

- (24) Muir, Introduction, p. xvii, quoted from E.K. Chambers, *Sir Thomas Wyatt and Some Collected Studies* (1933), pp. 119-20, 129-30.
- (25) Muir, p. xxvii.
- (26) Muir, p. xxxvii.
- (27) William A. Ringler, Jr., ed., *The Poems of Sir Philip Sidney* (Oxford: Clarendon Press, 1962), Introduction, p. ivii.
- (28) Maurice Evans, *Elizabethan Sonnets* (London: J.M. Dent & Sons Ltd., 1977), p. ix.
- (29) Evans p. vii.
- (30) Ann Romayne Howe, "Astrophel and Stella: 'Why and How,'" *Studies in Philology*, 61 (April 1964), pp. 163-64.

ment. Whereas Surrey's lover is weak before his mistress, the reason for which may be attributed to the fact that he was bred within the royal court. Hence he is less original than Wyatt. Sidney is a transitional figure between the generation of Wyatt and Surrey and that of Shakespeare his contemporaries.

Notes

- (1) Kenneth Muir, *The collected Poems of sir Thomas Wyatt* (London: Routledge & Kegan Paul Ltd., 1966), Introduction, P.XXIV.
- (2) C.S. Lewis, *English Literature in the Sixteenth Century, Excluding Drama* (Oxford: Clarendon Press, 1954: rpt. Oxford University Press, 1965), p. 299.
- (3) J.W. Lever, ed. *Elizabethan Love Sonnet*, 2nd edn. (London: Methuen & Company Ltd., 1966), pp. 25-27.
- (4) Lever, p. 29.
- (5) Lever, p. 29.
- (6) Sergio Baldi, *Sir Thomas Wyatt* (London: Longmans, Green, 1961) pp. 31-32
- (7) Lever, p. 31.
- (8) Lever, pp. 31-32.
- (9) Lever, pp. 31-32.
- (10) Lever, pp.31-32.
- (11) Lewis, p. 299.
- (12) Lever, p. 16.
- (13) Lewis, pp. 231-2.
- (14) Lines quoted from Emrys Jones's *Surrey: Poems* (London: Oxford University Press, 1964).
- (15) A. Lytton Sells, *The Italian Influence in English Literature* (London: George Allen & Unwin Ltd., 1955), p. 76.
- (16) Lever, p. 44.
- (17) Lever, pp. 48-49.
- (18) R.D. Trivedi, *A Compendious History of English Literature*, 1985 edn. (Delhi: Roopak Pinters, 1976), p. 62.
- (19) Lewis, p. 329.
- (20) Sells, pp. 141-2 .
- (21) Lever, pp. 59-60.
- (22) Lever, p. 64.
- (23) Lever, pp. 67-69.

- (24) Muir, Introduction, p. xvii, quoted from E.K. Chambers, *Sir Thomas Wyatt and Some Collected Studies* (1933), pp. 119-20, 129-30.
- (25) Muir, p. xxvii.
- (26) Muir, p. xxxvii.
- (27) William A. Ringler, Jr., ed., *The Poems of Sir Philip Sidney* (Oxford: Clarendon Press, 1962), Introduction, p. ivii.
- (28) Maurice Evans, *Elizabethan Sonnets* (London: J.M. Dent & Sons Ltd., 1977), p. ix.
- (29) Evans p. vii.
- (30) Ann Romayne Howe, "Astrophel and Stella: 'Why and How,'" *Studies in Philology*, 61 (April 1964), pp. 163-64.

ment. Whereas Surrey's lover is weak before his mistress, the reason for which may be attributed to the fact that he was bred within the royal court. Hence he is less original than Wyatt. Sidney is a transitional figure between the generation of Wyatt and Surrey and that of Shakespeare his contemporaries.

