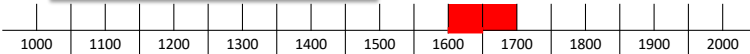


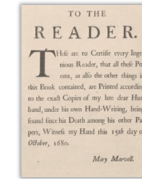
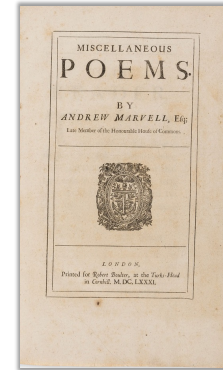
## Andrew Marvell (1621-1678)



- born to an Anglican clergyman in Yorkshire; attended Trinity College, Cambridge
- lived in rural Yorkshire as a tutor 1650-52, where he wrote most of his love lyrics and pastorals
- elected a Member of Parliament in hometown Hull, Yorkshire, in 1659, holding post until death
- many of his poems were published posthumously in 1681, by a woman claiming to be his widow (NAEL 1265-66)



## Andrew Marvell (1621-1678)



### To the Reader

These are to Certifie every Ingenious Reader, that all these Poems, as also the other things in this Book contained, are Printed according to the exact Copies of my late dear Husband, under his own Hand-Writing, being found since his Death among his other Papers, Witness my Hand this 15th day of October, 1680.

Mary Marvell

## Marvell, "To His Coy Mistress" (1681)

### rhetorical structure

Part 1 (1-20) "If..."	Part 2 (21-32) "But..."	Part 3 (33-46) "So..."
<ul style="list-style-type: none"> <li>• uses the conditional mood to advance a hypothesis about love</li> <li>• employs hyperbole to satirize sonneteers' propensity to idealize their lovers</li> </ul>	<ul style="list-style-type: none"> <li>• manifests the <i>tempus fugit</i> motif to respond to hypothesis in Part 1</li> <li>• uses a pun on "quaint" to emphasize the sexual nature of the speaker's desire</li> </ul>	<ul style="list-style-type: none"> <li>• manifests the <i>carpe diem</i> motif to encourage his lover to have sex</li> <li>• manifests the <i>memento mori</i> motif to remind his lover of their mortality</li> </ul>

## hyperbole



The town, I say, has one broad street that runs up from the lake, commonly called the Main Street. There is no doubt about its width. When Mariposa was laid out there was none of that shortsightedness which is seen in the cramped dimensions of Wall Street and Piccadilly. Missinaba Street is so wide that if you were to roll Jeff Thorpe's barber shop over on its face it wouldn't reach half way across. Up and down the Main Street are telegraph poles of cedar of colossal thickness, standing at a variety of angles and carrying rather more wires than are commonly seen at a transatlantic cable station.

—Stephen Leacock, *Sunshine Sketches of a Little Town* (1912)

- Greek for "overcasting"
- a figure of speech involving exaggeration for the sake of emphasis
- an exaggeration not meant to be taken literally
- common in the inflated style of dramatic speech known as *bombast* (Baldick 172)

## motif

### some Latin motifs

- **carpe diem** (Horace, *Odes*) (“seize the day”)
- **tempus fugit** (Virgil, *Georgics*) (“time flies”)
- **memento mori** (Plato, *Phaedo*) (“remember you must die”)
- **ubi sunt** (Vulgate Bible) (“where are....”)
- a frequently repeated phrase, image, symbol, situation, incident, idea, image, or character type in a literary work
- the recurrence of the element usually indicates or supports a central theme of the work
- sometimes referred to as *leitmotif* (German for “leading motif”), especially when the repeated element is prominent within the work (Baldick 199, 233)

### Marvell, “To His Coy Mistress” (1681)

... this hende Nicholas / Fil with  
this yonge wyf to rage and pleye ...  
and pryuely he caughte hire by  
the **queynte**. (164-68)

—Chaucer, “The Miller’s Tale”

And trewely, as myn housbond  
tolde me, / I hadde þe  
beste **queynte** þat mighte be. (607-  
08)

—Chaucer, “The Wife of Bath’s  
Tale”

### queynte

- variant of *quaint*
- the female external genitals
  - now archaic; rare after late 16th C
- attractively or agreeably unusual in character or appearance; especially pleasingly old-fashioned
  - now the usual sense (*OED*)

## pun

**MERCUTIO** ... Ask for me  
tomorrow and you shall find me a  
grave man. (3.1.101-02)

—Shakespeare, *Romeo and Juliet*

**MALVOLIO** By my life, this is my  
lady’s hand. These be her very c’s,  
her u’s, and her t’s, and thus makes  
she her great P’s. (2.5.69-70)

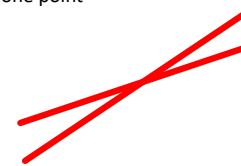
—Shakespeare, *Twelfth Night*

- an expression that achieves emphasis or humour by contriving an ambiguity
- ambiguity involves two distinct meanings being suggested either by the same word or by two similar sounding words
- in Classical rhetoric, known as *paronomasia*
- sometimes referred to as a “play on words” (Baldick 172)

### Marvell, “The Definition of Love” (1681)

#### “oblique” (25)

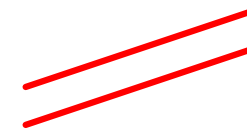
- lines at angles to one another and thus will intersect at one point



- the word *oblique* carries with it the additional connotation of deviousness or dishonesty

#### “parallel” (27)

- lines an equal distance apart at all points and thus will never intersect



- the word *parallel* carries with it the additional connotation of harmoniousness and consonance

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