes, whence those same fumes of melancholy rise..." S6 [the writing of others] <ul style="list-style-type: none"> • "While tears pour out his ink, and sighs breathe out his words, his paper, pale despair, and pain his pen doth move" 	TUL <ul style="list-style-type: none"> • "The sea him lent those bitter tears which at his eyes he always wears; and from the winds the sighs he bore" • "They fed him up with hopes and air, which soon digested to despair" TMS <ul style="list-style-type: none"> • "My mind was once the true survey of all these meadows fresh and gay, and in the greenness of the grass did see its hopes in a glass" DTM <ul style="list-style-type: none"> • "Sharp like his scythe his sorrow was", "Sighing, I whet my scythe and woes" TMTGW <ul style="list-style-type: none"> • "Since Juliana here is come, for she my mind hath so displaced that I shall never find my home" TDOL <ul style="list-style-type: none"> • "Magnanimous Despair alone could show me so divine a thing where feeble hope could ne'er have flown, but vainly flapp'd its tinsel wing." • "us as the distant poles have placed... us to join, the world should all be cramped into a planisphere"
While Sidney's Astrophil succumbs to	S23 <ul style="list-style-type: none"> • "the race of all my thoughts 	

despondency by the end of our 31 sonnets...	<p>hath neither stop nor start but only Stella's eyes and Stella's heart"</p> <p>S31</p> <ul style="list-style-type: none"> • "With how sad steps, O Moon, thou climb'st the skies! How silently, and with how wan a face!" • "Do they call virtue there ungratefulness?" 	
... Marvell's lovers find or create hope and triumph in an utterly despairing situation through a deft change of perspective		<p>TUL</p> <ul style="list-style-type: none"> • "Yet dying leaves a perfume here, and music within every ear" • "only banneret", "in a field sable, a lover gules" • <i>Compare to those innocent lovers who fail to make impression upon Time!</i> <p>TMS</p> <ul style="list-style-type: none"> • "now the heraldry become with which I shall adorn my tomb" <p>TDOL</p> <ul style="list-style-type: none"> • "Love's whole world on us doth wheel" • "ours so truly parallel, though infinite, can never meet" • "Is the conjunction of the mind, and opposition of the stars."

Conflict, Strife and Struggle		
The process of love is one of strife and struggle — against the 'charms' of the beloved or Love itself, or once conquered, in an attempt to win a coy mistress	<p>S2</p> <ul style="list-style-type: none"> • "I saw, and liked, I liked, but loved not", "At length to love's decrees, I, forced, agreed" <p>S12</p> <ul style="list-style-type: none"> • "O no, her heart is such a citadel" 	<p>TFS</p> <ul style="list-style-type: none"> • "a final conquest of all of me", "easy fighting in some plain", "all my forces", "she having gained both wind and sun" • "she with her eyes my heart does bind, she with her voice might captivate my mind"
Perseverance and constancy in the face of struggle to win one's beloved is an ennobling endeavour that will be	<p>S7</p> <ul style="list-style-type: none"> • "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths" 	<p>TUL</p> <ul style="list-style-type: none"> • "only banneret", "in a field sable, a lover gules" • "dying leaves a perfume here, and music within

rewarded with honour (even if reciprocation is out of reach)...		<p>every ear"</p> <ul style="list-style-type: none"> • <i>Compare to those innocent lovers who fail to make impression upon Time!</i>
The experience of being human is one of strife and struggle — between the competing desires of our spiritual halves and carnal impulses	<p>S4</p> <ul style="list-style-type: none"> • A "bate" • <i>Comment on the in medias res entry!</i> <p>S10</p> <ul style="list-style-type: none"> • "Brabbling be..." • "With sword of wit giving wounds of dispraise, till downright blows did foil thy cunning fence" • <i>Comment on the in medias res entry!</i> 	<p>DSB</p> <ul style="list-style-type: none"> • Structure of a debate / argument • "that to preserve, which me destroys", "shipwrecked into health" <p>DRSCP</p> <ul style="list-style-type: none"> • "Downy pillows", inviting sloth • "Like another god below", inviting pride • "Minted gold", inviting avarice and greed • "Had I but any time to lose, on this I would it all dispose..." • "shield", "helmet", "sword", "army", "combat", "conquer" • "Fence the batteries of alluring sense"
Astrophil's struggle is resolved when Stella brings the spiritual into submission (Sidney)...	<p>S4</p> <ul style="list-style-type: none"> • "That shrines in flesh so true a deity" <p>S10</p> <ul style="list-style-type: none"> • "Reason, thou kneeled'st, and offered'st", "good reason her to love" <p>S25</p> <ul style="list-style-type: none"> • "Virtue... took Stella's shape, that she to mortal eyes..." 	
... but Marvell suggests there is no simple solution to the inherent struggle of man's competing halves — antithetical in nature but temporarily united for man's lifespan		<p>DSB</p> <ul style="list-style-type: none"> • Balance of the argumentative structure • "So architects do square and hew, green trees that in the forest grew"
Both poets also explore the struggle for poetic sincerity — in trying to express their devotion to their beloved (Sidney) or their Creator (Marvell)...	<p>S1</p> <ul style="list-style-type: none"> • [longing for] "fresh and fruitful showers upon my sunburnt brain" • "But words came halting forth, wanting invention's 	<p>Coronet</p> <ul style="list-style-type: none"> • "Through every garden, every mead, I gather flowers" • "I find the serpent old that, twining in his speckled

	stay; Invention, nature's child, fled step-dame's study blows;"	breast, about the flowers disguised does fold, with wreaths of fame and interest."
Ultimately, the poets <i>resolve</i> this struggle for sincerity by turning to simplicity (Sidney) and penitential devotion (Marvell)	<p>S1</p> <ul style="list-style-type: none"> "Look in thy heart, and write." <p>S6</p> <ul style="list-style-type: none"> "I can speak what I feel... when trembling voice brings forth, that I do Stella love" 	<p>Coronet</p> <ul style="list-style-type: none"> "Though set with skill, and chosen out with care, Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head."

Effort and Endeavour		
Both poets explore the futility of the effort expended by the lover — initially to resist the process of falling in love, before later to win the grace of their beloved	<p>S2</p> <ul style="list-style-type: none"> "I saw, and liked, I liked, but loved not", "At length to love's decrees, I, forced, agreed" <p>S12</p> <ul style="list-style-type: none"> "O no, her heart is such a citadel" "To win it, is all the skill and pain" 	<p>TFS</p> <ul style="list-style-type: none"> "a final conquest of all of me", "easy fighting in some plain", "all my forces", "she having gained both wind and sun" "she with her eyes my heart does bind, she with her voice might captivate my mind" <p>TUL</p> <ul style="list-style-type: none"> "stand", "cuffing", "lock", "grapple", rebounds", "all he 'says" "a lover dressed in his own blood does relish best"
In light of this futile endeavour, Sidney's Astrophil chooses to redirect his efforts towards exaltation and beautification...	<p>S2</p> <ul style="list-style-type: none"> "With feeling skill I paint my hell" 	
... while Marvell's poems reflect the way in which effort and perseverance is ennobling and honourable, even if the eventual endeavour is futile		<p>TUL</p> <ul style="list-style-type: none"> "Yet dying leaves a perfume here, and music within every ear" "only banneret", "in a field sable, a lover gules"
Both poets present the way man's spiritual half effortfully strives to resist worldly temptation	<p>S10</p> <ul style="list-style-type: none"> "Why should'st thou toil our thorny soil to till?" 	<p>DRSCP</p> <ul style="list-style-type: none"> "Had I but any time to lose, on this I would it all dispose. Cease, tempter." "A single soul does fence the batteries of alluring sense"

		<ul style="list-style-type: none"> • “shield”, “helmet”, “sword”, “army”, “combat”, “conquer” <p>DOD</p> <ul style="list-style-type: none"> • “Blowing roses”, “purple flower”, “sweet leaves and blossoms green” • “Restless it rolls and unsecure, trembling lest it grows impure”
In Sidney’s work, this endeavour becomes wholly unnecessary, and efforts are redirected to loving Stella...	<p>S4</p> <ul style="list-style-type: none"> • “That shrines in flesh so true a deity” <p>S10</p> <ul style="list-style-type: none"> • “Reason, thou kneeled’st, and offered’st”, “good reason her to love” 	
... while Marvell’s poems contain exhortations to persevere in this endeavour, to attain the rewards of the afterlife		<p>DRSCP</p> <ul style="list-style-type: none"> • “Then persevere: [...] if thou overcom’st, thou shalt be crowned” • “Triumph, triumph, victorious Soul” • “The world has not one pleasure more”, “thine everlasting store”
Both poets also explore the effort of writing, in trying to express their devotion to their beloved (Sidney) or their Creator (Marvell)...	<p>S1</p> <ul style="list-style-type: none"> • [longing for] “fresh and fruitful showers upon my sunburnt brain” • “But words came halting forth, wanting invention’s stay; Invention, nature’s child, fled step-dame’s study blows;” 	<p>Coronet</p> <ul style="list-style-type: none"> • “Through every garden, every mead, I gather flowers” • “Dismantling all my fragrant towers”
Ultimately, the poets abandon their toil and trouble by turning to simplicity (Sidney) and penitential devotion (Marvell)	<p>S1</p> <ul style="list-style-type: none"> • “Look in thy heart, and write.” <p>S6</p> <ul style="list-style-type: none"> • “I can speak what I feel... when trembling voice brings forth, that I do Stella love” 	<p>Coronet</p> <ul style="list-style-type: none"> • “Though set with skill, and chosen out with care, Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head.”