Notes

- (1) Kenneth Muir, *The collected Poems of sir Thomas Wyatt* (London: Routledge & Kegan Paul Ltd., 1966), Introduction, P.XXIV.
- (2) C.S. Lewis, *English Literature in the Sixteenth Century. Excluding Drama* (Oxford: Clarendon Press, 1954: rpt. Oxford University Press, 1965), p. 299.
- (3) J.W. Lever, ed. *Elizabethan Love Sonnet*, 2nd edn. (London: Methuen & Company Ltd., 1966), pp. 25-27.
- (4) Lever, p. 29.
- (5) Lever, p. 29.
- (6) Sergio Baldi, *Sir Thomas Wyatt* (London: Longmans, Green, 1961) pp. 31-32
- (7) Lever, p. 31.
- (8) Lever, pp. 31-32.
- (9) Lever, pp. 31-32.
- (10) Lever, pp.31-32.
- (11) Lewis, p. 299.
- (12) Lever, p. 16.
- (13) Lewis, pp. 231-2.
- (14) Lines quoted from Emrys Jones's *Surrey: Poems* (London: Oxford University Press, 1964).
- (15) A. Lytton Sells, *The Italian Influence in English Literature* (London: George Allen & Unwin Ltd., 1955), p. 76.
- (16) Lever, p. 44.
- (17) Lever, pp. 48-49.
- (18) R.D. Trivedi, *A Compendious History of English Literature*, 1985 edn. (Delhi: Roopak Pinters, 1976), p. 62.
- (19) Lewis, p. 329.
- (20) Sells, pp. 141-2 .
- (21) Lever, pp. 59-60.
- (22) Lever, p. 64.
- (23) Lever, pp. 67-69.

That I love not, without I leave to love

(sonnet 61, line 14)

Deare, love me not, that you may love me more

(sonnet 62, line 14)

Most of Sidney's conceits, Maurice Evans says, are caused by Astrophel's disappointments and frustrations which cannot be satisfied except in words. In sonnet 61, Astrophel is much occupied with Stella that he surrounds her with his tears, sighs, words and silence. But she demands that he pay her no attention and respect her chastity if he really loves her: Therefore, he asks for Cupid's help.(29).

Ann Howe notes that Sidney's metaphors undergo a development. Petrarchan metaphors are used in the early sonnets, such as "boiling sprite's", "restlesse flames", "surged sentence" and "I do burn in love". Extended metaphors are generally limited to the conventional warfare terms as war in sonnet 12, duelling in sonnet 10, highway robbery in sonnet 20 and religion as in sonnet 6. In the later sonnets terms of slavery appear as in sonnet 47, horse-riding as in sonnet 49, birth as in sonnet 50, education as in sonnet 56, justice as in sonnet 86 and monarchy as in sonnet 107. There are also sonnets which contain a series of metaphors. In sonnet 43, for example, Cupid is a conqueror, a mischievous imp and recluse. In sonnet 47, the lover is seen first as a slave, then as a beggar. In sonnet 62, Astrophel's misfortune is seen in terms of navigation and coinage. Sonnet 67 presents Stella's eyes first as conquerors and second as documents. In the last sonnets, mentions Ann Howe, a smooth internal movement from one metaphor to another appears, as in sonnets 88, 107 and 108(30). These comparisons show that there is a wider range of devices in Sidney than in Wyatt and Surrey, and that Sidney's devices are more functional than Wyatt's and Surrey's.

To sum up, Sidney's themes and poetic devices are greater in number than those of Wyatt and Surrey. It was Sidney who wrote, for the first time in English poetry, a love sonnet sequence. As far as love is concerned, Sidney is an innovator. Mostly he falls within the Petrarchan tradition. Yet he is less Petrarchan than Surrey who is purely petrarchan. Surrey's sonnets were mostly paraphrasing of Italian poems. Hence he is less creative than Wyatt. Wyatt's lyrics are frank, direct statements and manly in tone as well as palatful; his lover is no longer the timid, humiliated conventional lover. He is closer to the native tradition or tempera-

in line 4, "And therein cometh, spreading his banner". Love as a reigned horse appears in line 7, "Be rayned by reason, shame and reverence". In lines 9-11 love appears as an animal running away to a "forrest":

Wherewithall, vnto the hertes forrest he fleith,
Leving his entreprise with payn and cry;
And ther him hideth, and not appereth.

The device of personification is another figure of speech used by Wyatt in this sonnet: The concept "love" is personified in line 2, "And in myn hert doeth kepe his residence". In line 4, there is a personification of his master "love": "What may I do when my maister fereth?" Both metaphor and personification help to convey meaning and decorate the language in this sonnet.

