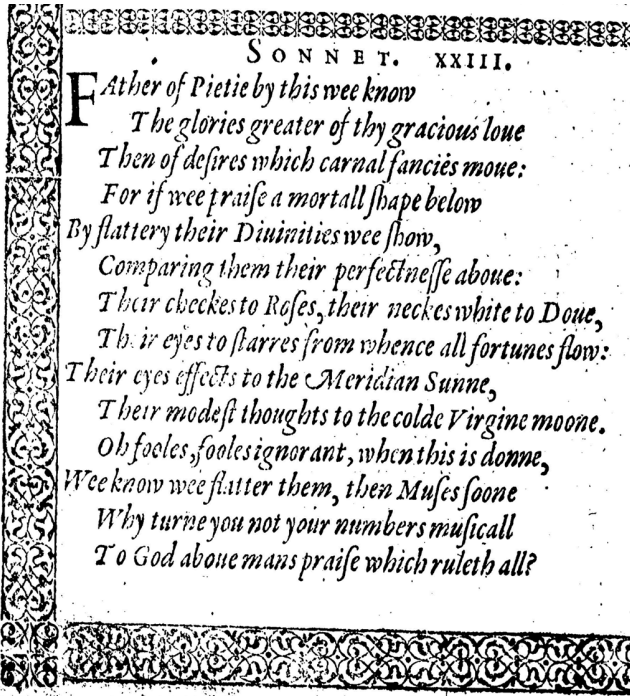


The sonnets translated here all have some focus on a relationship between a beloved and nature. Each poem, written by a different author, follows that pattern. Nature is both juxtaposed against and compared to the qualities of the beloved in the poems. Some sonnets focus on the positive natural qualities that are shared between, or exceeded by their beloved, while others use natural imagery to describe heartbreak. Each sonnet utilizes different parts of nature; while some focus on traditional flowers and diamonds, others use stars or name continents known for natural beauty and riches. In sum, each sonnet has unique connections to nature, using simile and metaphor to evoke comparative images.

This edition was created for secondary school students, and editing was intended to both ease the confusion but still challenge the audience. The form of the sonnets were kept, as well as punctuation. The main differences lie in replacing each medial S with a normal S. Spelling and grammar were modernized, and on occasion pluralization (especially in cases of apostrophe). Difficult words were defined in the glosses, and additional helpful context was added to the footnotes. This was done in order to allow secondary school students to analyze the poems in-depth without needing to spend excessive amounts of time on research or defining words.



Barnabe Barnes Sonnet 23, edited for secondary-school readers

|                                                                     |                                         |
|---------------------------------------------------------------------|-----------------------------------------|
| Father of piety <sup>1</sup> , by this we know                      | Piety = Obedience to God                |
| The glories greater <sup>2</sup> of thy gracious love               |                                         |
| Than of desires which carnal fancies move:                          | Carnal fancies = thoughts to do with    |
| the body sexually                                                   |                                         |
| For if we praise a mortal shape below <sup>3</sup>                  |                                         |
| By flattery their Divinities we show.                               | Divinities = divine/godly qualities     |
| Comparing them their perfectness above:                             |                                         |
| Their cheeks to Roses, their necklaces white to Dove,               |                                         |
| Their eyes to stars from whence all fortunes flow:                  |                                         |
| Their eyes effects to the Meridian Sun,                             | effects= to bring about. Meridian= Noon |
| Their modest thoughts to the cold Virgin moon.                      |                                         |
| Oh fools, fools ignorant, when this is done,                        |                                         |
| We know we flatter them <sup>4</sup> , then Muses <sup>5</sup> soon |                                         |
| Why turn you not your numbers musical                               | numbers musical = songs (of praise)     |
| To God above man's praise which ruleth all?                         |                                         |

<sup>1</sup> Father of Piety may refer to God, who is both "the Father" in Catholicism and the subject of piety.

<sup>2</sup> Glories could also be translated as "glory is".

<sup>3</sup> Mortal shape refers to the physical appearance of a subject, which the narrator claims should be valued less than 'gracious love'. True divinities are shown when the 'mortal shape' is not the focus of praise.

<sup>4</sup> Men, generally, flatter women they are courting with compliments.

<sup>5</sup> The Muses appear in Greek mythology as goddesses who inspire art.

*Sonnetto decisette.*

My Ladies prefence makes the Roses red,  
because to see her lips, they blush for shame:  
the Lillies leaues (for enuie) pale became,  
and her white hands in them this enuie bred:  
The Marigold the leaues abroad doth spread,  
because the sunnes: and her power is the same:  
the Violet of purple colour came,  
di'd in the bloud she made my hart to shed.  
In brieft, all flowers from her their vertue take;  
from her sweete breath, their sweet smells doo proceed;  
the living heate which her eie beames doth make,  
warmeth the ground, and quickeneth the seed:  
The raine wherewith she watereth the flowers,  
falls from mine eyes, which she dissolues in showers.



Henry Constable, Sonnet 17, edited for secondary-school readers

My Lady's presence makes the Roses red,  
because to see her lips, they blush for shame:<sup>6</sup>  
the Lillies leaves (for envy) pale became,  
and her white hands in them this envy bred:  
The Marigold the leaves abroad doth spread,  
because the suns<sup>7</sup>: and her power is the same:  
The Violet of purple color came,  
dyed in the blood she made my heart to shed<sup>8</sup>.  
In brief, all flowers from her their virtue take;  
from her sweet breath, their sweet smells do proceed;  
the living heat<sup>9</sup> which her eye beams<sup>10</sup> doth make,  
warmeth the ground, and quickeneth the seed<sup>11</sup>:  
The rain wherewith she watereth the flowers,  
falls from mine eyes, which she dissolves in showers.