Faith and Constancy		
Both poets reveal the constancy of the lover through difficulty, in the	<p>S1</p> <ul style="list-style-type: none"> • “Loving in truth, and fain in verse my love to show that 	<p>TUL</p> <ul style="list-style-type: none"> • “Fortune and he are called to play at sharp before it all

face of a cruel, unforgiving mistress whose affections are difficult to win	<p>she (dear She) might take some pleasure of my pain: pleasure might cause her read, reading might make her know, knowledge might pity win, and pity grace obtain"</p> <p>S12</p> <ul style="list-style-type: none"> "Her heart is such a citadel, so fortified with wit, stored with disdain, that to win it, is all the skill and pain" 	<p>the day"</p> <ul style="list-style-type: none"> "And tyrant Love his breast does ply with all his winged artillery" "stand", "cuffing", "lock", "grapple", rebounds", "all he 'says" "a lover dressed in his own blood does relish best"
Constancy in love is an ennobling quality, as both poets laud loyalty and devotion in the face of separation or suffering	<p>S7</p> <ul style="list-style-type: none"> "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths, who for her bleed" 	<p>TUL</p> <ul style="list-style-type: none"> "Yet dying leaves a perfume here, and music within every ear" "only banneret", "in a field sable, a lover gules" <p>TDOL</p> <ul style="list-style-type: none"> "Is the conjunction of the mind, and opposition of the stars."
In religious poetry, faith is proved in the resolute struggle against the temptations of the world and the weakness of the flesh	<p>S25</p> <ul style="list-style-type: none"> "Man with pain his truth descries, whiles he each thing in sense's balance weighs" "Nor will, nor can behold those skies which inward sun... displays" 	<p>DRSCP</p> <ul style="list-style-type: none"> "Downy pillows", inviting sloth "Like another god below", inviting pride "Minted gold", inviting avarice and greed "Had I but any time to lose, on this I would it all dispose..." <p>DOD</p> <ul style="list-style-type: none"> "Blowing roses", "purple flower", "sweet leaves and blossoms green" "Restless it rolls and unsecure, trembling lest it grows impure"
While Marvell's poems suggest that such faith will be rewarded in the form of a triumphant return to man's spiritual home of Heaven...		<p>DRSCP</p> <ul style="list-style-type: none"> "Then persevere: [...] if thou overcom'st, thou shalt be crowned" "Triumph, triumph, victorious Soul" "The world has not one pleasure more", "thine everlasting store" <p>DOD</p> <ul style="list-style-type: none"> "Into the glories of th'

		almighty sun"
Sidney's besotted lover Astrophil suggests spiritual faith can coexist with the rapture of loving Stella — she <i>is</i> the deity, after all!	<p>S4</p> <ul style="list-style-type: none"> "That shrines in flesh so true a deity" <p>S25</p> <ul style="list-style-type: none"> "Virtue... took Stella's shape, that she to mortal eyes..." 	

Freedom and Captivity		
With the fundamentally opposed desires of man's spiritual and corporeal halves, metaphors of captivity are used by both poets to explore the internal strife and conflict within the composite man	<p>S4</p> <ul style="list-style-type: none"> "My mouth is too tender for thy hard bit" 	<p>DSB</p> <ul style="list-style-type: none"> "O, who shall from this dungeon raise a soul, enslaved so many ways" "Bolts of bones, that fettered stands in feet, and manacled in hands", "in chains of nerves, and arteries, and veins" "O who shall me deliver whole from bonds of this tyrannic soul? which, stretch'd upright, impales me so"
Sidney — in an ironic twist — leaves Virtue and Reason captive to Stella instead...	<p>S4</p> <ul style="list-style-type: none"> "Virtue, thou thy self shalt be in love" <p>S10</p> <ul style="list-style-type: none"> "Reason, thou kneeled'st, and offered'st", "good reason her to love" 	
... while for Marvell, the Soul can escape — at the end of life, as it triumphantly returns to the heavenly realm!		<p>DRSCP</p> <ul style="list-style-type: none"> "None can chain a mind whom this sweet chordage cannot bind" "I sup above, and cannot stay to bait so long upon the way." "Triumph, triumph, victorious Soul" "The world has not one pleasure more"
Metaphors of captivity are further used to depict the experience of being in love — in particular, the inescapable attraction the lover feels towards the	<p>S12</p> <ul style="list-style-type: none"> "From her locks, thy day-nets, none 'scapes free" <p>S19</p> <ul style="list-style-type: none"> "My young mind marred, 	<p>TFS</p> <ul style="list-style-type: none"> "she with her eyes my heart does bind, she with her voice might captivate my mind" "Curled trammels of her

enchancing mistress	<p>whom love doth windlass so"</p> <p>S29</p> <ul style="list-style-type: none"> "Am giv'n up for a slave" 	<p>hair", "fetters of the very air I breathe"</p> <ul style="list-style-type: none"> "All resistance against her is vain... all my forces needs must be undone, she having gained both the wind and sun" <i>The speaker becomes a literal captive, captured in war!</i>
In response to this captivity of love, both poets' lovers rejoice — in the tyranny of Stella (Sidney)...	<p>S2</p> <ul style="list-style-type: none"> "I call it praise to suffer tyranny" "With a feeling skill I paint my hell" 	
... or in the deeper, more transcendent connection they manage to find (Marvell)		<p>TDOL</p> <ul style="list-style-type: none"> "ours so truly parallel, though infinite, can never meet" "Is the conjunction of the mind, and opposition of the stars."
Both poets also acknowledge the way ambition can be a captivating force	<p>S23</p> <ul style="list-style-type: none"> "But harder judges judge ambition's rage, scourge of itself, still climbing slipp'ry place, holds my young brain captiv'd in golden cage." 	<p>Cromwell</p> <ul style="list-style-type: none"> "But thou, the Wars' and Fortune's son, march indefatigably on, and for the last effect still keep the sword erect"

Victory and Defeat		
The mistress's 'victory' over personified higher powers is used by Sidney to exalt the beauty of Stella...	<p>S22</p> <ul style="list-style-type: none"> "From that foe's wounds their tender skins to hide. Stella alone with face unarmed marched..." <p>S13</p> <ul style="list-style-type: none"> "The first, thus matched, were scarcely gentlemen" 	
... while Marvell's work uses this same surpassing to reflect the beloved's capacity for cruelty...		<p>DTM</p> <ul style="list-style-type: none"> "the sun could never raise, nor Dog Star so inflame the days... not July... Juliana's scorching beams"
Metaphors of victory and defeat in war are used to express the utter futility of the lover's dual efforts — to resist the manifold attractions of the mistress,	<p>S2</p> <ul style="list-style-type: none"> "Till by degrees it had full conquest got" <p>S12</p> <ul style="list-style-type: none"> "Victory, this fair day all is 	<p>TUL</p> <ul style="list-style-type: none"> "Fortune and he are called to play at sharp before it all the day" "And tyrant Love his breast does ply with all his winged

and to win the mistress's heart	<p>ours! O no, her heart is such a citadel"</p> <p>S29</p> <ul style="list-style-type: none"> "Am giv'n up for a slave" 	<p>artillery"</p> <ul style="list-style-type: none"> "Torn into flames, and ragg'd with wounds"
While Sidney's Astrophil accepts and rejoices in his defeat at the mercy of Stella's attractions, opting to divert his efforts to that of aesthetic beautification...	<p>S2</p> <ul style="list-style-type: none"> "like slave-born Muscovite I call it praise to suffer tyranny" "With a feeling skill I paint my hell" 	
Sidney and Marvell both depict the dignity and constancy that a lover displays even in defeat as a key, ennobling quality	<p>S7</p> <ul style="list-style-type: none"> "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths" 	<p>TUL</p> <ul style="list-style-type: none"> "stand", "cuffing", "lock", "grapple", rebounds", "all he 'says" "a lover dressed in his own blood does relish best" "only banneret", "in a field sable, a lover gules" "dying leaves a perfume here, and music within every ear"
While Marvell's works reflect the religious precept that resisting the allure of earthly temptation is a worthy victory for the Soul...		<p>DRSCP</p> <ul style="list-style-type: none"> "A single soul does fence the batteries of alluring sense" "shield", "helmet", "sword", "army", "combat", "conquer" "Then persevere: [...] if thou overcom'st, thou shalt be crowned" "Triumph, triumph, victorious Soul"
... Sidney's besotted Astrophil explores a different kind of victory: that of Stella over one's spiritual faculties	<p>S4</p> <ul style="list-style-type: none"> "Virtue, thou thy self shalt be in love" <p>S10</p> <ul style="list-style-type: none"> "Reason, thou kneeled'st, and offered'st", "good reason her to love" 	

Time, Mortality and Mutability		
Both poets use metaphors of death to reflect the lover's timeless devotion, and to express the intensity of the pain of unrequited love	<p>S2</p> <ul style="list-style-type: none"> "the wound which while I breathe will bleed" <p>S23</p> <ul style="list-style-type: none"> "the race of all my thoughts" 	<p>Gallery</p> <ul style="list-style-type: none"> "Inhuman murderess" "Death, thou art a mower too"

	hath neither stop nor start but only Stella's eyes and Stella's heart"	
In Sidney's poetry, Stella's beauty is timeless and immutable	<p>S9</p> <ul style="list-style-type: none"> • "alabaster", "gold", "porphyry", "pearl", "marble" <p>S13</p> <ul style="list-style-type: none"> • "roses gules are borne in silver field" • "Phoebus drew wide the curtains of the skies to blaze..." 	
... but Marvell opts to acknowledge the inevitable fact of human mortality, by humorously mocking the hyperbolic nature of professions of eternal love before exposing the corruptibility of beauty and love		<p>THCM</p> <ul style="list-style-type: none"> • "Had we but world enough and time..." • "I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews" • "An hundred years... Two hundred... Thirty thousand... An age..."
		<p>THCM</p> <ul style="list-style-type: none"> • "In your marble vault" • "while the youthful glue... like morning dew" • "And your quaint honour turn to dust, and into ashes all my lust"
Confronted with the fact of mortality, Marvell's speakers urge their beloveds to seize the day...		<p>THCM</p> <ul style="list-style-type: none"> • Constant prefaces of "now", "while" • "sport", "devour", "tear" <p>YL</p> <ul style="list-style-type: none"> • "Now then love me: Time may take thee before thy time away"
... while both Sidney and Marvell suggest that perhaps, love and beauty can be immortalised in the realm of poetry when noble lovers die on the page	<p>S7</p> <ul style="list-style-type: none"> • "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths" 	<p>Gallery</p> <ul style="list-style-type: none"> • "These pictures and a thousand more of thee my gallery do store in all the forms thou canst invent either to please me, or torment" • A "picture" and "posture" of "a tender shepherdess" <p>TUL</p> <ul style="list-style-type: none"> • "Yet dying leaves a perfume"

