

CHRISTOPHER MARLOWE



Christopher Marlowe (baptised 26 February 1564 – 30 May 1593) was an English playwright, poet and translator of the Elizabethan era. Marlowe was the foremost Elizabethan tragedian of his day. He greatly influenced William Shakespeare, who was born in the same year as Marlowe and who rose to become the pre-eminent Elizabethan playwright after Marlowe's mysterious early death. Marlowe's plays are known for the use of blank verse and their overreaching protagonists.

A warrant was issued for Marlowe's arrest on 18 May 1593. On 20 May he was brought to the court to attend upon the Privy Council for questioning. There is no record of their having met that day, however, and he was commanded to attend upon them each day thereafter until "licensed to the contrary." Ten days later, he was stabbed to death by Ingram Frizer. Whether the stabbing was connected to his arrest has never been resolved.

Literary career

He has written four plays; all deal with controversial themes.

- ***The Jew of Malta*** (first published as *The Famous Tragedy of the Rich Jew of Malta*), about a Maltese Jew's barbarous revenge against the city authorities, has a prologue delivered by a character representing Machiavelli. *Edward the Second* is an English history play about the deposition of King Edward II by his barons and the Queen, who resent the undue influence the king's favourites have in court and state affairs.
- ***The Massacre at Paris*** is a short and luridly written work, the only surviving text of which was probably a reconstruction from memory of the original performance text, portraying the events of the Saint Bartholomew's Day Massacre in 1572, which English Protestants invoked as the blackest example of Catholic treachery.
- ***Doctor Faustus*** (or *The Tragical History of the Life and Death of Doctor Faustus*), based on the German Faustbuch, was the first dramatised version of the Faust legend of a scholar's dealing with the devil. While versions of "The Devil's Pact" can be traced back to the 4th century, Marlowe deviates significantly by having his hero unable to "burn his books" or repent to a merciful God in order to have his contract annulled at the end of the play. Marlowe's protagonist is instead carried off by demons, and in the 1616 quarto his mangled corpse is found by several scholars. Doctor Faustus is a textual problem for scholars as two versions both were published after Marlowe's death.

The Passionate Shepherd to His Love

BY

CHRISTOPHER MARLOWE

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

And I will make thee beds of Roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;

A gown made of the finest wool
Which from our pretty Lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and Ivy buds,
With Coral clasps and Amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.

The Shepherds' Swains shall dance and sing
For thy delight each May-morning:
If these delights thy mind may move,
Then live with me, and be my love.

Summary of The Passionate Shepherd to His Love

'*The Passionate Shepherd to His Love*' by Christopher Marlowe describes the life that a shepherd wishes to create for his lover if she agrees to come and live with him.

The poem begins with the speaker asking his lover to come and be with him forever. If she does this simple thing, they will be able to experience all the joy that the world has to offer. They will have all the best of life.

He continues on to state that not only will they be happy in their love, but that he will create for her the most lovely of items. He will use the flowers in their new abode to craft pieces of clothing like hats and petticoats. The shepherd will also use the wool from their lambs to make her dresses. He clearly believes that these items of clothing will be enough, along with his love, to entice her to live with him.

By the end of the piece it is not clear whether or not she accepts his offer, but he seems to understand that it is up to her. He has done his best, and is awaiting her answer.

Analysis of The Passionate Shepherd to His Love

Stanza One

Come live with me and be my love,

And we will all the pleasures prove,

That Valleys, groves, hills, and fields,

Woods, or steepy mountain yields.

The speaker of this poem, the "Passionate Shepherd," begins by making the one request of his lover that serves as the basis for the rest of the poem. He at once lives up to his name as he asks his unnamed lover to "Come live with me." He is hoping that she, upon hearing his request, will leave whatever life she is living behind, and come and "be [his] love" wherever he may be.

He does not leave her without some idea of what it will be like to live with him, in fact, he spends the majority of the rest of the poem describing to his love what her life will be if she agrees.

The second half of this first quatrain describes how when the two of them are together, with nothing standing between them, they will "all the pleasures prove." They will venture out into the world and "yield," or take, from the "Valleys, groves, hills and fields / Woods, or steepy mountain[s]," everything they have to offer. There will be nothing in the world from which the couple cannot feel passion.

