

Poetry
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Samuel Daniel (1563 – 1619)

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Samuel Daniel (1563-1619)



- Historical and Literary Context
- Samuel Daniel
- *Delia* (1592)
- Two Sonnets
- 2. “Go wailing verse, the infants of my love”
- 50 “Let others sing of knights and paladins”



Now, we come to another Elizabethan sonneteer, Samuel Daniel, who has his own significance in the history of English poetry. Like other poets, we will examine the historical and literary context in which the poet was born. We will also see the surroundings in which his sonnet sequence *Delia* came out in 1592. We will also deal with two specific sonnets from this sonnet sequence. Sonnet No. 2 is, “Go wailing verse, the infants of my love.” Sonnet No. 50 is, “Let others sing of knights and paladins.”

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Historical and Literary Context



- Samuel Daniel (1563-1619)
- Queen Elizabeth (1558-1603)
- King James I (1603-1625)
- Daniel's *Cleopatra* was a model for Shakespeare and later Dryden
- Daniel's *The Civil Wars*: a source for Shakespeare's *Richard II*
- Daniel introduced the idea that **poetry could immortalize the love** and possibly influenced Shakespeare in sonnets too
- Professional rivalry with Ben Jonson



What are the historical and literary context that shaped Samuel Daniel, the poet who was born in 1563 and who died in 1619? In this period, we see that, two monarchs ruled England. Queen Elizabeth ruled England from 1558 to 1603. And King James I was a monarch from 1603 to 1625. In this period, Daniel wrote many numbers of poems, plays, historical books, sonnets. In fact, Daniel wrote a play called “Cleopatra,” which became a model for Shakespeare’s “Antony and Cleopatra.”

And later Dryden’s play, “All for love.” Daniel also wrote a significant historical book, “The Civil Wars,” which is a source for Shakespeare’s play, “Richard II.” It is suggested that, Daniel came out with this idea of poetry being used to immortalize the lady love. Perhaps, he also influenced Shakespeare in sonnet writing too. There was some kind of professional rivalry between Samuel Daniel and Ben Johnson, when it came to receiving the attention of King James I. Both were play writes, both were poets, both were writing masques/ pageants to entertain the court and both got appreciation from the king. So, it was a kind of competitive situation between Samuel Daniel and Ben Johnson.

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Samuel Daniel (1563-1619)



- A wide-ranging author, primarily a poet and historian
- A professional writer who could make his living by writing alone
- Similar to Petrarch and Wordsworth in his choice of living away from the city and centers of power
- Introduced Italian sweetness and ease of writing into English poetry.



As we noted, Samuel Daniel is a wide-ranging author, primarily a poet, but he came out, as he said with historical accounts of England. One of the earliest professional writers in England is Samuel Daniel. He earned his livelihood through writing only. Samuel Daniel wrote Petrarch sonnets. His sonnets, and the sonnets of Wordsworth and even the way of life of Petrarch and Wordsworth is similar to Samuel Daniel in the sense that, these writers chose to live away from the city life, or they did not like to have the presence of power centers. Daniel translated from Italian writings and so he introduced the Italian sweetness and ease of writing into English poetry.

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Daniel's *Delia* (1592)



- Closely associated with the Sidney circle
- Inspired by Sidney
- First, some 28 sonnets published along with an edition of *Astrophel and Stella* to get attention for himself
- A sequence of 50 published in 1592
- **Title: *Delia*** – anagram for Ideal
- Dedicated to Mary Sidney, the Countess of Pembroke



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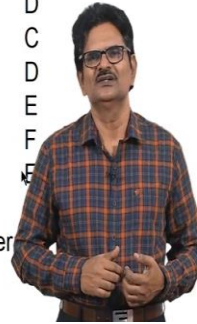
The sonnet sequence that Samuel Daniel published in 1592 is called “*Delia*.” Daniel is closely associated with the Sidney circle. And so, it is said, this collection of sonnets in *Delia* was inspired by Sidney’s own writings. In fact, when Daniel published his sonnet sequence, he published it along with Sidney’s sonnet sequence ‘*Astrophel and Stella*,’ more to get attention to himself. When it was published, *Delia* had 50 sonnets. If you look at the title, we will see that *Delia* is an anagram for ideal. This particular volume, he dedicated to his patron Mary Sidney, the Countess of Pembroke, the sister of Sidney.