Sidney's poetic devices, material and imagery are also indebted to the Italian tradition, yet their effect is not Italian. Visual images are frequent. Hence the physical, earthly beauty of the lady is of importance to Astrophel, the sensual lover. Sidney's devices are more numerous than Wyatt's. A variety of them is used in his sequence. Of these are metaphor, simile, conceit, personification, oxymoron, assonance, and repetition. His metaphors and similes are derived from homely, military, political, nature and horsemanship subjects. His conceits are more developed and cleverly employed. His personification plays a part in the conflicting abstracts of virtue, love, reason and passion. His oxymorons reflect the poet's feeling and state of mind. Sound devices create music and convey meaning, playfulness and criticism.

Unlike Wyatt, Sidney's poetic devices are less decorative and more functional. This, Ringer says, appears in the best sonnets of his sequence. He uses one, two or a combination of various kinds of figures of speech in one sonnet. Logical function and thought control his devices, because his ideas have a progressive order(27). According to Lever, Sidney's personifications function as a means in his pursuit of self-knowledge. For the Renaissance, a good sonnet, Marrison says, is that whose conceit is achieved perfectly so that form and content fit each other "like hand and glove".(28). The conceit can be found as a single extended metaphor reaching its climax in the last line as in sonnet 49, line 1 "I ON my horse, and Love on me doth trie" and line 14 "That in the Manage my selfe takes delight", or as a paradox as seen in sonnets 61 and 62.

ج.أ.م/٦/م

second sonnet appears a quatrain and couplet rhyme - scheme. (22). Sonnet 8 is also conventional (based on a fable), but Sidney models it to his own purpose. Cupid is a Greek boy who flees from his own country which the Turks have invaded. Being cold he comes to the cold Stella to warm him. But she sends him away, so he takes refuge in Astrophel's heart where he sets fire and burns unaware his own wings and hence cannot fly. The realistic element also appears concerning the Turks and their invasion of Cyprus. Its form is similar to sonnets 71 and 17(23). Sidney uses here and elsewhere the Petrarchan octave and sestet division. The rhyme scheme of the octave is Petrarchan. His sestet is a variety of schemes.

The poetic devices, material and imagery which appear in Wyatt's sonnets are mainly taken from Petrarch; yet the effect is un-Petrarchan. His sonnets and poetry in general are less colourful and less decorative. Sometimes they are written in plain style and express native sentiment. The descriptive or sight images are rarely used. Hence the physical beauty of the lady and her personal appearance do not concern him as passion does. His interest is in the pains of unsatisfied love and in his fickle, proud lady; not in her earthly or heavenly beauty. Wyatt's use of metaphor is "restricted and rather conventional" (24). His feelings are "disguised by affection, and obscured by conceit" as Thomas Warton says (25). But this does not appear much in the sonnets but mainly in the lyrics. He uses such conceits sparingly, or in certain lyrics only. Muir argues that Wyatt's "imaginative truth of the conceits is accepted because he breathed new life into the conventions he imported" and his greatest poems own an extraordinary intensity which enlivens the imagery (26). Alliteration and personification are devices also used in early Tudor poetry but to a certain extent. The language of the sonnets is familiar and uses speech-rhythms for effects, yet it is still figurative.

His sonnet "The long love, that in my thought doeth harbar" is highly rich in figures of speech which carry meaning and make the sonnet effective. It has no simile. Its metaphors are functional and decorative. In the first line, "The long love, that in my thought doeth harbar," there is a metaphor in "love". Another metaphor, together with personification, appears in the word "hert" of line 2, "And in myn hert doeth kepe his residence". Line three, "Into my face preseth with bolde pretence," has a metaphor in the word "preseth". Also love is metaphorically used

Other subjects are those of the invocations to sleep, to the moon, and the subject of night and day which is related to sleep and to the moon(19).

