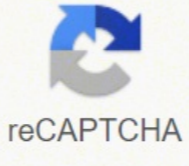




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Shakespeare's Sonnet 73, Folio 5, verso  
by Michael Holroyde

## SONNET 73 : MODERN TEXT



When you look at me, you can see an image of those times of year when the leaves are yellow or have fallen, or when the trees have no leaves at all and the bare branches where the sweet birds recently sang shiver in anticipation of the cold. In me you can see the twilight that remains after the sunset fades in the west, which by and by is replaced by black night, the twin of death, which closes up everyone in eternal rest. In me you can see the remains of a fire still glowing atop the ashes of its early stages, as if it lay on its own deathbed, on which it has to burn out, consuming what used to fuel it. You see all these things, and they make your love stronger, because you love even more what you know you'll lose before long.

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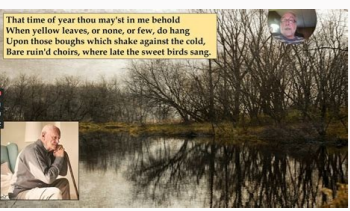
### Commentary and Comparison on Sonnet 116 and 73

Sonnet 116 and Sonnet 73, written by William Shakespeare are both pieces of the late 1600's poetry. They are both love poems, and deal with the idea of time in romance with love, but still in different ways. Like the title says, they are both sonnets and written after the "sonnet rules". Every sonnet is held in an iambic pentameter, it consists of fourteen lines, of which three quatrains and a couplet. Each line holds ten syllables and contributes to a regular line scheme.

### Sonnet 116

The message of the poem is, that true love doesn't "alter when it alteration finds", it doesn't change. "Oh, no! It is an ever-fixed mark, that looks on tempests and is never shaken." Love stays the same. But that just refers to the "marriage of true minds", the true love of two persons. Shakespeare isn't really writing of a man or a woman. He gives us the image of a stormy sea to express the lasting love. The love, Shakespeare talks about, is a beacon, a compass or guide for sailors. "It is star to every wandering bark, whose worth's unknown, although his height be taken". The love is a north star, it exceeds all narrow comprehension, it's "worth is unknown". Its height above, which sailors base their calculation, is great enough to guide us. All the natural marks as a metaphor for true love and the little bark at sea is the humanity. Love gives us support, when everything else is getting a mess, because it stays the same, although everything else is changing, love helps us to navigate. Like the the barks on the high sea, searching for the horizon, to find the way in the safe port, is the humanity is looking for the true love, in their daily stressful everyday life.

In the second quatrain of the poem, Shakespeare tells us that love doesn't change with the time. "Love's not Time's fool, though rosy lips and cheeks, within his bending sickle's compass come". It doesn't change, even though people get older and lose their "rosy lips and cheeks", their beauty. "From his Death, will come love will come triumph. "Love alters not" with Death's