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Sonnet 2



Go wailing verse, the infants of my love, A
Minerva-like, brought forth without a Mother: B
Present the image of the cares I prove, A
Witness your Father's grief exceeds all other. B
5. Sigh out a story of her cruel deeds, C
With interrupted accents of despair: D
A monument that whosoever reads, C
May justly praise, and blame my loveless Fair. D
Say her disdain hath dried up my blood, E
10. And starved you, in succours still denying: F
Press to her eyes, importune me some good; F
Waken her sleeping pity with your crying.
Knock at that hard heart, beg till you have moved her
And tell th'unkind, how dearly I have loved her.



Now let us read sonnet 2. It is a very interesting poem. Totally different from the sonnet sequence that we have in other writers:

“Go wailing verse, the infants of my love, A
Minerva-like, brought forth without a Mother; B
Present the image of the cares I prove, A
Witness your Father's grief exceeds all other. B
5. Sigh out a story of her cruel deeds, C
With interrupted accents of despair: D
A monument that whatsoever reads, C
May just leave praise and blame my loveless Fair. D
Say her disdain hath dried up my blood. E
10. And starved you, in succors still denying: F
Press to her eyes, importune me some good; E

Waken her sleeping pity with your crying. F
 Knock at that hard heart, beg till you have moved her; G
 And tell th' unkind, how dearly I have loved her. G

Here is a poem, from a poet, the speaker imagines himself as a father of his own verses and tells the verses to go to his lady love, to request the lady love to have pity on the father, so that he could become energetic, alive and write more poems, of course for the lady. We see the rhyming scheme here on my right side. A B A B and the like. We will look at the rhyme scheme a little later.

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Thematic Contrast



- The poet wants to convey the message that he loves his beloved dearly through his own verse as a messenger.
- But then he adopts a tone of accusation and condemnation towards the lady.
- He praises his own sincere love and charges the woman as loveless and unkind.
- The poem shows how he suffers due to lack of reciprocal love from his lady. In turn his poetry also suffers.
- Verse – infant not born of a woman; poet – father
- Love – hate (d disdain); loveful – loveless; kind – cruel; starvation - nourishment



Now, let us examine the poem using the idea of thematic contrast. What are the ideas contrasted within this poem? Actually, we have the poet writing to the lady through verse, his own verse as a messenger. It is for love and this love is juxtaposed with the idea of death or the impending death. If the poet does not receive more of love from his lady love, his blood may dry up, his poetry may die, and that means he may also die. The poet wants to convey the message that he loves his beloved dearly through his own verse as a messenger.

But then he adopts a tone of accusation and condemnation towards the lady, because the lady is not listening to him. He praises his own sincere love and charges the woman as a loveless and unkind woman. The poem shows how he suffers due to lack of reciprocal love from his lady

love, which effects his poetry endlessly, perhaps his life as well. In this poem, we see that verse is imagine metaphorized into an infant not born of a woman, but the poet, the father like Minerva, the Goddess of wisdom. Love and hate, this contrast we can see in this poem. Similarly, we can also see love full and loveless: the poet is full of love, the lady is without any love. We can see kindness in the poet and cruelty in his lady love. Further we have one more contrast of starvation and nourishment. The poor poet wants to be nourished by the love, kindness, support of his lady love.