		<p>here, and music within every ear"</p> <ul style="list-style-type: none"> • "in story rules" • "only banneret", "in a field sable, a lover gules" • <i>Compare to those innocent lovers who fail to make impression upon Time!</i>
Both poets also acknowledge the spiritual truth that this transient life pales in comparison to the rewards of the afterlife where neither moth nor rust destroys...	<p>S5</p> <ul style="list-style-type: none"> • "This beauty can be but a shade [of virtue], which elements with mortal mixture breed" • "On earth we are but pilgrims made, and should in soul up to our country move" 	<p>DRSCP</p> <ul style="list-style-type: none"> • "If things of sight such heavens be, what heavens are those we cannot see?" • "The world has not one pleasure more", "thine everlasting store"
But for Sidney's Astrophil, he opts to balance these truths with the equal need to love Stella now	<p>S5</p> <ul style="list-style-type: none"> • "True, and yet true, that I must Stella love" 	

Truth and Reality		
Both poets discuss the genre of love poetry in which their works are situated, presenting it as a genre replete with artifice: the sincere love that love poems of the Renaissance purport to express is lost beneath elaborate adornment	<p>S3</p> <ul style="list-style-type: none"> • "bravely masked", "enam'ling with pied flowers" <p>S15</p> <ul style="list-style-type: none"> • "Those far-fet helps... bewray a want of inward touch", "stol'n goods" 	<p>THCM</p> <ul style="list-style-type: none"> • "I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews" • "An hundred years... Two hundred... Thirty thousand... An age..."
However, Sidney and Marvell both distinguish themselves from these other poets — Astrophil achieves poetic sincerity via simplicity...	<p>S1</p> <ul style="list-style-type: none"> • "Look in thy heart, and write" <p>S3</p> <ul style="list-style-type: none"> • "in Stella's face I read what love and beauty be; then all my deed but copying is, what in her nature writes" <p>S6</p> <ul style="list-style-type: none"> • "I can speak what I feel... when trembling voice brings forth, that I do Stella love" 	
... while Marvell grounds his poetry in a realistic		<p>THCM</p> <ul style="list-style-type: none"> • "In your marble vault"

representation of man's mortality		<ul style="list-style-type: none"> “And your quaint honour turn to dust, and into ashes all my lust”
Both poets affirm the Neoplatonic and Christian truth that spiritual reality is more pure and enduring than earthly existence	S5 <ul style="list-style-type: none"> “This beauty can be but a shade [of virtue], which elements with mortal mixture breed” “On earth we are but pilgrims made, and should in soul up to our country move” 	DRSCP <ul style="list-style-type: none"> “If things of sight such heavens be, what heavens are those we cannot see?” “The world has not one pleasure more”, “thine everlasting store”
That said, both poets acknowledge the difficulty that man faces in apprehending these precepts	S25 <ul style="list-style-type: none"> “The wisest scholar of the wight most wise... with sugared sentence says” “Man with pain his truth descries, whiles he each thing in sense's balance weighs” “Nor will, nor can behold those skies which inward sun... displays” 	E&T <ul style="list-style-type: none"> “Viewed the object vain” “Self-deluding sight in a false angle takes each height”
Sidney, in the face of this difficulty, balances conventional teaching with the equal need to love Stella...	S5 <ul style="list-style-type: none"> “True, and yet true...” 	
... while Marvell turns to religious penance as a way of perceiving the world		E&T <ul style="list-style-type: none"> “Preserve their sight more true, bathe still their eyes in their own dew” “Those weeping eyes, those seeing tears”

Fate and Higher Forces		
The mistress's comparison to — or even 'victory' over — personified higher powers is used to exalt one's beloved — typically her charms of beauty	S22 [Sun] <ul style="list-style-type: none"> “From that foe's wounds their tender skins to hide. Stella alone with face unarmed marched...” S13 [Venus / Ganymede] <ul style="list-style-type: none"> “The first, thus matched, were scarcely gentlemen” 	Gallery [Aurora / Venus] <ul style="list-style-type: none"> “Aurora in the dawn... all the morning choir does sing, and manna falls” “thou sit'st afloat like Venus... a mass of ambergris it bears... convoy the perfume to the smell”
Fate and higher forces are metaphors used to express the helplessness of falling in love, i.e. the	S2 [Love] <ul style="list-style-type: none"> “Love gave the wound, which while I breathe will bleed” 	TFS [Love] <ul style="list-style-type: none"> “she with her eyes my heart does bind, she with her voice might captivate my

inescapable attraction the lover feels towards the enchanting mistress	<ul style="list-style-type: none"> • “At length to love’s decrees I, forc’d, agreed” <p>S17 [Nature / Cupid]</p> <ul style="list-style-type: none"> • “Nature pitying it of Stella’s brows make him two better bows, and in her eyes of arrows infinite.” • “and I was in his way” <p>S20 [Cupid]</p> <ul style="list-style-type: none"> • “Poor passenger... I saw motions of lightning grace... descried the glist’ring of his dart: but ere I could fly thence, it pierced my heart” 	<p>mind”</p> <ul style="list-style-type: none"> • “Curled trammels of her hair”, “fettors of the very air I breathe” • “All resistance against her is vain... all my forces needs must be undone, she having gained both the wind and sun”
Fate and higher forces — when they become a direct opponent to love — express the hopelessness of the lover’s condition...	<p>S24 [Fortune]</p> <ul style="list-style-type: none"> • “But that rich fool who by blind Fortune’s lot the richest gem of love and life enjoys” 	<p>TUL [Fortune / Love]</p> <ul style="list-style-type: none"> • “Fortune and he are called to play at sharp before it all the day” • “And tyrant Love his breast does ply with all his winged artillery” <p>TDOL [Fate]</p> <ul style="list-style-type: none"> • Fate’s “iron wedges”, “jealous eye”, “tyrannic power” and “decrees of steel”
... and in some of Marvell’s works, man’s frail, ephemeral existence		<p>Little TC [Flora]</p> <ul style="list-style-type: none"> • “ere we see, nip in the blossom all our hopes and thee” <p>THCM [Time]</p> <ul style="list-style-type: none"> • “But at my back I always hear Time’s wingèd chariot hurrying near”
In response, while Sidney concedes his fate and accepts or even rejoices in his loss of agency...	<p>S2</p> <ul style="list-style-type: none"> • “I call it praise to suffer tyranny” • “With a feeling skill I paint my hell” <p>S26</p> <ul style="list-style-type: none"> • “Who oft fore-judge my after-following race, by only those two stars in Stella’s face” 	
... Marvell’s lovers manage to overcome and transcend these opponents of fate —		<p>TDOL</p> <ul style="list-style-type: none"> • “Is the conjunction of the mind, and opposition of the stars.”

either by achieving a truer conjunction of the mind, or by seizing the day		THCM <ul style="list-style-type: none"> • Constant prefaces of “now”, “while” • “sport”, “devour”, “tear” • “Thus, though we cannot make our sun stand still, yet we will make him run.”
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Loss and Gain		
Both poets recognise the need to give up material pleasures and the desires of the flesh to attain the everlasting rewards of the afterlife	<p>S5</p> <ul style="list-style-type: none"> • “And, fools, adore in temple of our heart, till that good god make church and churchman starve” • “On earth we are but pilgrims made, and should in soul up to our country move” <p>S14</p> <ul style="list-style-type: none"> • “Desire doth plunge my well-formed soul even in the mire of sinful thoughts, which do in ruin end?” 	<p>DRSCP</p> <ul style="list-style-type: none"> • “I sup above, and cannot stay to bait so long upon the way.” • “Were’t not a price, who’d value gold? And that’s worth naught that can be sold.” <p>DOD</p> <ul style="list-style-type: none"> • “How loose and easy hence to go, how girt and ready to ascend”
While the lovers of both collections endure constant rejection from their cruel mistresses — a pain likened to the loss of life, their inability to win their beloveds gains them honour and nobility in the process	<p>S7</p> <ul style="list-style-type: none"> • “She minding love should be placed ever there, gave him this mourning weed to honour all their deaths” 	<p>TUL</p> <ul style="list-style-type: none"> • “a lover dressed in his own blood does relish best” • “only banneret”, “in a field sable, a lover gules” • “dying leaves a perfume here, and music within every ear”
Both poets also suggest that out of the sorrow and suffering of the lover, others might gain aesthetic pleasure	<p>S1</p> <ul style="list-style-type: none"> • “that she (dear She) might take some pleasure of my pain” <p>S2</p> <ul style="list-style-type: none"> • “With a feeling skill I paint my hell” 	<p>TUL</p> <ul style="list-style-type: none"> • “dying leaves a perfume here, and music within every ear”
However, while Sidney besotted Astrophil suggests that Stella’s beauty shall never be lost...	<p>S9</p> <ul style="list-style-type: none"> • “alabaster”, “gold”, “porphyry”, “pearl”, “marble” <p>S13</p> <ul style="list-style-type: none"> • “roses gules are borne in silver field” • “Phoebus drew wide the 	

	curtains of the skies to blaze..."	
... Marvell recognises that the flight of time will take away human beauty and passion, and this recognition ought to spur lovers to seize the day		THCM <ul style="list-style-type: none"> • "In your marble vault" • "while the youthful glue... like morning dew" • "And your quaint honour turn to dust, and into ashes all my lust"
		THCM <ul style="list-style-type: none"> • Constant prefaces of "now", "while" • "sport", "devour", "tear" YL <ul style="list-style-type: none"> • "Now then love me: Time may take thee before thy time away"