The theme of love, which recurs from beginning to end of Sidney's *Astrophel and Stella*, is an old one and also known as Cupid. So is the theme of the debate between love and reason, or love and virtue, which was more common during the Renaissance than any other theme except that of Platonic love. The other themes are also popular in Italian poetry. Sidney addressed only one sonnet to the moon, hence it is famous(20). The last two sonnets in Sidney's "Certain Sonnets" are also about love and desire, in which the poet gives up and suppresses his physical desire and earthly love for the sake of heavenly and spiritual love. Hence some critics claim that these two sonnets form the conclusion of *Astrophel and Stella*, since they have the same subject matter. Unlike his predecessors, Sidney's love happens not suddenly, or at first sight but gradually. It is partly physical and partly platonic. The physical side is presented by Astrophel. Stella represents the platonic one. Astrophel reveals his desire directly and indirectly. The lady's beauty arouses desire in Sidney's Astrophel. Beauty is described in concrete terms which support the sensual, earthly kind of love treated in *Astrophel and Stella*. Astrophel is also rebellious. He departs from the Petrarchan conventional concept of beauty and love. He is not weak before his lady. He tries to attack her physically. His attitude leads to a different treatment of subject matter and form.

Sonnet 71 is similar to Petrarch's Sonetto in Vita cex but on the surface only. But Stella's beauty, Lever says, is no longer a work of nature and heaven. It is a product of nature only, which means an earthly beauty. In Stella beauty and virtue exist together. Her beauty moves Astrophel's heart to love. Her virtue changes love into goodness, but fails with Astrophel. It is the poet's subjective reaction to her beauty and virtue that is seen in this sonnet.(21). It is shown in the last monosyllabic line in which Astrophel is dissatisfied with the platonic behaviour or relation Stella demands, "But ah, Desire still cries: "Give me some food". Sonnet 17, "His mother deare Cupid offended hte." is based on a myth. Sidney adds to the myth elements from his own. He adds Mars and Nature the mother of Venus. The quarrel he presents is similar to an ordinary family quarrel. He makes it more expressive of real life. The last line reflects the poet's own experience. The form of this sonnet is similar to that of sonnet 71. In the sestet of the first sonnet appears two tercets, and in that of the

slation from Petrarch. Personification also appears in lines 2, "And buyt
 his seat within my captyve brest", line 4, "Oft in my face he doth his
 banner rest", line 10, "Taket hys flight where he doth lorke and playns"
 and line 11, "His purpose lost, and dare not show his face". He is capable
 of handling details. Here he describes in detail love and its agonies, pains,
 and sufferings, all of which are Petrarchan qualities. Some critics consider
 Surrey's "The soote season" and "Alas, so all thinges" totally Petrarchan,
 since they are translations, decorative, detailed and use conventional
 elements of the Italian sonnet. Hence originality in Surrey is limited
 as compared with Wyatt. Nevertheless, Surrey gives us a fresh description
 of spring by introducing, as A. Lytton Sells notes, "fishes, deer, the
 accker and the busy bee and spread the whole of his poem the colours of
 an English spring"(15). The rhyme - scheme is superficial - abab, hence
 he chooses his words carefully for the sake of rhyme. Lever rightly argues
 that it is difficult to find a logical relationship between the theme of the
 sonnet, love, and the mental state of a lover. There is no close identifica-
 tion between nature and the lover's state. This suggests that the poet does
 not take his personal experience seriously. His sorrows among "these
 pleasant thinges" might be brought about by other causes, such as
 sickness or being busy(16). Surrey's lyrics are elegiac in mood and are
 marked by his love of nature.

An interplay of form and content can be found in sonnets which are
 unrelated to love. In these sonnets Surrey seriously treated his personal
 experience. In this group of sonnets (his elegy on Wyatt, his epitaph on
 his comrade in arms and on his imprisonment at Windsor), he becomes mature
 and his dependence on Petrarch becomes much less close. Among these sonnets
 are "From Tuscan cam my ladies worthi race" and "Set me wheras the sonne
 dothe perch the greas", the second of which shows his use of balance of
 antithesis(17).

Surrey modified the Petrarchan sonnet (abba, abba, cde, ecb, for cde,
 cde or in other variations) into three quatrains with different rhymes
 abab, cdcd, efef and a final couplet gg. The form established by Surrey
 was later adopted by Shakespeare and has come to be known as the
 English or Shakespearean sonnet form(18).

In comparison with the themes of Wyatt and Surrey, Sidney's are
 about Eros (love), the conflict between love and viture, reason or
 heroic obligation, the ladys' beauty whether a direct or conceited
 celebration, and the proper method of writing love poetry.