Stanza Two

And we will sit upon the Rocks,

Seeing the Shepherds feed their flocks,

By shallow Rivers to whose falls

Melodious birds sing Madrigals.

In the second stanza the speaker goes on to describe some day to day details of what their lives would be like together. He states that they will “sit upon the Rocks” of this new and beautiful world they are living in together and “See” the “Shepherds” with their flocks of sheep. They will observe the world that they used to live in, and appreciate its intricacies.

Due to the fact that their lives are now devoted to one another and to the world they inhabit, they have time to notice the details around them. They will see and hear the “shallow Rivers,” and the “Melodious birds” which sing to the crashing of the falling water. The songs the birds sing will be like “Madrigals,” or harmonious pieces of music written for multiple voices.

Stanza Three

And I will make thee beds of Roses

And a thousand fragrant posies,

A cap of flowers, and a kirtle

Embroidered all with leaves of Myrtle;

The shepherd still has a number of different enticements to offer his lover in the hope that she will join him. He describes how he will “make [her] a bed of Roses.” He will fill her life with flowers by creating for her a “kirtle” or an outer gown, and a “cap,” which will all be “Embroidered...with the leaves of Myrtle,” a common flowering shrub.

Stanza Four

A gown made of the finest wool

Which from our pretty Lambs we pull;

Fair lined slippers for the cold,

With buckles of the purest gold;

In the fourth quatrain, and the halfway point of this piece, the speaker continues on describing the different pieces of clothing and accessories that he will craft for his lover. It is important to remember that all of these items are contingent on her coming to live with him.

He will spin for her a “gown made of the finest wool” from the lambs that they will tend together. His occupation is now working in her favour and he is able to make her exactly, what he thinks, she wants.

He does not neglect her feet, and states that she will also have “Fair lined slippers” that she can wear when it gets cold. Her buckles on her shoes will be made of the “purest gold.”

Stanza Five

A belt of straw and Ivy buds,

With Coral clasps and Amber studs:

And if these pleasures may thee move,

Come live with me, and be my love.

In the second to last stanza he begins to conclude his offer. He finishes up describing the wardrobe she will have by describing her gaining a belt made “of straw and Ivy buds.” It will also feature “Coral clasps and Amber studs.” It is clear that the speaker is doing his utmost to find and describe things that he thinks she wants the most. Whether this is the case or not the reader will never know.

In the second half of the stanza he repeats his request that if only she will “live with [him]” all “these pleasures” will be hers.

Stanza Six

The Shepherds’ Swains shall dance and sing

For thy delight each May-morning:

If these delights thy mind may move,

Then live with me, and be my love.

In the final section of the poem the speaker describes how after she has accepted his offer the “Shepherds’ Swains,” or their comrades and lovers, will “dance and sing.” All people will “delight” in the fact that they are finally together as they should be.

In the last two lines he repeats, for the third time, his offer. He asks that if “these delights” move “thy mind” then she should come “live with [him], and be [his] love.”

The Characteristics of a Pastoral Poem

As the name of the genre suggests, a pastoral poem is about pastures ie. the countryside where shepherds tend their sheep on pasture land.

A pastoral poem promotes the characteristics of the countryside over those of the town or city, presenting an idealized image of country life that may have been quite at odds with the reality of a hard life in harsh conditions. Shepherds are presented as living an idyllic and innocent life in a delightful environment. In fact, imminent starvation during harsh winter conditions or when the harvest had failed was a reality of everyday life in past centuries. Nevertheless, the vivid imagery in *The Passionate Shepherd to His Love* has ensured that it has remained one of the most-loved poems in the English language.

What is a Madrigal?

A madrigal is a song for several unaccompanied voices, or a poem, usually about love, that is suitable for being set to music. At the time that Marlowe wrote *The Passionate Shepherd to His Love* the popular form of madrigal in England was a polyphonic song in the vernacular language, written for four to six voices.