Limits and Boundaries		
The antithetical natures of man's spiritual and sensual halves lead them to limit and restrain each others' behaviour, creating conflict and strife in the composite man	S4 <ul style="list-style-type: none"> • "My mouth is too tender for thy hard bit" 	DSB <ul style="list-style-type: none"> • "O, who shall from this dungeon raise a soul, enslaved so many ways" • "Bolts of bones, that fettered stands in feet, and manacled in hands", "in chains of nerves, and arteries, and veins" • "O who shall me deliver whole from bonds of this tyrannic soul? which, stretch'd upright, impales me so"
While Sidney besotted Astrophil suggests that Stella's beauty is limitless and timeless	S9 <ul style="list-style-type: none"> • "alabaster", "gold", "porphyry", "pearl", "marble" S13 <ul style="list-style-type: none"> • "roses gules are borne in silver field" • "Phoebus drew wide the curtains of the skies to blaze..." 	
... Marvell recognises that beauty and love will always be circumscribed within the mortal limits of time, and this		THCM <ul style="list-style-type: none"> • "In your marble vault" • "while the youthful glue... like morning dew" • "And your quaint honour

recognition ought to spur lovers to seize the day		turn to dust, and into ashes all my lust"
		THCM <ul style="list-style-type: none"> • Constant prefaces of "now", "while" • "sport", "devour", "tear" YL <ul style="list-style-type: none"> • "Now then love me: Time may take thee before thy time away"
While Sidney's Astrophil seeks to overcome the constraints of poetic artifice to express his love sincerely by way of simplicity...	S1 <ul style="list-style-type: none"> • "Look in thy heart, and write" S3 <ul style="list-style-type: none"> • "in Stella's face I read what love and beauty be; then all my deed but copying is, what in her nature writes" S6 <ul style="list-style-type: none"> • "I can speak what I feel... when trembling voice brings forth, that I do Stella love" 	
... Marvell suggests that sincere devotion is constrained by man's sinful desire for "fame and interest"		Coronet <ul style="list-style-type: none"> • "I find the serpent old that, twining in his speckled breast, about the flowers disguised does fold, with wreaths of fame and interest." • <i>Even though he was seeking to glorify God, he succumbed to sin...</i>

Hierarchy		
Both poets recognise the conventional ascendancy of man's spiritual faculties and pursuits over his base desires, establishing a clear hierarchy within the composite man	S5 <ul style="list-style-type: none"> • "Eyes are formed to serve..." • "The heavenly part ought to be king" • Cupid's dart as a mere "image" S4 <ul style="list-style-type: none"> • Virtue with a "sceptre" 	DRSCP <ul style="list-style-type: none"> • "If things of sight such heavens be, what heavens are those we cannot see?" • "The world has not one pleasure more", "thine everlasting store"
Stella transcends this hierarchy – Astrophil presents her qualities as	S4 <ul style="list-style-type: none"> • "That shrines in flesh so true a deity" 	

being transcendent above even the spiritual part of man, effortlessly bridging the realms of substance and shadow, virtue and beauty (Sidney)	<p>S10</p> <ul style="list-style-type: none"> “Reason, thou kneeled’st, and offered’st”, “good reason her to love” <p>S25</p> <ul style="list-style-type: none"> “Virtue... took Stella’s shape, that she to mortal eyes...” 	
Marvell, however, seems to deny this hierarchy, with no clear victor in this essentially human struggle		<p>DSB</p> <ul style="list-style-type: none"> <i>Comment on the balance of the argumentative structure</i> “So architects do square and hew, green trees that in the forest grew”
Both poets — in their Petarchan works — establish a hierarchy within the relationship, one defined by the subservience or the defeat of the lover / poet vis-a-vis the mistress	<p>S26</p> <ul style="list-style-type: none"> “Who oft fore-judge my after-following race, by only those two stars in Stella’s face” “And know great causes great effects procure, and know those bodies high reign on the low” <p>S12</p> <ul style="list-style-type: none"> “I call it praise to suffer tyranny” 	<p>Little TC</p> <ul style="list-style-type: none"> “parley with those conquering eyes; ere they have tried their force to wound, ere, with their glancing wheels, they drive in triumph over hearts that strive...” <p>TFS</p> <ul style="list-style-type: none"> “All resistance against her is vain... all my forces needs must be undone, she having gained both the wind and sun”
Both poets reject worldly accomplishment in favour of different goals — in Sidney’s love poetry, Astrophil reaches only to Stella’s grace...	<p>S18</p> <ul style="list-style-type: none"> “I see, and yet no greater sorrow take, than that I lose no more for Stella’s sake” <p>S21</p> <ul style="list-style-type: none"> “now tell me this, hath this world aught so fair as Stella is?” <p>S27</p> <ul style="list-style-type: none"> thought to highest place bends all his powers, even unto Stella’s grace” 	
... while Marvell’s political works explore the merits of retirement vis-a-vis the costs of ambition		<p>Bilbrough</p> <ul style="list-style-type: none"> “Nor he the hills without the groves, nor height, but with retirement, loves” <p>Garden</p> <ul style="list-style-type: none"> “And their uncessant labors see crowned from some

		single herb or tree... While all flow'rs and all trees do close to weave the garlands of repose."
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Honour and Nobility		
The lover's constancy in the face of suffering is an ennobling and honourable quality	S7 <ul style="list-style-type: none"> "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths, who for her bleed" 	TUL <ul style="list-style-type: none"> "only banneret", "in a field sable, a lover gules" "dying leaves a perfume here, and music within every ear"
This is, of course, established in contrast to dishonourable lovers, who are ungrateful and inconstant	S24 <ul style="list-style-type: none"> "And damning their own selves to Tantal's smart, wealth breeding want, more blest more wretched grow." "And can with foul abuse such beauties blot" 	Nymph <ul style="list-style-type: none"> "Unconstant Sylvio" "This waxed came, while he grew wild" "of purest alabaster made: for I would have thine image be white as I can, though not as thee"
The mistress's unattainability is often connected to honour and virtue, a connection drawn by Sidney's Astrophil to exalt...	S9 <ul style="list-style-type: none"> "Queen Virtue's court" "The windows now through which this heav'nly guest looks o'er the world, and can find nothing such, which dare claim from those lights the name of best" 	
... and Marvell's speakers as part of an extended persuasion for consummation!		THCM <ul style="list-style-type: none"> Honour redefined as "coyness" "And your quaint honour turn to dust, and into ashes all my lust"
Both poets also acknowledge the need to focus on the honourable pursuits of reason and the spiritual realm, rather than man's fleshly desires	S21 <ul style="list-style-type: none"> "My wits, quick in vain thoughts, in virtue lame; that Plato I read for nought, but if he tame such coltish gyres" "that to my birth I owe nobler desires, lest else that friendly foe, great expectation, wear a train of shame" 	DRSCP <ul style="list-style-type: none"> Rejects "downy pillows" for the "gentler rest" of doing "what I ought" Rejects the honour of being "like another god below" in favour of "knowing not to presume" "Then persevere: [...] if thou overcom'st, thou shalt be crowned" "Triumph, triumph, victorious Soul" <i>Honoured, in the end!</i>
Sidney's Astrophil,	S10	

however, defiantly declares that loving Stella is an honourable endeavour	<ul style="list-style-type: none"> “Reason, thou kneeled’st, and offered’st”, “good reason her to love” <p>S14</p> <ul style="list-style-type: none"> “If that be sin which doth the manners frame, well stayed with truth in word and faith of deed, ready of wit and fearing nought but shame: If that be sin which in fix’d hearts doth breed a loathing of all loose unchastity...” 	
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Morality and Sin Virtue and Vice (2011)		
To avoid sin, we ought to be governed by our spiritual faculties of reason / the Soul	<p>S4</p> <ul style="list-style-type: none"> Virtue with a “sceptre” <p>S5</p> <ul style="list-style-type: none"> “Eyes are formed to serve...” “The heavenly part ought to be king” 	<p>DSB</p> <ul style="list-style-type: none"> “which stretched upright” <p>DRSCP</p> <ul style="list-style-type: none"> “My gentler rest is on a thought, conscious of doing what I ought.” “A soul that knows not to presume is heaven’s and its own perfume.” “A single soul does fence the batteries of alluring sense”
But human weakness has the propensity to lead to sin, as we are susceptible to yielding to earthly temptations and the desires of the flesh	<p>S5</p> <ul style="list-style-type: none"> “Cupid’s dart, an image is, which for ourselves we carve” <p>S14</p> <ul style="list-style-type: none"> “Desire doth plunge my well-formed soul even in the mire of sinful thoughts, which do in ruin end?” 	<p>DRSCP</p> <ul style="list-style-type: none"> Pleasure’s attempt to <i>exploit</i> human weakness! “Downy pillows”, inviting sloth “Like another god below”, inviting pride “Minted gold”, inviting avarice and greed
This susceptibility to temptation and sin is an unalterable condition	<p>S25</p> <ul style="list-style-type: none"> “Man with pain his truth describes, whiles he each thing in sense’s balance weighs” “Nor will, nor can behold those skies which inward sun... displays” <p>S10</p> <ul style="list-style-type: none"> “Why should’st thou toil our thorny soil to till?” 	<p>DRSCP</p> <ul style="list-style-type: none"> “Had I but any time to lose, on this I would it all dispose. Cease, tempter.” <p>Coronet</p> <ul style="list-style-type: none"> “I find the serpent old that, twining in his speckled breast, about the flowers disguised does fold, with wreaths of fame and interest.” <i>Even though he was seeking to glorify God, he succumbed to</i>

