

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

30_{ecB}

Chosen question number: Question 3 ☒ Question 4 ☒ Question 5 ☒
 Question 6 ☒ Question 7 ☒ Question 8 ☒
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Following a surge in the popularity of theatre at the turn of the 17th Century, the poetry we retrospectively define as 'metaphysical' employs a range of dramatic devices to captivate a reader and deliver a moral message or personal viewpoint in a more interesting way. As few poets published in the first half of the 17th Century, as this was seen as dishonourable, many works were written for personal entertainment or to a small group of close individuals: for Vaughan, it was the former and his works were published posthumously, so it is fair to assume they reflect his true opinions. For Andrew Marvell, the latter is more likely; as a Cambridge graduate and known friend of the controversial poet Richard Rieuwlaet, Marvell is believed to have written to entertain a coterie of young males on the manuscript circuit when



he likely would have met through his education. Thus dramatic devices are used by the two poets very differently: Vaughan tries to work through his own doubt and faith in 'The World', whilst Marvell aims to entertain and inform through the narrative poem 'The Nymph Complaining for the Death of Her Fawn' (therefore 'The Nymph'). Thus, three dramatic devices are notably used by both Vaughan and Marvell: Characters, striking images, and allegories.

The Character's in Vaughan's 'The World' seem to represent the Three Kings condemned in the epigraphical quote from the Bible: 'the lust of the flesh, the lust of the eyes, and the pride of life.' Vaughan's religious approval of the sentiment is seen ~~plainly~~ in the 'darksome Satyrman', likely symbol of the contemporarily widely known politician Machiavelli, in how 'condemning thoughts (like 3rd eclipses) grow // Upon his Soul', with the biblical basis of 'condemning' tying his disapproval directly to religion, also seen in the pitying parenthetical interjection 'like 3rd eclipses.' Vaughan's condemnation of this character allows him to promote his own views on ~~how~~ how society should live scrupulously by the



laws of the Old Testament. Harvell also uses characters to promote a personal agenda: a tutor to Mary Fairfax, Thomas Fairfax's daughter, it is likely the poet's voice is modelled on her, and thus the death of the fawn by hunters becomes a metaphor for the loss of childhood of young by the patriarchal society within which he lived. The religious imagery of 'Though they should wash their guilty hands / In this warm life blood' recalls both the story of Pontius Pilate and the Eucharist tradition, in which wine stands for Christ's blood. This symbolism highlights the injustice of the fawn's death, thus using the character of the fawn to symbolise society's disregard for the innocent, and the character of the nymph in her adolescent and distressed exclamatory language, such as 'Ingentle men!' to further this. Characters as a dramatic device also allow Harvell to contemplate the inconstancy of romance and the liminal border between youth and maturity, by his association of ~~with~~ the nymph with both 'lilies' and 'roses'. The ~~lilies~~ 'lilies', depicted as white, act as a symbol for purity, whilst red 'roses' symbolise passion and romance, and this duality of the character of the nymph shows Harvell contemplating the life of a woman in his contemporary setting. This is a contrast to Keughan, who holds a patriarchal

forms delineated by his choice of characters. By limiting on ~~the~~ 3 men, he recalls the holy Trinity, emphasizing the presence of God over even eight characters, whilst also using these characters to promote the personal belief that one must seek redemption to ~~be~~ forgiven. The vibrant meaning of 'the silly games of pleasure' conveys his ~~of~~ patronising disapproval of the character of the lover, and turns of romantic love itself. The unflattering ~~yet~~ ~~metaphor~~ 'yet digged the mole' shows a similar distaste to the 'fatherman', and thus material possession, and finally the tightly rhymed dismissal of ~~the character~~ ~~who~~ ~~was~~ 'the downright epurist placed here'n in sense // and scorned pretence', using a learned reference to the Greek philosopher 'Epicurus', who believed in hedonistic indulgence, to condemn financial gain. Thus the characters Vaughan depicts as a dramatic device show heightened caricatures of potential human flaws, in order to encourage individual morality, whereas Marvell adopts a wider view of the world and employs entirely fictional, mythologically inspired characters to comment on ~~the~~ gender and fragility in society as a whole.