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Poetic Devices



- **Apostrophe:** address to the verse
- **Personification:** verse as a messenger and his motherless child
- **Transferred epithet:** wailing verse; sleeping pity
- **Classical Allusion:** Minerva, Roman goddess of war, wisdom, arts, sprang up from the head of her father Jove
- **Alliteration:** Minerva- Mother; sigh out a story; disdain dried up; starved you in succors still;



There are some poetic devices in this poem, the first one is apostrophe. It is quite interesting to see how the poet addresses his own verses, his own poetry as a messenger. We also see that verse is personified as a messenger and also the verse is considered to be a motherless child. But the verse has his or her father. We also notice transferred epithet in the case of wailing verse ; actually, it is the poet who wails, mourns, cries, but he attributes his own feeling of sorrow to verses. Similarly, we find the lady is sleeping. In her the pity is not awakened, so he points out that, it is pity who is sleeping.

Next let us see this classical allusion. We saw this Minerva-like verse, that is not born of a woman. This Minerva is the Roman Goddess of war, wisdom, arts. She came out of the head of her father Jove directly. And so, she does not have a mother. Like that the verses have come out of the head imagination of the poet. We notice some alliterations also in this poem. Minerva goes

with mother. We have, sigh out a story; disdain dried up; starved you in succors still. These alliterations go to support the poet's creative endeavor to attract the attention of his lady love.

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Structure, Rhyme, and Rhythm



- Three quatrains: three commands to verse
- A couplet: well integrated
- **Rhyme scheme:** ABAB CDCD EFEF GG
- **Rhyming words:** Love, mother, prove, other, deeds, despair, reads, fair, blood, denying, good, crying, her, her
- **Caesura:** minor variation

Go wailing verse, the infants of my love,
Minerva-like, brought forth without a Mother



The structure, rhyme and rhythm of this poem can be discussed now. We have three quatrains. Each of them is a command to verse. That is the poetry written by the poet. We also have a couplet which is well integrated with the rest of the poem. The rhymes came is this: ABAB CDCD EFEF GG. This is a Shakespearean kind of format we have. We also have rhyming words, love, mother, prove, other, deeds, despair, reads, fair, blood, denying, good, crying, her, her. Sometimes when we look at these rhyming words, they will give us some clue to understand the theme of the poem.

For example, love - prove. Proving the poet's love for his lady love through his verse as a messenger is a chief motive in this poem. We can see similar meanings throughout the poem through these rhyming words. We have a caesura without minor variations. If we count the number of syllables, you will find most of them have four or five syllables after this caesura. Go wailing verse, Minerva-like, if you count the number of syllables you will find almost similar. So, we do not have much variation but there are caesuras. We can also see end-stopped lines throughout the poem and that means, there is a kind of attempt break the end of or the amps in the love of this lady.

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Overall Impression



- Daniel presents a desperate picture of himself and his verse to the reader, Both he and his poem may cease to exist if his lady love does not show pity on him.
- Hence, he tells his verse to wake the sleeping pity in her by knocking hard at her heart.
- Daniel's cry for pity from his beloved is visible through the images of verse as children begging their stepmother (the beloved) to save their father (the speaker) by her love.

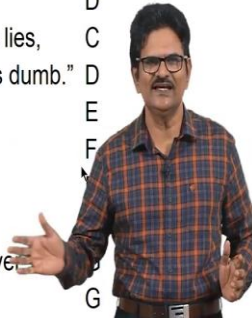


On the whole, we see that Daniel presents a desperate picture of himself and his verse to the reader. Both he and his poem may cease to exist if his lady love does not show pity on him. Hence, he tells his verse to wake the sleeping pity in her by knocking hard at her heart, so that she may wake up and show some pity on the poet. Daniel's cry for pity from his beloved is visible through the images of verse as children begging their step mother that is the beloved to save their father, that is the speaker by the lady's love. It is a very interesting case of conceiving poetry in a totally different format or different way from other Elizabethan sonneteers. The lady love is not just a beautiful woman, she is also something like the step mother for the verses written by the poet.