		<i>sin...</i>
While Marvell advocates for the pursuit of a virtuous life via the discipline of religious precepts and penitence...		<p>DRSCP</p> <ul style="list-style-type: none"> • “Resolve”, as in the title! • “shield”, “helmet”, “sword”, “army”, “combat”, “conquer” • “Then persevere: [...] if thou overcom’st, thou shalt be crowned” <p>Coronet</p> <ul style="list-style-type: none"> • “Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head.”
Sidney overturns — using the poetic wit of love poetry — these conventional definitions of morality and sin	<p>S4</p> <ul style="list-style-type: none"> • “That shrines in flesh so true a deity” <p>S25</p> <ul style="list-style-type: none"> • “Virtue... took Stella’s shape, that she to mortal eyes...” <p>S14</p> <ul style="list-style-type: none"> • “If that be sin which doth the manners frame, well stayed with truth in word and faith of deed, ready of wit and fearing nought but shame: If that be sin which in fix’d hearts doth breed a loathing of all loose unchastity...” 	

Punishment and Reward		
The lovers of Sidney and Marvell’s poetry are often unjustly punished with rejection and separation, even if they remain constant and loyal	<p>S24</p> <ul style="list-style-type: none"> • “But that rich fool who by blind Fortune’s lot the richest gem of love and life enjoys” <p>S31</p> <ul style="list-style-type: none"> • “Are beauties there as proud as here they be? Do they above love to be loved, and yet those lovers scorn whom that love doth possess?” • “Do they call virtue there ungratefulness?” 	<p>TUL</p> <ul style="list-style-type: none"> • “Fortune and he are called to play at sharp before it all the day” • “And tyrant Love his breast does ply with all his winged artillery” • “The sea him lent those bitter tears which at his eyes he always wears; and from the winds the sighs he bore” <p>TDOL</p> <ul style="list-style-type: none"> • Fate’s “iron wedges”, “jealous eye”, “tyrannic power” and “decrees of

		steel"
That said, constancy in love, in the face of pain and suffering, is rewarded with honour and immortality in art	<p>S7</p> <ul style="list-style-type: none"> "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths" 	<p>TUL</p> <ul style="list-style-type: none"> "stand", "cuffing", "lock", "grapple", rebounds", "all he 'says" "a lover dressed in his own blood does relish best" "only banneret", "in a field sable, a lover gules" "dying leaves a perfume here, and music within every ear" <i>Compare to those innocent lovers who fail to make impression upon Time!</i>
Faith — in the resolute rejection of the desires of the flesh — will be rewarded in the form of a triumphant return to man's spiritual home of Heaven	<p>S5</p> <ul style="list-style-type: none"> "On earth we are but pilgrims made, and should in soul up to our country move" 	<p>DRSCP</p> <ul style="list-style-type: none"> "Then persevere: [...] if thou overcom'st, thou shalt be crowned" "Triumph, triumph, victorious Soul" "The world has not one pleasure more", "thine everlasting store" <p>DOD</p> <ul style="list-style-type: none"> "Into the glories of th' almighty sun"
Both poets reject the traditional conception of fame and glory as rewards for worldly success, suggesting instead that rest and repose ought to be the rewards for one's political endeavours	<p>S23</p> <ul style="list-style-type: none"> "But harder judges judge ambition's rage, scourge of itself, still climbing slipp'ry place, holds my young brain captiv'd in golden cage." 	<p>Cromwell</p> <ul style="list-style-type: none"> "But thou, the Wars' and Fortune's son, march indefatigably on, and for the last effect still keep the sword erect" <p>Garden</p> <ul style="list-style-type: none"> "How vainly men themselves amaze to win the palm, the oak, or bays" "And their uncessant labors see crowned from some single herb or tree... While all flow'rs and all trees do close to weave the garlands of repose." <p>Bilbrough</p> <ul style="list-style-type: none"> "Nor he the hills without the groves, nor height, but with retirement, loves"

For both poets, falling in love involves the loss of innocence, as lovers discover by accident the pain and suffering involved in love	<p>S16</p> <ul style="list-style-type: none"> • “But while I thus with this young lion played” • “I now have learned love right, and learned even so as who by being poisoned doth poison know” 	<p>TMS</p> <ul style="list-style-type: none"> • “My mind was once the true survey of all these meadows fresh and gay, and in the greenness of the grass did see its hopes in a glass” <p>DTM</p> <ul style="list-style-type: none"> • “The edged steel by careless chance did into his own ankle glance; and there among the grass fell down, by his own scythe, the Mower mown.” • <i>Comment on the linked images of the Fall...</i>
Both poets further present lovers as hapless, innocent victims, to underscore the powerlessness of the lover attracted by his mistress’s charms and faced with rejection	<p>S9</p> <ul style="list-style-type: none"> • “Of touch they are, and poor I am their straw” <p>S17</p> <ul style="list-style-type: none"> • “and I was in his way” <p>S20</p> <ul style="list-style-type: none"> • “Poor passenger... I saw motions of lightning grace... descried the glist’ring of his dart: but ere I could fly thence, it pierced my heart” 	<p>TUL</p> <ul style="list-style-type: none"> • “They fed him up with hopes and air, which soon digested to despair” • “And as one cormorant fed him, still another on his heart did bill” <p>TDOL</p> <ul style="list-style-type: none"> • Fate’s “iron wedges”, “jealous eye”, “tyrannic power” and “decrees of steel” • “us as the distant poles have placed”
Love is established to be innocent (i.e. free of sin) in contrast to dishonourable lovers, guilty of ingratitude and inconstancy	<p>S14</p> <ul style="list-style-type: none"> • “If that be sin which doth the manners frame, well stayed with truth in word and faith of deed, ready of wit and fearing nought but shame: If that be sin which in fix’d hearts doth breed a loathing of all loose unchastity...” <p>S24</p> <ul style="list-style-type: none"> • “And damning their own selves to Tantal’s smart, wealth breeding want, more blest more wretched grow.” • “And can with foul abuse such beauties blot” 	<p>Nymph</p> <ul style="list-style-type: none"> • “Unconstant Sylvio” • “This waxed came, while he grew wild” • “for aught that I could in so short a time espy, thy love was far more better then the love of false and cruel men.” • “of purest alabaster made: for I would have thine image be white as I can, though not as thee”
To stay innocent and pure, one has to eschew the pleasures of the world and the desires of the flesh	<p>S5</p> <ul style="list-style-type: none"> • “Cupid’s dart, an image is, which for ourselves we carve” 	<p>DOD</p> <ul style="list-style-type: none"> • “Blowing roses”, “purple flower”, “sweet leaves and blossoms green” • “Restless it rolls and

	<p>S14</p> <ul style="list-style-type: none"> “Desire doth plunge my well-formed soul even in the mire of sinful thoughts, which do in ruin end?” 	<p>unsecure, trembling lest it grows impure”</p>
<p>While Marvell advocates for the pursuit of a virtuous life via the discipline of religious precepts and a reliance on the strength of God...</p>		<p>DRSCP</p> <ul style="list-style-type: none"> “Resolve”, as in the title! “shield”, “helmet”, “sword”, “army”, “combat”, “conquer” “Then persevere: [...] if thou overcom’st, thou shalt be crowned”
<p>... Sidney overturns — using the poetic wit of love poetry — these conventional definitions of innocence and guilt</p>	<p>S4</p> <ul style="list-style-type: none"> “That shrines in flesh so true a deity” <p>S25</p> <ul style="list-style-type: none"> “Virtue... took Stella’s shape, that she to mortal eyes...” 	

Achievement and Accomplishment		
<p>In their love poetry, both poets recognise that winning the mistress’s heart is an impossible goal: to withstand and persevere in the face of suffering is a noble achievement in itself</p>	<p>S12</p> <ul style="list-style-type: none"> “O no, her heart is such a citadel” <p>S7</p> <ul style="list-style-type: none"> “She minding love should be placed ever there, gave him this mourning weed to honour all their deaths” 	<p>TUL</p> <ul style="list-style-type: none"> “stand”, “cuffing”, “lock”, “grapple”, rebounds”, “all he ‘says” “a lover dressed in his own blood does relish best” “only banneret”, “in a field sable, a lover gules” “dying leaves a perfume here, and music within every ear” <i>Compare to those innocent lovers who fail to make impression upon Time!</i>
<p>Attaining the reward of heaven after a human lifetime of worldly temptation shows that keeping oneself pure and free of sin is indeed a worthy achievement</p>	<p>S5</p> <ul style="list-style-type: none"> “Cupid’s dart, an image is, which for ourselves we carve” “On earth we are but pilgrims made, and should in soul up to our country move” 	<p>DRSCP</p> <ul style="list-style-type: none"> “shield”, “helmet”, “sword”, “army”, “combat”, “conquer” “Then persevere: [...] if thou overcom’st, thou shalt be crowned” “Triumph, triumph, victorious Soul” “The world has not one pleasure more”, “thine everlasting store”
<p>Both poets also explore</p>	<p>S21</p>	<p>Bilbrough</p>