Envy bred = jealousy was created

virtue = positive quality

quickeneth the feed

<sup>6</sup> Roses, and other flowers within the poem, are personified, taking on qualities and actions which are typically only done by humans.

<sup>7</sup> Marigolds bloom because of sunlight, which is a power that is also attributed to the beloved.

<sup>8</sup> The narrator has experienced heartbreak at the hands of the subject of the sonnet.

<sup>9</sup> Although the flowers are personified, they cannot attain the 'living heat' of her, her humanity.

<sup>10</sup> A line of sight, imagined as having substance and light.

<sup>11</sup> The narrator credits the Lady with allowing the flowers to grow from the seed; her eyes warm the ground and encourage growth.

**W**hen I with trembling aske if you loue still,  
My soule afflicted lest I giue offence,  
Though sensibly discerning my worst ill;  
Yet rather then offend, with grieve dispence.

Faintly you say you must; poore recompence  
When gratefull loue is force, I see the hill  
Which marrs my prospect loue, and Oh from thence  
I tast, and take of losse the poison'd pill.

While one coale liues, the rest dead all about  
That still is fire: so your loue now burnd out  
Tells what you were, though to deceiuing led.

The Sunne in Summer, and in Winter shewes  
Like bright, but not like hot, faire false made blowes  
You shine on me, but you loues heate is dead.

Mary Wroth, from *The Countesse of Mountgomerie's Urania* (1621), p.186, edited for secondary school readers

When I with trembling ask if you love still,  
My soul afflicted lest I give offense<sup>12</sup>,  
Though sensibly discerning my worst ill;  
Yet rather than offend, with grief dispense

trembling= apprehension, fear  
afflicted = distressed, tormented  
discerning= realizing. ill= fear  
dispense = give out, distribute

Faintly you say you must; poor recompence  
When grateful love is force<sup>13</sup>, I see the hill  
Which marrs my prospect love, and Oh from thence  
I taste, and take of loss the poison'd pill<sup>14</sup>

recompense = to pay (towards a debt)

marrs = does extreme damage

While one coal lives, the rest dead all about  
That still is fire: so your love now burnt out  
Tells what you were, though to deceiving led.<sup>15</sup>

The Sun in Summer, and in Winter skews  
Like bright, but not like hot, faire false made blows<sup>16</sup>  
You shine on me, but your love's heat is dead

skews = deviates, slants

<sup>12</sup> The narrator does not want to upset her lover by implying he does not still love her.

<sup>13</sup> The narrator realizes her love is unrequited, not shared by the other party.

<sup>14</sup> In a state of depression, she contemplates suicide by 'poison'd pill'.

<sup>15</sup> The subject's previous feelings of love have not continued, making the narrator feel lied to.

<sup>16</sup> 'Faire' here can be interpreted as either fair or fire, in comparison to the winter Sun.



SONNET. XV.

What meane our Merchants so with eger minds  
 To plough the seas to finde rich iuels forth?  
 Sith in *Emaricdulf* a thousand kinds  
 Are heap'd, exceeding wealthie Indias worth:  
 Then India doth her haire affoord more gold,  
 And thousands siluer mines her forehead shoves,  
 More Diamonds then th'Egyptian surges folde,  
 Within her eyes rich treasurie nature stowes:  
 Her hony breath, but more then hony sweete,  
 Exceeds the odours of Arabia:  
 Those pretious rankes continually that meete,  
 Are pearles more worth then all America.  
 Her other parts (proud *Cupids* countermate)  
 Exceed the world for worth, the heavens for state.

'E.C.', Sonnet 15 from *Emaricdulse Sonnets* (1595), edited for secondary school readers

What mean our Merchants so with eager minds  
 To plough the seas to find rich iuels forth?  
 Sith in *Emaricduls*<sup>17</sup> a thousand kinds  
 Are heap'd, exceeding wealthy India's worth<sup>18</sup>:  
 Then India doth her hair may afford more gold,  
 And thousands silver mines her forehead shows,  
 More Diamonds than th'Egyptian surges sold,  
 Within her eyes rich treasurie nature flowers:  
 Her honey breath, but more than honey sweet,  
 Exceeds the odours of Arabis:<sup>19</sup>  
 Those precious ranks continually that meet<sup>20</sup>,  
 Are pearls more worth than all of America.  
 Her other parts (proud *Cupids*<sup>21</sup> countermate)  
 Exceed the world for worth, the heavens for state.

Merchants= traders,  
 iuels= evils  
 Sith= seeing that

surges= movement of water  
 treasurie= a storehouse of expensive items

ranks = lines, as in rows of teeth

State = reference to health, beauty

<sup>17</sup> *Emaricduls* is the name of the author's collection of sonnets. He comments on the common subject in many of his sonnets being 'rich iuels'.

<sup>18</sup> Associated with the East India trading company; India was known for its wealth and products that were desired around the world.

<sup>19</sup> Arabis refers to a genus of flowers, known for their herbaceous scents.

<sup>20</sup> This line refers to the teeth of the beloved, compared to pearls in the next line.

<sup>21</sup> Cupid is the Roman god of love, often depicted as a cherub.

## Bibliography

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