Wyatt and Surrey the whole Renaissance sonnets are influenced by Petrarch. However, Wyatt, as C.S. Lewis has noted, is not much indebted to Italian poetry, though he uses the Petrarchan subject matter, such as the ice and fire and cruel beauty. Wyatt translated, adapted and based "some" of his sonnets on Petrarch, but when he "handles them they all become different" (11). Lever notes that Wyatt's first thirteen sonnets in the Muir edition, except perhaps sonnets 10 and 13, for which no sources are found, are irregular in metre, mere translations, and derivative in subject matter. Nevertheless, these two sonnets end with a couplet which was rarely used in the Italian sonnet and not used in the sonnets translated by Wyatt. Another independent device in these two sonnets is the use of a ten-syllable line in addition to the Italian eleven-syllable line, and irregular stresses. The remaining eleven sonnets are more mature (12).

Surrey wrote not only on usual early Tudor themes of love and death, but he also wrote on the themes of friendship and of the happy memories of youth. He was influenced by Wyatt, but Petrarch was his favourite and mainly inspired his love poetry more than the case is with Wyatt. Hence the native element in Surrey is rather weak or non-existent. Unlike the poems on friendship, his love poems do not express real feelings and sometimes show coldness. No deep thinking or powerful emotion can be found in him. Unlike Wyatt, Lewis says, his love complaints are mixed with the description of nature. Yet his elegy on Wyatt, his epitaph on his follower and comrade in arms, Thomas Cleve, and on his imprisonment at Windsor show real feeling (13).

An example of Petrarch's obvious influence on Surrey is his sonnet "Love that doth raine and live within my thought" (14). Its theme is service to love. His attitude to love is, unlike Wyatt, weak and passive. He exaggerates when saying "Sweet is the death that taketh end by love", which is a Petrarchan sentiment. Like Petrarch, he repeats himself and says nothing of much importance. The lady is treated as a god to be worshipped or as a lord to be served. This attitude is part of courtly life in which the lover is the lady's man who is always humiliated. Few rhetorical devices are used and they are more decorative than functional. Familiar and commonplace metaphors are used as in "Love that doth raine and live within my thought", "build his nest", "captive breast" and "Oft in my face he doth his banner rest". These metaphors are more decorative and less functional taking into consideration that they are a tran-

"immovable" because of her virtue. For Wyatt's lady, it means fickleness, coldness, or ungratefulness." (6) Here are lines from sonnets 145 and 160:

And some ther be, that when it chanseth soo

That women change and late where love hath bene,

Their eaf them fals, and think with woordes to wyne

.....

I will not wayle, lament, nor yet be sad.

.....

But let it passe and think it is of kind.

(Sonnet 145, lines 5-7, 11, 13).

Aye me, this long abiding

Semitle to me as who sayethe

A prolonging of a dieng dethe

(Sonnet 160, lines 9-11).

The theme of politics and public life replaces that of love in his last sonnets. They refer to his imprisonment in May of 1534 and 1536 (Sonnet 92), the fall of his benefactor, Thomas Cromwell, in 1540 (Sonnet 173), and another imprisonment in 1541 (Sonnet 95). The departure from Petrarch's subject matter, accompanied that from Petrarch's verse form and an attempt began for an independent rhyme-scheme. Sonnets 79, 92, and 95 express his personal fears of downfall and of being involved in treason, especially after Cromwell's execution. His feelings and emotions are more real than in his earlier sonnets which were mere renderings of Petrarch. (7) In sonnet 79 happiness for him is only a dream, "Vnstable dreame". Sonnet 92 "You that in love finde lucke and abundance" expresses his attitude toward unhappy love and fortune. The emphasis, Lever says, is put on Wyatt's personal reflections. May is presented as a traditional "time of happiness for lovers and / or, sorrow for the poet" (8). SCLERD 55 "If vaker care, if soçayne pale colour" is adapted from Petrarch's "S'una fede amorosa, "yet it is English. (9) The literal meaning of the sonnet, Lever notes, is a change of mistress, but the actual theme is a "veiled comment on the king's marriages as they affected Wyatt's position at court" (10).