traditional / conventional conceptions of worldly achievement, acknowledging the usual view that power, success and fame constitute an accomplished individual	<ul style="list-style-type: none"> • “that to my birth I owe nobler desires, lest else that friendly foe, great expectation, wear a train of shame” • “My wits, quick in vain thoughts, in virtue lame; that Plato I read for nought, but if he tame such coltish gyres” 	<ul style="list-style-type: none"> • “Through groves of pikes he thundered then, and mountains raised of dying men. For all the civic garlands due to him, our branches are but few.”
Although Sidney’s Astrophil — a lover, after all — counterpoises all these goals with the equally worthy achievement of loving Stella...	<p>S5</p> <ul style="list-style-type: none"> • “True, and yet true, that I must Stella love” <p>S18</p> <ul style="list-style-type: none"> • “I see, and yet no greater sorrow take, than that I lose no more for Stella’s sake” <p>S21</p> <ul style="list-style-type: none"> • “now tell me this, hath this world aught so fair as Stella is?” <p>S27</p> <ul style="list-style-type: none"> • thought to highest place bends all his powers, even unto Stella’s grace” 	
Marvell’s poems place the focus less on the accomplishments one is lauded for in the public eye, and more on the virtues that one displays		<p>Cromwell</p> <ul style="list-style-type: none"> • “He to the Common’s feet presents a Kingdom for his first year’s rents” <p>Bilbrough</p> <ul style="list-style-type: none"> • “Nor for itself the height does gain, but only strives to raise the plain” • “But peace, (if you his favour prize): that courage its own praises flies”
In fact, the poets explore the personal cost of worldly achievement — that of ‘indefatigability’, as opposed to the true reward for achievement: rest and repose	<p>S23</p> <ul style="list-style-type: none"> • “But harder judges judge ambition’s rage, scourge of itself, still climbing slipp’ry place, holds my young brain captiv’d in golden cage.” 	<p>Cromwell</p> <ul style="list-style-type: none"> • “But thou, the Wars’ and Fortune’s son, march indefatigably on, and for the last effect still keep the sword erect” <p>Garden</p> <ul style="list-style-type: none"> • “How vainly men themselves amaze to win the palm, the oak, or bays” • “And their uncessant labors see crowned from some single herb or tree... While

		<p>all flow'rs and all trees do close to weave the garlands of repose."</p> <p>Bilbrough</p> <ul style="list-style-type: none"> • "Nor he the hills without the groves, nor height, but with retirement, loves"
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Art and Artifice		
Both poets suggest that perhaps, love can be immortalised in the realm of poetry when noble lovers die on the page	<p>S7</p> <ul style="list-style-type: none"> • "She minding love should be placed ever there, gave him this mourning weed to honour all their deaths" 	<p>Gallery</p> <ul style="list-style-type: none"> • "These pictures and a thousand more of thee my gallery do store in all the forms thou canst invent either to please me, or torment" • A "picture" and "posture" of "a tender shepherdess" <p>TUL</p> <ul style="list-style-type: none"> • "Yet dying leaves a perfume here, and music within every ear" • "in story rules" • "only banneret", "in a field sable, a lover gules" • <i>Compare to those innocent lovers who fail to make impression upon Time!</i>
Both poets discuss the genre of love poetry in which their works are situated, presenting it as a genre replete with artifice: the sincere love that love poems of the Renaissance purport to express is lost beneath elaborate adornment	<p>S3</p> <ul style="list-style-type: none"> • "bravely masked", "enam'ling with pied flowers" <p>S15</p> <ul style="list-style-type: none"> • "Those far-fet helps... bewray a want of inward touch", "stol'n goods" 	<p>THCM</p> <ul style="list-style-type: none"> • "I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews" • "An hundred years... Two hundred... Thirty thousand... An age..."
Sidney and Marvell both distinguish themselves from these other poets — Astrophil achieves poetic sincerity via simplicity...	<p>S1</p> <ul style="list-style-type: none"> • "Look in thy heart, and write" <p>S3</p> <ul style="list-style-type: none"> • "in Stella's face I read what love and beauty be; then all my deed but copying is, what in her nature writes" <p>S6</p> <ul style="list-style-type: none"> • "I can speak what I feel..." 	

	when trembling voice brings forth, that I do Stella love"	
... while Marvell grounds his poetry in a realistic representation of man's mortality		THCM <ul style="list-style-type: none"> • "In your marble vault" • "And your quaint honour turn to dust, and into ashes all my lust"
Marvell explores the relative merits of nature and artifice in his Garden poems, reminding us not to forget the power of natural creation even as we pursue the beauty of artifice...		Garden <ul style="list-style-type: none"> • "milder sun", "dial new" • "How could such sweet and wholesome hours be reckon'd but with herbs and flow'rs!" TMAG <ul style="list-style-type: none"> • "The pink grew then as double as his mind", "The tulip, white, did for complexion seek" • "Their statues polished... may to adorn the gardens stand, but, howsoever the figures do excel, the gods themselves with us do dwell"
... while Sidney — a love poet through and through — suggests that Stella is the perfect union of nature and artifice	S7 <ul style="list-style-type: none"> • "When nature made her chief work", "painter wise" S9 <ul style="list-style-type: none"> • "Prepared by Nature's chiefest furniture" 	

Women		
In line with Renaissance conventions, the mistress is often exalted — even deified — for her unparalleled beauty and worth	S9 <ul style="list-style-type: none"> • "Which Cupid's self from Beauty's mine did draw" • "Of touch they are" S22 <ul style="list-style-type: none"> • "The Sun, which others burned, did her but kiss" 	Gallery <ul style="list-style-type: none"> • "Aurora in the dawn... all the morning choir does sing, and manna falls" • "a tender shepherdess, whose hair hangs loosely playing in the air, transplanting flowers from the green hill"
The mistress is presented as charming and captivating — both with her physical attractions and spiritual virtue	S12 <ul style="list-style-type: none"> • "locks", "lips", "breath", "breast" to "grace", "words", "voice" • "From her locks, thy day-nets, none 'scapes free" 	TFS <ul style="list-style-type: none"> • "she with her eyes my heart does bind, she with her voice might captivate my mind" • "All resistance against her is vain... all my forces needs"

	<p>S2</p> <ul style="list-style-type: none"> “like slave-born Muscovite I call it praise to suffer tyranny” 	<p>must be undone, she having gained both the wind and sun”</p>
<p>While in Sidney’s poetry, Stella’s beauty is timeless and immutable</p>	<p>S9</p> <ul style="list-style-type: none"> “alabaster”, “gold”, “porphyry”, “pearl”, “marble” <p>S13</p> <ul style="list-style-type: none"> “roses gules are borne in silver field” “Phoebus drew wide the curtains of the skies to blaze...” 	
<p>... Marvell reminds us that whatever beauty the mistress possesses will always be mortal and ephemeral</p>		<p>THCM</p> <ul style="list-style-type: none"> “An hundred years... Two hundred... Thirty thousand... An age...” “In your marble vault” “while the youthful glue... like morning dew”
<p>The mistress’s unconquerability and rejection of the lover’s affections is hyperbolised as cruelty and ingratitude</p>	<p>S8</p> <ul style="list-style-type: none"> “Like morning sun on snow”, “she most fair, most cold” <p>S12</p> <ul style="list-style-type: none"> “Her heart is such a citadel, so fortified with wit, stored with disdain” <p>S31</p> <ul style="list-style-type: none"> “Are beauties there as proud as here they be? Do they above love to be loved, and yet those lovers scorn whom that love doth possess?” “Do they call virtue there ungratefulness?” 	<p>Gallery</p> <ul style="list-style-type: none"> “Inhuman murderess”, “fertile shop of cruel arts”, “a tyrant’s cabinet” <p>Little TC</p> <ul style="list-style-type: none"> “parley with those conquering eyes; ere they have tried their force to wound, ere, with their glancing wheels, they drive in triumph over hearts that strive...” <p>DTM</p> <ul style="list-style-type: none"> “the sun could never raise, nor Dog Star so inflame the days... not July... Juliana’s scorching beams” “Thou, ungrateful, hast not sought nor what they are, nor who them brought”

Both Sidney and Marvell use eloquence and fine language to exalt their mistresses and display their devotion towards one's beloved or also God (Marvell)	<p>S9</p> <ul style="list-style-type: none"> • "Of touch they are that without touch doth touch" • "alabaster", "gold", "porphyry", "pearl", "marble" <p>S13</p> <ul style="list-style-type: none"> • "roses gules are borne in silver field" • "Phoebus drew wide the curtains of the skies to blaze..." 	<p>Gallery</p> <ul style="list-style-type: none"> • "Aurora in the dawn... all the morning choir does sing, and manna falls" • "thou sit'st afloat like Venus... a mass of ambergris it bears... convoy the perfume to the smell"
		<p>Coronet</p> <ul style="list-style-type: none"> • "Through every garden, every mead, I gather flowers" • "I seek with garlands to redress that wrong"
The poets use fine language consciously and self-referentially — they acknowledge the capacity for such fine language to be artificial, hyperbolic and insincere	<p>S3</p> <ul style="list-style-type: none"> • "bravely masked", "enam'ling with pied flowers" <p>S15</p> <ul style="list-style-type: none"> • "Those far-fet helps... bewray a want of inward touch", "stol'n goods" 	<p>THCM</p> <ul style="list-style-type: none"> • "I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews" • "An hundred years... Two hundred... Thirty thousand... An age..." <p>Gallery</p> <ul style="list-style-type: none"> • A "picture" and "posture" of "a tender shepherdess, whose hair hangs loosely playing in the air, transplanting flowers from the green hill"
Ultimately, the poets eschew hyperbolic eloquence in favour of simplicity (Sidney)...	<p>S1</p> <ul style="list-style-type: none"> • "Look in thy heart, and write" <p>S3</p> <ul style="list-style-type: none"> • "in Stella's face I read what love and beauty be; then all my deed but copying is, what in her nature writes" <p>S6</p> <ul style="list-style-type: none"> • "I can speak what I feel... when trembling voice brings forth, that I do Stella love" 	
... while Marvell strips away the usual euphemistic embellishment of fine		<p>THCM</p> <ul style="list-style-type: none"> • "worms shall try that long-preserved virginity" • "And your quaint honour

language to present the reality of man's mortality		turn to dust, and into ashes all my lust"
... or, in the case of Marvell's religious poetry, finds sincerity in penitential devotion		Coronet <ul style="list-style-type: none"> "Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head."