Another dramatic device employed by both poets is the use of striking images. Vaughan



foregrounds his central conceit in the opening line, whereas Marvell's most striking image comes at the end of his poem. The cyclical structure of 'The World' allows the striking image of 'a great ring of pure and endless light' to transform from a symbol of eternity and heaven to a physical 'ring the bride groom did provide,' making the ring itself meta-physical and uniting man and God in a marital bond, displaying how Vaughan believes the primary love of one's life should be God. The Vaughan himself was heavily inspired by George Herbert, a similarly religious poet, and this use of conceit and peaceful images to conclude reflects many of Herbert's poems, in which the voice of God concludes the poem by restoring his faith and dispelling religious doubt. The ring ^{then} acts as a striking image of eternal bliss visually and as a symbol of commitment metaphorically. Marvell's striking image at the end of 'The Nymph' is also one of everlasting love and commitment, and one reading of this poem which sees the nymph representing Mary and the fawn, Jesus, would link it to a message ending closely to Vaughan's. Heavily inspired by Ovid's *Metamorphoses* due to the surge in popularity of classical literature during the Renaissance, Marvell's poem ends with a striking



image of metamorphosis, in which the nymph says
'I will weep though I be stone,' the oxymoron
of which creates a striking image, acting as a
dramatic device to vivify the scene and highlight
the extent of her emotional commitment to the
fawn, and thence perhaps Mary's unconditional
love for Jesus, as reinforced by her praise of the
fawn's purity and goodness through the symbolism
of 'For I would have thine image be white as
Can, though not as Chee;' ~~and~~ Similarly to
Bunyan, Marvell concludes the poem with a striking
image of purity and commitment which is
potentially mimetic of the power of religious
love, as when both were writing - although
there was much conflict between Christian
factions - it was widely accepted that God
existed and that Christianity was the only valid
path of life. Another ~~the~~ use of the dramatic device
of striking images is in Marvell's lyrical description,
'the brotherless Aeliades' 'Melt in such amber
tears as these,' an allusion to the classical
myth of Phaethon, a son of Apollo, God of the
Sun, who crashed Apollo's chariot, so his
siblings, the now 'brotherless Aeliades' wept
amber tears for him, transformed into Fraxinus
trees. This striking image plays into the contemporary



fashion of 'Tear Poems' to which 'The Hymn' likely takes inspiration, in which it became fashionable to write poems mourning over pets. Marvell therefore utilises modern literary trends and creates striking images which dramatise his narrative poem, as his purpose was also to entertain. This self-indulgent approach to poetry is not mirrored in Vaughan's cone of piety, however both poets utilise striking images to alliterate in a captivating way the themes that they are intrigued with; in Vaughan's case, escape from sin, in Marvell's, the use of storytelling, transformation and love, heavily inspired by classical literature.

Finally, both poems use allegories to add further depth to their writings. As aforementioned, the characters in the world are allegorical for sins which Vaughan considers contemptible, and his eagerness to portray these allegorical characters as sinful is potentially due to the contemporary fears around religion: the Protestant-Catholic conflict remained prominent, and there was uncertainty concerning the 'correct' way to get to heaven. This fear can be seen in the allegories for lust being described as 'the dozing lover in his quarantined strain // Did these complain'

the iambic rhythm of which portrays a certainty in this image, and thus in the finiteness of human life. Vaughan further comforts himself through the allegory of the ring for heaven, using the Latin language of 'I saw Eternity the other night,' with the Polyphonic 'eternity' standing out as his focus to comfort himself that this ~~allegorical~~ ring did indeed stand as an allegory for heaven, seen again in the final stanza in 'The way which from this dead and dark abode // leads up to God.' The A Cave here is used as an allegory for earth, recalling Plato's Symposium, which Vaughan - qualified as a doctor and a lawyer - would likely have read. ~~By~~ Plato theorises that humanity only see reflections of real life, and this is reflected in Vaughan's poem by how humanity cannot see heaven until they die. Marvell's allegories are likely more political: as a Royalist, it is theorised the innocent Jews who is Jax is an allegory for his Charles', and Sylvio, ~~who loves hunting deer~~ is his father James. The poem then acts as an allegory for the political situation of Marvell's time, and the description of the Law.



as 'more white and sweet than they' becomes a criticism of the Parliamentarians takeover of Oliver Cromwell. This allegory is furthered by the persistent imagery of white being connected to the Jacob in *White the* superlative 'sweetest rule,' 'little silver feet' and 'milk-white lambs,' as Charles was called notorious for his white coronation robes. Thus both poets use allegory to promote contrasting agendas: one religious, one political.

Overall, dramatic devices are used to make the poems both more interesting through visual images and ~~more~~ allegorical levels of meaning, whilst also promoting the poets' personal views, likely inspired by Philip Sydney's *Apology for Poetry* which is often credited for the rise of the metaphysical genre, as rather than writing about Petrarchan country love as their predecessors did, they are considering the wider world and their own personal beliefs.