It was Wyatt, together with Surrey, who brought the sonnet from Italy into England for the first time. Hence it is no surprise that they are much indebted to Italian poetry, especially Petrarch, starting from

who becomes sure that she would not be touched because she is sacred and belongs to God. In Wyatt's hind-mistress is not untouchable; she is "wylde for to hold, though I seme tame". There is perhaps a kind of native element in the argument because there is less decoration than in Petrarch's. Wyatt's "Farewell Love" owes nothing, Lever continues to argue, to Italian Poetry. Wyatt's handling of this sonnet is different from Petrarch's. He is inspired by the Renaissance humanists, Plato and Seneca, instead of by an Italian source. After being denied by his mistress, his mind becomes free and he feels sorry for the time spent on "tryfles". In the last line, "Me lusteth no lenger rotten boughes to clymbe", Wyatt abuses the follies of love. The change in the attitude to love is accompanied by a development in the form of his sonnet. In this sonnet, Wyatt replaces Petrarch's octave and sestet by three quatrains and a couplet. Yet the sonnet's rhyme-scheme is still Petrarchan, abba abba cddc ff (3).

Wyatt's late sonnets are mature and distinctive love sonnets. His independence from and impatience with Petrarch appear, for example, in sonnets 56 and 160. Sonnet 56, for instance, says that the "'armed sighs'" that frustrated Petrarch are replaced by "But armed sighes my way do stoppe anone./ Twixt hope and drede locking my libertie". Also line 11, "whiche comforteth the mynde that erst for fere shoke." has six stresses, which results in a loss of balance. This was not a sign of clumsiness but rather of over-confidence(4). Sonnet 145, Lever says, is considered by C.S. Lewis an example of the new English sonnet, because in it Wyatt expresses the traditional English view of love which is fickle and deceptive. Its form has monosyllabic diction, masculine rhymes, unobtrusive alliteration, and three quatrains and a couplet.(5) These features apply to sonnets 56 and 160. For example, in sonnet 160, Sergio Baldi says, unsatisfied love causes "self-pity, pleading and argument". In Petrarch's sonnet, it leads to "renunciation, a spiritual discipline". Both ladies are described as "cruel". But the cruelty of Petrarchan lady means she is "hard" and

(*) Nicholas Bieby, ed., in *Three Early Tudor Poets*, Wheaton Studies in Literature (Oxford: A. Wheaton and Co. Exeter, 1976), believes that Petrarch's vision of the conceit of the pursuit of a deer is mystical, while Wyatt's has an "element of worldly cynicism". He continues that Wyatt brings the conceit "down to the earth as a kind of realistic comment on the original" (P. 38).

Comparison of the Sonnets of Sidney with those of
Wyatt and Surrey in Relation to Major
Themes and Poetic Devices

A Research paper

by

Tal'at Ali Qaddawi, M. A.

Dept. of Translation

College of Arts

Mosul University

May 1992

The purpose of this paper is to place Sidney in perspective in connection with some selected other sonneteers of the Renaissance. The selected poets, Wyatt and Surrey, are predecessors of Sidney. The emphasis will fall on themes and poetic devices. Of these three sonneteers only Sidney wrote a sonnet sequence on love.

Nearly all Wyatt's sonnets are about love, the Petrarchan theme of love-service, and the unkindness of his mistress. He accuses her of being cruel, proud, deceitful, and changeable. According to Kenneth Muir, Wyatt hopelessly fell in love at one time with a beautiful but disdainful woman and with a bad, faithless one at another time (1). Wyatt does not praise the ladies he is in love with. C.S. Lewis notes that his repeated themes are the bad treatment he receives from his mistress, the sorrow she will have one day, and the success he has with other women. This suggests some touches of realism which mainly are of the native tradition(2). Wyatt is not passive in his relationship with the opposite sex all the way through. Sonnet 9 is an example of Wyatt's departure from Petrarch, especially in content, as J.W. Lever points out. This sonnet begins with "Was I never yet of your love greved". "Like Petrarch, Wyatt, Lever says, used to hate himself and weep, but "that date is past" and he is sick of and fed up with tears. He is rebellious. He is still ready to offer his mistress his heart on condition that she "please it.. to doo releiff," and it is her mistake to refuse and herself to blame. In sonnet 7, he adds, there is another example of Wyatt's departure from Petrarch. This sonnet "Who list to hount" is attractive not in what it says but in how it says it. Petrarch symbolizes his mistress Laura as a deer pursued by the tired hunter

(*) All quotations are from Kenneth Muir's *Sir Thomas Wyatt, The Collected Poemes* (London: Routledge and Kegan Paul Ltd., 1966).