Conceits, Symbols and Figurative Language		
Conceits, symbols and figurative language are used to convey the nature of pain, strife and suffering, experienced by both the Petrarchan lover whose affections are not returned and the composite human whose spiritual and carnal halves come into conflict	S14 <ul style="list-style-type: none"> "Alas, have I not pain enough... upon whose breast a fiercer gripe doth tire than did on him who first stale down the fire" "Love on me doth all his quiver spend" 	TUL <ul style="list-style-type: none"> "as one cormorant fed him, still another on his heart did bill" "And tyrant Love his breast does ply with all his winged artillery"
	S4 <ul style="list-style-type: none"> "My mouth is too tender for thy hard bit" S10 <ul style="list-style-type: none"> "With sword of wit giving wounds of dispraise, till downright blows did foil thy cunning fence" <p><i>Comment on the argument between man's personified halves!</i></p>	DSB <ul style="list-style-type: none"> "Bolts of bones, that fettered stands in feet, and manacled in hands", "in chains of nerves, and arteries, and veins" "cramp of hope", "palsy shakes of fear", "pestilence of love", hatred's hidden ulcer" <p><i>Comment on the structure of a debate between man's personified halves!</i></p>
		DOD <ul style="list-style-type: none"> "Restless it rolls and unsecure, trembling lest it grows impure" <p><i>Comment on the central conceit of the human soul as a drop of dew...</i></p>
	S9 <ul style="list-style-type: none"> "alabaster", "gold", "porphyry", "pearl", "marble" S13 <ul style="list-style-type: none"> "roses gules are borne in silver field" 	Gallery <ul style="list-style-type: none"> "Aurora in the dawn... all the morning choir does sing, and manna falls" "thou sit'st afloat like Venus... a mass of ambergris it bears... convoy the perfume to the smell"
That said, conceits, symbols and figurative language are also used to express a poet's attitude — typically one of reverence and devotion, towards one's beloved or God (Marvell)		Coronet <ul style="list-style-type: none"> "Through every garden, every mead, I gather flowers"

		<ul style="list-style-type: none"> “I seek with garlands to redress that wrong”
The poets use conceits, symbols and figurative language consciously and self-referentially — they acknowledge the capacity for such fine language to be artificial, hyperbolic and insincere	<p>S3</p> <ul style="list-style-type: none"> “bravely masked”, “enam’ling with pied flowers” <p>S15</p> <ul style="list-style-type: none"> “Those far-fet helps... bewray a want of inward touch”, “stol’n goods” 	<p>THCM</p> <ul style="list-style-type: none"> “I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews” “An hundred years... Two hundred... Thirty thousand... An age...” <p>Gallery</p> <ul style="list-style-type: none"> A “picture” and “posture” of “a tender shepherdess, whose hair hangs loosely playing in the air, transplanting flowers from the green hill”
Ultimately, the poets eschew the elaborate use of conceits, symbols and figurative language in favour of simplicity (Sidney)...	<p>S1</p> <ul style="list-style-type: none"> “Look in thy heart, and write” <p>S3</p> <ul style="list-style-type: none"> “in Stella’s face I read what love and beauty be; then all my deed but copying is, what in her nature writes” <p>S6</p> <ul style="list-style-type: none"> “I can speak what I feel... when trembling voice brings forth, that I do Stella love” 	
... while Marvell strips away the usual euphemistic embellishment of fine language to present the reality of man’s mortality		<p>THCM</p> <ul style="list-style-type: none"> “worms shall try that long-preserved virginity” “And your quaint honour turn to dust, and into ashes all my lust”
... or, in the case of Marvell’s religious poetry, finds sincerity in penitential devotion		<p>Coronet</p> <ul style="list-style-type: none"> “Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head.”

Personas		
Both poets step into the cloudy mind of disoriented lover figures, to reflect the agitation and confusion	<p>S21 [Astrophil]</p> <ul style="list-style-type: none"> “My young mind marred, whom love doth windlass so” 	<p>TMTGW [Damon]</p> <ul style="list-style-type: none"> “That in the night have lost their aim and after foolish fires do stray” “Since Juliana here is come,

characteristic of the state of love	<p>S23 [Astrophil]</p> <ul style="list-style-type: none"> “the race of all my thoughts hath neither stop nor start but only Stella’s eyes and Stella’s heart” 	for she my mind hath so displaced that I shall never find my home”
Both poets assume the personas of mortally wounded lovers, to express the helplessness of the lover in the face of the mistress’s charms, and the acute pain of unrequited love	<p>S20 [Wounded soldier]</p> <ul style="list-style-type: none"> “Fly, fly, my friends, I have my death wound, fly; see there that boy, that murdering boy I say” “bloody bullet get him wrongful prey”, “poor passenger”, “it pierced my heart” <p>S17 [Hapless passer-by]</p> <ul style="list-style-type: none"> “Nature pitying it of Stella’s brows make him two better bows, and in her eyes of arrows infinite.” “and I was in his way” 	<p>TUL [Unfortunate Lover]</p> <ul style="list-style-type: none"> “Fortune and he are called to play at sharp before it all the day” “And tyrant Love his breast does ply with all his winged artillery” “torn into flames, ragged with wounds” <p>DTM [Damon]</p> <ul style="list-style-type: none"> “Whom Juliana’s eyes do wound. ’tis death alone that this must do: for Death thou art a Mower too”
The personas in both collections are used to display the ennobling constancy and dignity of a lover who remains loyal (or even rejoices!) in the face of loss and suffering	<p>S2 [Astrophil]</p> <ul style="list-style-type: none"> “I call it praise to suffer tyranny” <p>S18 [Astrophil]</p> <ul style="list-style-type: none"> “I see, and yet no greater sorrow take, than that I lose no more for Stella’s sake” 	<p>TUL [Unfortunate Lover]</p> <ul style="list-style-type: none"> “stand”, “cuffing”, “lock”, “grapple”, rebounds”, “all he ‘says” “a lover dressed in his own blood does relish best” “only banneret”, “in a field sable, a lover gules” “dying leaves a perfume here, and music within every ear”
Both poets also variously adopt the personas of man’s spiritual and sensual halves, to present the internal strife and suffering that characterises the composite man whose antithetical elements are temporarily united for man’s lifespan	<p>S4 [Astrophil’s sense]</p> <ul style="list-style-type: none"> “Leave what thou lik’st not, deal not thou with it” <p>S10 [Astrophil’s sense]</p> <ul style="list-style-type: none"> “seek heaven’s course” 	<p>DSB [Body]</p> <ul style="list-style-type: none"> “Warms and moves... a fever could but do the same” “which stretched upright, impales me so”
		<p>DSB [Soul]</p> <ul style="list-style-type: none"> “Bolts of bones, that fettered stands in feet, and manacled in hands”, “in chains of nerves, and arteries, and veins”
Finally, both poets write <i>as</i> poets, exploring the struggle for poetic sincerity in their work before finding it in simplicity (Sidney) and penitential devotion (Marvell)	<p>S1 [Astrophil, as a writer]</p> <ul style="list-style-type: none"> “Studying inventions fine, her wits to entertain; oft turning others’ leaves...” “But words came halting forth, wanting invention’s stay; Invention, nature’s child, fled step-dame’s study blows;” 	<p>Coronet [Poet]</p> <ul style="list-style-type: none"> “Through every garden, every mead, I gather flowers” “I find the serpent old that, twining in his speckled breast, about the flowers disguised does fold, with wreaths of fame and

	<ul style="list-style-type: none"> • “Look in thy heart, and write” <p>S6 [Astrophil, as a writer]</p> <ul style="list-style-type: none"> • “I can speak what I feel... when trembling voice brings forth, that I do Stella love” 	<p>interest.”</p> <ul style="list-style-type: none"> • “Though set with skill, and chosen out with care, Thou on both their spoils dost tread, may crown thy feet, that could not crown thy head.”
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Paradoxes, Contrasts and Contradictions		
Both poets use paradoxes and contrasts to explore the complex and at times contradictory nature of love: painful yet pleasurable, hopeful yet despairing, one of suffering yet also of rejoicing	<p>S2</p> <ul style="list-style-type: none"> • “I call it praise to suffer tyranny” <p>S6</p> <ul style="list-style-type: none"> • “Of force of heav’nly beams, infusing hellish pain: of living deaths, dear wounds, fair storms, and freezing fires.” <p>S19</p> <ul style="list-style-type: none"> • “That see my wrack, and yet embrace the same? When most I glory, then I feel most shame: I willing run, yet while I run, repent.” 	<p>TFS</p> <ul style="list-style-type: none"> • “So sweet an enemy” <p>TUL</p> <ul style="list-style-type: none"> • “Thus while they famish him, and feast, he both consumèd, and increased: and languishèd with doubtful breath, the amphibium of life and death.” <p>Gallery</p> <ul style="list-style-type: none"> • “These pictures, and a thousand more of thee... in all the forms thou canst invent either to please me, or torment” • <i>Consider the structural oscillation of the poem, between Clora’s cruelty (s. 2, 4) and pleasing innocence (s. 3, 5)</i>
Both poets suggest that it is paradoxically love that is fraught with separation and suffering that is the most noble and laudable	<p>S7</p> <ul style="list-style-type: none"> • “She minding love should be placed ever there, gave him this mourning weed to honour all their deaths, who for her bleed” <p>S16</p> <ul style="list-style-type: none"> • “I now have learned love right, and learned even so as who by being poisoned doth poison know” 	<p>TDOL</p> <ul style="list-style-type: none"> • “ours so truly parallel, though infinite, can never meet” • “Is the conjunction of the mind, and opposition of the stars.” • <i>This is Marvell’s “definition” of love...</i>
Both poets also employ paradoxes to reflect the inevitable and uneasy coexistence of man’s spiritual and sensual halves, who have antithetical natures but are united for the duration of man’s earthly	<p>S5</p> <ul style="list-style-type: none"> • “It is most true, that eyes are form’d to serve the inward light; and that the heavenly part ought to be king” • “Cupid’s dart, an image is, which for ourselves we carve” • “True, and yet true, that I 	<p>DSB</p> <ul style="list-style-type: none"> • “that to preserve, which me destroys”, “shipwrecked into health” • “What but a soul could have the wit to build me up for sin so fit?”