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Sonnet 50

Let others sing of knights and paladins A
In aged accents, and untimely words; B
Paint shadows in imaginary lines A
Which well the reach of their high wits records; B
5. But I must sing of thee, and those fair eyes C
Authentic shall my verse in time to come, D
When yet th' unborn shall say, "Lo where she lies, C
Whose beauty made him speak that else was dumb." D
These are the arks, the trophies I erect, E
10. That fortify thy name against old age; F
And these thy sacred virtues must protect
Against the dark and time's consuming rage.
Though th' error of my youth they shall discover
Suffice, they show I lived and was thy lover. G



Let us move to the second sonnet we have, Sonnet 50.

Let others sing of knights and paladins. A
In aged accents and untimely words; B
Paint shadows in imaginary lines A
Which well the reach of their high wits records; B
5. But I must sing of thee, and those fair eyes C
Authentic shall my verse in time to come, D
When yet th' unborn shall say, "Lo where she lies, C
Whose beauty made him speak these else was dumb." D
These are the arks, the trophies I erect. E
10. That fortify thy name against old age. F
And these thy sacred virtues must protect, E
Against the dark and time's consuming rage. F

Though th' error of my youth they shall discover. G

Suffice, they show I lived and was thy lover." G

Again, we have a fantastic poem in this sonnet. Let us examine it now.

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Thematic Contrast



- **Epic poets** sing of knights and ladies in a fairy land.
- **Love poets** sing of their beloved in the real world.
- The speechless poet can speak because of the speechless but beautiful lady.
- Verse is a protection against the onslaught of time.
- The speaker's children would find out their father's error from the poem but then the poet is happy he lived and loved his beloved.



What is the thematic contrast that we have? We have the contrast between two kinds of poets: epic poets and love poets. Epic poets like Spenser and the Italian Ariosto, they were singing of knights and ladies in a fairy land. Love poets like Daniel, they sing of their beloved in the real world. So, thus the poet who is speechless, who is unable to write poetry, is able to write poetry or contribute something to poetry, because the again the speechless lady whose beauty is inspiring the poet to write poems for himself and his lady love. The beauty of the lady, the sleeping lady or the speechless lady can inspire poets who may not be as articulate as we may think, that is why the poet says dumb. But he becomes full of speech if the lady could show his love to him.

Daniel considers verse to be a protection against the onslaught of time, like many other poets including Shakespeare. The speaker's children, that is the verses would find out their father's error from the poem, but then, the poet is happy that he lived and loved his beloved. Verses, his children, the readers who may read the verses will come to know that he had a lady love like this, but that does not matter. He is happy that he lived and loved and died. That is why it is often

said, it is better to lie and lose, rather than die without love at all. Many poets follow this whole heartedly.

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Poetic Devices

- **Allusion:** paladins – 12 highest peers serving the Emperor Charlemagne in the popular romance by Boiardo and Ariosto; a reference to Spenser's *The Faerie Queene*
- **Allusion:** painted shadows in imaginary lines– Platonic idea and Spenser's *The Faerie Queene*
- **Pun:** accents and words
- **Metaphor:** verse as arks and trophies



We have a number of poetic devices here again in this poem. Allusion is the first one. Paladins is the reference that we have in this particular poem. Paladin means 12 highest peers serving the Emperor Charlemagne in the popular romance by Boiardo and Ariosto. It also has a reference to Spenser's 'The Faerie Queene.' We have another allusion in the same context, 'painted shadows' in imaginary lines, referring to Platonic idea of love and the idealistic love that Spenser presented in the Faerie Queene.

We also have pun in accents and words, aged accents, old ones, we have to renew them. Untimely words, poets played with such words and accents and Daniel wants to come out with new kinds of words, new kinds of accents in his poetry. There is also a metaphor, that is dominant in the form of a personification of verse and also verses arks and trophies.