A Summary of ‘The Passionate Shepherd to his Love’

The speaker in *The Passionate Shepherd to His Love* is urging his beloved, who presumably dwells in an urban environment, to join him in a life in the countryside. He attempts to seduce her by presenting an enticing image of delightful and varied vistas with a background of sweet

birdsong. The voice claims that, so many are the flower blooms in the countryside, he will make flower beds of roses, *a thousand fragrant posies*, a bonnet and petticoat bedecked for the loved one. The beloved one's gown will be made of finest wool spun from lambswool and her slippers will be wool-lined. Also, there is the promise of riches in the form of golden buckles, and adornments made from semi-precious coral and amber. And to add to these physical pleasures there will be dancing and singing on May Day. Who could resist such enticements?.

Literary Analysis

This [poem](#) is a celebration of love, innocence, youth, and poetry. Since the traditional image of shepherds is that they are innocent and accustomed to living in an idyllic [setting](#), the purpose of such a pastoral poem is to idealize the harmony, peace, and simplicity of the shepherd's life.

The [main idea](#) of this poem is romantic love mingled with themes such as man, the natural world, and time. In this poem, a shepherd is presented as speaking to his beloved, evoking "*all the pleasures*" of the springtime. The [speaker](#) is a loving shepherd, who tries to persuade his beloved to stay with him in the countryside. As it is a pastoral poem, its physical setting is the countryside, and its temporal setting is the spring season.

The title "[The Passionate Shepherd to His Love](#)" refers to the love of a shepherd for his beloved, based on his romantic ideals of presenting her the [beauty](#) of the idyllic world in which he is living. The poem opens with the popular romantic line, "*Come live with me, and be my love.*" Obviously, he is addressing his beloved. He wants her to come and experience pleasures as he says, "*we will all the pleasures prove.*"

The shepherd describes the setting in detail: "*That valleys, groves, hills, and fields, / Woods, or steepy mountain yields.*" He then makes a promise to her in the next [stanza](#), saying "*we will sit upon the rocks, / seeing the shepherds feed their flocks.*" The lure of the natural setting—of singing birds, nearby waterfalls, and mountains—is sure to be highly attractive to a beloved.

The poem continues with the shepherd's future gifts that he will present to his lover: "*I will make thee beds of roses.*" The poet has used a word pun in the next [phrase](#) "*a thousand fragrant posies*" where "*posies*" has a double meaning: it both refers to poetry as well as a bunch of flowers in Renaissance terms. In addition, he has used floral [imagery](#) to suggest fertility of the countryside. Amid this romantic setting, the shepherd says that he would make "*a cap of flowers, and a kirtle*" to demonstrate his love, adding further that he would also make a gown for her "*of the finest wool.*"

The use of a poetic device known as blazon is highly suggestive here. A blazon is the method through which the speaker praises his beloved, singling out parts of her body with the help of metaphors. His arguments appeal to the senses and give feelings of pleasure and love, stating "*A belt of straw, and ivy buds, / with coral clasps and amber studs.*" Following this, the shepherd adds sexual overtones to the stanza by repeating the word "*pleasures*" in "*And if these pleasures may thee move,*" whereas "*move*" here implies emotions.

His last promise is that "*The shepherds' swains shall dance and sing, / For thy delight each May morning.*" This is the final push to coax his beloved to "*live with me and be my love*" which is his ultimate objective.

William Shakespeare



William Shakespeare was born in Stratford-upon-Avon on 23rd April 1564.

His father William was a successful local businessman, and his mother Mary was the daughter of a landowner. Relatively prosperous, it is likely the family paid for Williams education, although there is no evidence he attended university.

In 1582 William, aged only 18, married an older woman named Anne Hathaway. They had three children, Susanna, Hamnet and Juliet. Their only son Hamnet died aged just 11.

After his marriage, information about the life of Shakespeare is sketchy, but it seems he spent most of his time in London – writing and acting in his plays.

Due to some well-timed investments, Shakespeare was able to secure a firm financial background, leaving time for writing and acting. The best of these investments was buying some real estate near Stratford in 1605, which soon doubled in value.