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Knox, ed. Further reading First edition and facsimile Shakespeare, William (1609). Schroeter, James (1962). Yet, one of the major roles implied by this scheme revolves around ending each quatrain with a complete phrase. OCLC 15018446. Possible sources for the third quatrain's metaphor A few possible sources have been suggested for both of two passages in Shakespeare's works: a scene in the play Pericles, and the third quatrain in Sonnet 73. Variorum editions Alden, Raymond Macdonald, ed. The poem's first three quatrains mean more to the reader than the seemingly important summation of the final couplet.[10] Though he agrees with Frank in that the poem seems to create two themes, one which argues for devotion from a younger lover to one who will not be around much longer, and another which urges the young lover to enjoy his fleeting youth, James Schiffer asserts that the final couplet, instead of being unneeded and unimportant, brings the two interpretations together. Publisher: London, Simon Waterson. 1Since brass, nor stone, nor earth, nor boundless seaBut sad mortality o'erwards their power, 3How with this rage shall beauty hold a plea?Whose action is no stronger than a flower?5O how shall summer's honey breath hold out?6Against the wrackful siege of batt'ring days,7When rocks impregnable are not so stout,8Nor gates of steel so strong, but Time decays?9O fearful meditation! where, alack!10Shall Time's best jewel from Time's chest lie hid?11Or what strong hand can hold his swift foot back?12Or who his spoil of beauty can forbid?13 O none, unless this miracle have might,14 That in black ink my love may still shine bright.453-456 ~ Booth, Stephen, ed. ISBN 9781135023256. Appended to this work is "A discourse of Impresses", the first English collection of emblems, in which Daniel describes an impressa that contains the image of a down-turned torch: "An amorous gentleman of Milan bare in his Standard a Torch figured burning, and turning downward, whereby the melting wax falling in great abundance, quencheth the flame. Duncan-Jones, Katherine, ed. Kerrigan, John, ed. ISBN 0-300-01959-9. ^ a b c Frank 2003, p. 4. OCLC 86090499. Seen as a harsh critic on age, Shakespeare sets up the negative effects of aging in the three quatrains of this poem. ^ Hovey 1962. ISBN 978-1-4060-1797-5. Shakespeare thus compares the fading of his youth through the three elements of the universe: the fading of life, the fading of the light, and the dying of the fire".[3] The first quatrain is described by Seymour-Smith: "a highly compressed metaphor in which Shakespeare visualizes the ruined arches of churches, the memory of singing voices still echoing in them, and compares this with the naked boughs of early winter with which he identifies himself".[4] In the second quatrain, Shakespeare focuses on the "twilight of such day" as death approaches throughout the nighttime. ^ Schroeter 1962. ISBN 0-674-63712-7. Copenhagen (1960) ^ Green, Henry. By making time shorter and shorter, the reader's fleeting mortality comes into focus, while sympathy for the speaker grows. Shakespeare's Sonnets: With Analytic Commentary (revised ed.). (1944). Philadelphia: J. The reader perceives this imminent death and, because he does, he loves the author even more. Georg Olms Verlag, 1971. Shakespeare's Sonnets: Critical Essays. 453-456 Bibliography Atkins, Carl D., ed. College English. This is followed by an explanation: Even as the waxed doth feede and quencheth the flame, So, loue giues liue; and love, dispaire doth giue: The godlie loue, doth louers croune with fame: The wicked loue, in shame dothe make them liue. The Art of Shakespeare's Sonnets. A Choice of Emblems. Young, the likeliest source is Claude Paradin's post 1561 book Devises Heroiques, primarily because of the exactness and the detail with which it supports the scene in Pericles.[21] Recordings Paul Kelly, for the 2016 album, Seven Sonnets & a Song Vanessa Redgrave for the Roksanda Autumn/Winter 2021 fashion collection video References ^ Shakespeare, William. By dropping from a year, to a day, to the brief duration of a fire, Shakespeare is establishing empathy for our speaker through the lapse in time.[6] Additionally, the three metaphors utilized pointed to the universal natural phenomenon linked with existence. 1977]. ^ Booth 2000, p. 260. However, an alternative understanding of the sonnet presented by Prince asserts that the author does not intend to address death, but rather the speaker's life to the listener's life.[9] Regarding the last line, "this thou perceivest, which makes thy love more strong, to love that well which thou must leave ere long", Prince asks: Why, if the speaker is referring to his own life, does he state that the listener must "leave" the speaker's life? Shakespeare's Sonnets (Rev. ed.). 55 (4). 197-199. London: Thomas Thorpe. Fairleigh Dickinson University Press. OCLC 234756. ^ a b nonius. (2000) [first published 1977]. In the scene in Pericles an emblem or impressa borne on a shield is described as bearing the image of a burning torch held upside down along with the Latin phrase Qui me alit, me extinguit ("what nourishes me, destroys me").[11] By reading the final couplet in this manner, the reader will realize that the two discordant meanings of the final statement do in fact merge to provide a more complex impression of the author's state of mind. In 1585 Daniel published the first English treatise and commentary on emblems, The Worthy Tract of Paulus Jovius.[18] which was a translation of Paolo Giovio's Dialogo Dell' Imprese Militari et Amoroze (Rome 1555). National Council of Teachers of English. The Pelican Shakespeare (Rev. ed.). Shakespeare's Sonnets. Shakespeare Criticism. JSTOR 373787. 481214 —William Shakespeare[1] Sonnet 73, one of the most famous of William Shakespeare's 154 sonnets, focuses on the theme of old age. In order to understand this, he explains that the reader must look at the preceding sonnets, 71 and 72, and the subsequent sonnet, 74. "A Note on the Tournament Impresa in Pericles". Qui me alit me extinguit. doi:10.2307/2869269. The New Cambridge Shakespeare. Further, when shifted toward the next four lines, a shift in the overall thought process is being made by the author. If the "that" in the final line does refer to the speaker's life, then why doesn't the last line read "To love that well which thou must lose ere long?" Or why doesn't the action of leaving have as its subject the "I", the poet, who in death would leave behind his auditor?[9] Bernhard Frank criticizes the metaphors