existence	must Stella love"	
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Humour and Comedy		
Both poets use humour to undercut the exaggerated, irrational or aggrandising self-presentation of lovers, undercutting the dignity they attribute to themselves...	<p>S20</p> <ul style="list-style-type: none"> • "Fly, fly, my friends, I have my death wound, fly; see there that boy, that murdering boy I say" • "Till bloody bullet get him wrongful prey" 	<p>DTM</p> <ul style="list-style-type: none"> • "I am the Mower Damon, known through all the meadows I have mown" • "And though in wool more poor than they, yet am I richer far in hay." • "now the heraldry become with which I shall adorn my tomb"
... or, by injecting humour into their exaggerated exaltations of their beloved mistress, reflect the depth of their besottedness	<p>S13</p> <ul style="list-style-type: none"> • "Phoebus drew wide the curtains of the skies to blaze these last, and sware devoutly then, the first, thus match'd, were scantily gentlemen." 	<p>Gallery</p> <ul style="list-style-type: none"> • "For thou alone to people me, art grown a numerous colony; and a collection choicer far than or Whitehall's or Mantua's were."
... or, through comically petulant declarations to spite Reason / the Soul's efforts of guidance, expose poetic personas as uncomprehending, irrational or foolish	<p>S4</p> <ul style="list-style-type: none"> • "Leave what thou lik'st not, deal not thou with it" <p>S10</p> <ul style="list-style-type: none"> • "seek heaven's course" 	<p>DSB</p> <ul style="list-style-type: none"> • "Warms and moves... a fever could but do the same" • "which stretched upright, impales me so"
Both poets use humour to expose the hyperbolic language of the love poetry of their age — and expose the excessive embellishment of these writers to the point of insincerity	<p>S6</p> <ul style="list-style-type: none"> • "You that do dictionary's method bring into your rhymes, running in rattling rows" • "While tears pour out his ink, and sighs breathe out his words, his paper, pale despair, and pain his pen doth move" 	<p>THCM</p> <ul style="list-style-type: none"> • "I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews" • "An hundred years... Two hundred... Thirty thousand... An age..."
Marvell also employs playful writing for the purposes of a poetic persuasion — an urge to the mistress to consummate their union or cherish the time they have		<p>THCM</p> <ul style="list-style-type: none"> • "And your quaint honour turn to dust, and into ashes all my lust" • "The grave's a fine and private place, but none, I think, do there embrace." <p>YL</p> <ul style="list-style-type: none"> • "Come, little infant, love me now, while thine unsuspected years clear thine aged father's brow"

		<p>from cold jealousy and fears."</p> <ul style="list-style-type: none"> • "while our sportings are as free..." • "Love as much as the snowy lamb... as the lusty bull or ram"
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Allusions		
The poets allude to classical depictions of pain and punishment to reflect the endless intensity of suffering experienced by the lover whose affections are not returned	<p>S14</p> <ul style="list-style-type: none"> • "Alas, have I not pain enough... upon whose breast a fiercer gripe doth tire than did on him who first stale down the fire" • "Love on me doth all his quiver spend" 	<p>TUL</p> <ul style="list-style-type: none"> • "as one cormorant fed him, still another on his heart did bill" • "And tyrant Love his breast does ply with all his winged artillery"
Both Sidney and Marvell use allusions — to various mythological deities and the language of heraldry — to exalt their mistresses' beauty	<p>S13</p> <ul style="list-style-type: none"> • "roses gules are borne in silver field" • "Phoebus drew wide the curtains of the skies to blaze..." 	<p>Gallery</p> <ul style="list-style-type: none"> • "Aurora in the dawn... all the morning choir does sing, and manna falls" • "thou sit'st afloat like Venus... a mass of ambergris it bears... convoy the perfume to the smell"
Both poets also allude extensively to religious scripture and philosophical teaching, to express the rightful ascendancy of man's spiritual faculties and pursuits	<p>S5</p> <ul style="list-style-type: none"> • "Eyes are formed to serve the inward light" • "Cupid's dart, an image is, which for ourselves we carve" • "On earth we are but pilgrims made, and should in soul up to our country move" 	<p>DOD</p> <ul style="list-style-type: none"> • "congealed on earth: but does, dissolving" <p>DRSCP</p> <ul style="list-style-type: none"> • "I sup above" • "Cannot stay to bait so long upon the way" • "thine everlasting store"
Both poets use allusions consciously — they criticise other poets for foregoing sincere expression for elaborate, allusive work	<p>S3</p> <ul style="list-style-type: none"> • "Pindar's apes" <p>S6</p> <ul style="list-style-type: none"> • Petrarchan: "heavenly beams infusing hellish pain" • Classical: "Jove's strange tales" • Pastoral: "shepherd's pipe" <p>S15</p> <ul style="list-style-type: none"> • "Ribs of old Parnassus" • "Poor Petrarch's long-deceased woes with new-born sighs and denizen'd wit do sing" 	<p>THCM</p> <ul style="list-style-type: none"> • "I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews" • "An hundred years... Two hundred... Thirty thousand... An age..."

	<ul style="list-style-type: none"> • “Those far-fet helps... bewray a want of inward touch”, “stol’n goods” 	
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Persuasions and Disputes (2012)		
Both poets use the structure of a dispute between man’s spiritual and sensual parts to reflect the internal strife that characterises this uneasy union of antithetical natures	<p>S4</p> <ul style="list-style-type: none"> • “My mouth is too tender for thy hard bit” <p>S10</p> <ul style="list-style-type: none"> • “Brabbling be” • “With sword of wit giving wounds of dispraise, till downright blows did foil thy cunning fence” <p><i>Comment on the in medias res entry into this argument, and the escalation of the dispute from S4 to S10!</i></p>	<p>DSB</p> <ul style="list-style-type: none"> • “Bolts of bones, that fettered stands in feet, and manacled in hands”, “in chains of nerves, and arteries, and veins” • “cramp of hope”, “palsy shakes of fear”, “pestilence of love”, hatred’s hidden ulcer”
In Sidney’s work, Astrophil’s ‘caustic friends’ seek to pull Astrophil out of the mire of desire, and they enter a dispute as Astrophil redefines Stella as a worthy pursuit...	<p>S14</p> <ul style="list-style-type: none"> • “But with your rhubarb words you must contend to grieve me worse...” • “Desire doth plunge my well-formed soul even in the mire of sinful thoughts, which do in ruin end?” • “If that be sin which doth the manners frame, well stayed with truth in word and faith of deed, ready of wit and fearing nought but shame: If that be sin which in fix’d hearts doth breed a loathing of all loose unchastity...” <p>S21</p> <ul style="list-style-type: none"> • “Your words, my friend, right healthful caustics...” • “My wits, quick in vain thoughts, in virtue lame; that Plato I read for nought, but if he tame such coltish gyres” • “Sure you say well; your wisdom’s golden mine dig deep with learning’s spade; now tell me this, hath this world aught so fair as Stella is?” 	
... while in Marvell’s		DRSCP

work, attempted persuasions are made to the opposite effect: by the pleasures of the world to appeal to the weakness of the flesh, an attempt that only underscores the resolve of resisting temptation		<ul style="list-style-type: none"> • “Welcome the creation’s guest, Lord of earth, and heaven’s heir.” • “Downy pillows”, inviting sloth • “Like another god below”, inviting pride • “Minted gold”, inviting avarice and greed • “Had I but any time to lose, on this I would it all dispose. Cease, tempter.”
Of course, in Sidney’s work, Astrophil envisioned his sonnet cycle to be an extended persuasion for grace by displaying his devotion...	S1 <ul style="list-style-type: none"> • “Loving in truth, and fain in verse my love to show that she (dear She) might take some pleasure of my pain: pleasure might cause her read, reading might make her know, knowledge might pity win, and pity grace obtain” 	
... while for Marvell’s speakers, they urge the consummation of love by highlighting the ineluctable fact of human mortality		THCM <ul style="list-style-type: none"> • “Had we but world enough and time...” • “I would love you ten years before the Flood: and you should... refuse till the conversion of the Jews” • “An hundred years... Two hundred... Thirty thousand... An age...” • “In your marble vault” • “while the youthful glue... like morning dew” • Constant prefaces of “now”, “while” • “sport”, “devour”, “tear” YL <ul style="list-style-type: none"> • “Now then love me: Time may take thee before thy time away”