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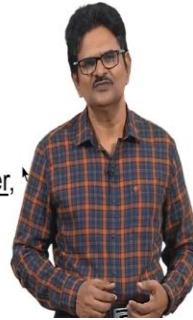
Hyperbaton: Inversion



- Four examples in 14 lines
- Daniel's subversion of the dominance of romantic epic into lyrical sonnet
- 1. Which well the reach of their high wits records

and those fair eyes

- 2. Authentic shall my verse in time to come,
- 3. And these thy sacred virtues must protect
- 4. Though th' error of my youth they shall discover,



A very interesting poetic device we have in this poem, that is called hyperbaton, otherwise known as inversion, change of word order. We have four examples in these 14 lines. Daniel's subversion of the dominance of romantic epic into lyrical sonnet maybe indicated through this kind of inversion of word order in his poem that refers to romances.

There are four instances, the first one, 'which well the reach of their high wits records.' The second example, 'and those fair eyes authentic shall my verse in time to come.' Third example, 'and these thy sacred virtues must protect.' I have indicated the normal word order in terms of underlining. And these must protect thy sacred virtues. Similarly, we can see in other examples as well. Let us see the next one. 'Though th' error of my youth, they shall discover.' Though they shall discover the error of my youth. This is the kind of inversion that we notice in this particular sonnet.

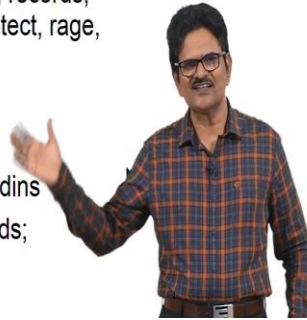
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Structure, Rhyme, and Rhythm



- Three quatrains: three actions
- A couplet: well integrated
- **Rhyme scheme:** ABAB CDCD EFEF GG
- **Rhyming words:** paladins, words, lines, records, eyes, come, lies, dumb, erect, age, protect, rage, discover, lover
- **Caesura:** five pauses in mid lines
- **Run-on lines:** 1-2; 3-4; 5-6; 11-12

Let others sing of knights and paladins
In aged accents, and untimely words;



This particular poem has three quatrains and three actions again we have in this sonnet. The sonnet is well integrated with the couplet at the end of this poem, we have this rhyme scheme ABAB CDCD EFEF and GG. The rhyming words go like this, paladins, words, lines, records, eyes, come, lies dumb, erect, age, protect, rage, discover and lover.

We have five pauses in mid lines in the whole sonnet. We have a number of run on lines that is enjambment we have in this sonnet. Here we have one example. “Let others sing of knights and paladins In aged accents and untimely words.” Like this we have examples in line 3 and 4, lines 5 and 6 and lines 11 and 12.

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Overall Impression



- The poet takes a scornful and sarcastic tone towards the works of past and contemporary poets as he wants to sing of his love swiftly and eternally in the sonnet.
- The poem is not only about the poet's love for his lady; it is also about how other poets have written about love.
- Daniel distinguishes himself from the past.



In all, we can see that, the poet takes a scornful and sarcastic tone towards the works of past and contemporary poets as he wants to sing of his love swiftly and eternally in the sonnet in real world, not in some fairy land. The poem is not only about the poet's love for his lady. It is also about how other poets have written about love and how Daniel also writes about love differently. Thus, Daniel distinguishes himself from the past poets and other poets.

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Summary



- Historical and Literary Context
- Samuel Daniel
- *Delia* (1592)
- Two Sonnets
 - 2. "Go wailing verse, the infants of my love"
 - 50 "Let others sing of knights and paladins"



In this lecture, we have examined the two sonnets of Samuel Daniel who lived in the Elizabethan period and also in the Jacobian period. He was a poet; play write and historian. We examine the

sonnet sequence *Delia* published in 1592, with reference to two specific sonnets, Sonnet No. 2, 'Go wailing verse, the infants of my love,' and Sonnet No. 50, 'Let other sing of knights and paladins.' At the end we found Daniel distinguish himself as a distinct poet by using verse as a messenger to his lady love. He also took issues with poets of the past and his contemporary poets and wanted poets to come into the real world to write about real love. Let us see some references for you now.

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References



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Critical interest in Samuel Daniel, his current as you can see in one of the references from Tootalian, published in 2013. Hope you find some of them and enjoy reading more of Daniel's poems. Thank you.