Shakespeare uses to describe the passage of time, be it the coming of death or simply the loss of youth. The Arden Shakespeare, Third Series (Rev. ed.). B. The Works of Shakespeare: Sonnets. ISSN 0014-4940. Frank argues that Shakespeare did this on purpose, evoking sympathy from the reader as they "wish to nurse and cherish what little is left", taking him through the logic of pathos - ruefulness, to resignation, to sympathy.[10] This logic, Frank asserts, dictates the entire sonnet. ISBN 0-14-070732-8. (1918). Shakespeare and the Emblem Writers. 23 (8): 673. Shakespeare's Sonnets & Poems. (1995) [1st ed. The Sonnets of Shakespeare. Quod me alit me extinguit. ISBN 978-0192819338. The sun goes away in the winter, but returns in the spring; it sets in the evening, but will rise in the morning; but the tree that has been chopped into logs and burned into ashes will never grow again. Shakespeare's Sonnets. Shakespeare Quarterly Vol 36 Number 4(1985) pp. ^ Shakespeare, William. (2002). Booth, Stephen, ed. doi:10.1080/00144940309597834. (2006). Atkins remarks, "As the fire goes out when the wood which has been feeding it is consumed, so is life extinguished when the strength of youth is past".[5] Barbara Estermann says it is concerned with "the fading out of life's energy".[3] Structure Sonnet 73 is an English or Shakespearean sonnet. JSTOR 373788. Forgotten Books (reprinted 2018). Vendler, Helen, ed. Shakespeare's Sonnets: With Three Hundred Years of Commentary. Estermann, Barbara (1980). This phenomenon involved the realization of transience, decay, and death.[7] Overall, the structure and use of metaphors are two connected entities toward the overall progression within the sonnet. London (1870). Instead of moving from hour, to day, to year with fire, then sunset, then seasons, Shakespeare moves backwards. ^ a b c d Estermann 1980. ISSN 0014-4940 - via Taylor & Francis. (1997). Hovey, Richard B. ISBN 978-0743273282. 579 ^ Whitney, Geoffrey. ^ a b Frank 2003, p. 3. 1585. OCLC 46683809. ed.). OCLC 2968040. ISBN 978-0260465986 ^ Daniel, Samuel. In the year the cold of winter takes up one quarter of the row; in the day, night takes up one half of the row; in the final row, however, death begins the moment the tree is chopped down into logs.[10] This is a gradual progression to hopelessness. Shakespeares Sonnets: Being a reproduction in facsimile of the first edition. Act II, scene 2, line 32 - 33. 257 ISBN 9781408017975. (1962). Alluding to a Lady whose beauty did foster his love, and whose disdayne did endamage his life."[19] Kau's suggestion, however, has been confuted, because Kau made it crucial to his argument that Shakespeare and Daniel both used the Latin word quod rather than qui, however Shakespeare in fact nowhere uses the word quod.[20] According to Alan R. Each of the three quatrains contains a metaphor: Autumn, the passing of a day, and the dying out of a fire. New Haven: Yale Nota Bene. Oxford: Oxford University Press. ISSN 0037-3222. Shakespeare Quarterly. Then leaue to loue, or loue as reason will. For, louers lewde doe vaine lie langhshe still.[15][16][17] Joseph Kau suggests an alternate possible source – Samuel Daniel. Prince, John S. This logic of pathos can be seen in the images in the sonnet's three quatrains. Frank, Bernhard (2003). "Sonnet 73". It is composed in iambic pentameter, a poetic metre that has five feet per line, and each foot has two syllables accented weak then strong. New York: Washington Square Press. S2CID 162267714 - via Taylor & Francis. 26 (1): 51–53. The Oxford Shakespeare. "Sonnet 73: Reply". Cambridge, MA: The Belknap Press of Harvard University Press. The Sonnets ; and, A Lover's Complaint. JSTOR 2869269. Shakespeare's Sonnets (Rev. Pericles. pp. 285–304. Furthermore, this successfully puts the focus of the reader on the psyche of the "I", which is the subject of the following sonnet 74. eISSN 1538-3555. With this Posie thereunto. Folger Shakespeare Library. ISBN 0300019599.

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