It seemed Shakespeare didn't mind being absent from his family – he only returned home during Lent when all the theatres were closed. It is thought that during the 1590s he wrote the majority of his sonnets. This was a time of prolific writing and his plays developed a good deal of interest and controversy. His early plays were mainly comedies (e.g. *Much Ado about Nothing*, *A Midsummer's Night Dream*) and histories (e.g. *Henry V*)

By the early Seventeenth Century, Shakespeare had begun to write plays in the genre of tragedy. These plays, such as *Hamlet*, *Othello* and *King Lear*, often hinge on some fatal error or flaw in the lead character and provide fascinating insights into the darker aspects of human nature. These later plays are considered Shakespeare's finest achievements.

Nevertheless, there is evidence of Shakespeare in theatres as he received a variety of criticism from people such as Ben Johnson and Robert Greene. When writing an introduction to Shakespeare's First Folio of published plays in 1623.

William Shakespeare wrote 154 sonnets mostly in the 1590s. These short poems, deal with issues such as lost love. His sonnets have an enduring appeal due to his formidable skill with language and words.

Sonnet 55

By William Shakespeare

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword, nor war's quick fire shall burn
The living record of your memory.
'Gainst death, and all oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgment that yourself arise,
You live in this, and dwell in lovers' eyes.

Paraphrasing

In this sonnet, Shakespeare intended immortalize his friend W.H through poetry. For him, poetry will last longer than the great monuments which were built to immortalize king or prince. Shakespeare says that the memory of his friend will be immortalized through his poetry because time will not affect his poetry and it will out-live because time can affect only the material things like the marble and the monument, but it can not effect poetry because it is kept in books and in the minds of the people. The great monuments are neglected, they are besmeared by time. They are often placed in open place, so, they are affected by the weather, rain, sun, storms...etc, and hence they lost their bright and became grime and dirty, also they will be ruined.

Also the statues and masonry will be ruined and destroyed by wars and civil disturbance, but the poet says that not even the sword of Mars (the god of war) nor the wars fire could burn or destroy "the living record" of his friends memory. Also his friends memory will not be affected by the oblivion that comes with enmity and death, built will lasts and finds room in the minds' of the coming generation and it will last till. Judgment day Shakespeare says that

till memory of poems. Judgment day comes, his friend memory will lives in his poem and he will dwell in the lover's eyes because the lovers when they read the sonnet as an expression of their own feeling for each other. They will think of the object of Shakespeare affection. In brief, the whole poem is like a firm declaration of the durability of love and art. The poet believed that through poetry he will immortalized his friend until judgment day.

Not marble, nor the gilded monuments (1): This line is likely an allusion to the lavish tombs of English royalty; in particular, to the tomb of Henry VII in Westminster Abbey, which contains a large sarcophagus made of black marble with gilded effigies of King Henry and his queen, Elizabeth of York. with sluttish time (4): i.e., by filthy time. In Elizabethan England the word "sluttish" could describe either a sexually promiscuous woman or a grubby, unkempt woman. Here Shakespeare personifies Time as the latter. broils (7): angry, violent quarrels or riots. all-oblivious enmity (9): i.e., the war and decay that would render the subject of the poem forgotten.

Sonnet 55 is one of Shakespeare's most famous works and a noticeable deviation from other sonnets in which he appears insecure about his relationships and his own self-worth. Here we find an impassioned burst of confidence as the poet claims to have the power to keep his friend's memory alive evermore. However, many believe that such an analysis ignores Shakespeare's paramount desire to immortalize his friend in verse, and not himself (as was the motive of most classical poets). "The Romans say: Because of my poem I will never die. Shakespeare says: Because of my poem you will never die....What distinguishes Shakespeare is that he values the identity of the beloved; he recognizes that the beloved has his own personal immortality, in no way dependent on poetry" (Martin, 158). By focusing on the word live, Shakespeare uses the language itself to emphasize his authorial intentions. Notice the word choices of outlive (2), living (8), oblivious (9), and live (14).

The Theme

The theme of the sonnet is the immortalizing power of poetry. It is a stock theme which had been treated by many poets, but nearly all of them were mainly concerned with their own fame in the future, while Shakespeare uniquely thinks of poetry as a means to an end. He is not concerned with his own personal glory.

Organization

The sonnet is divided into three parts.

In the first part (lines 1-4), in which Shakespeare speaks about the marble and monument of great men. He recalls ornate lambs in English church. He personifies time as a sluttish woman who allows the monuments to be besmeared with dust and grim.

In the second part (lines 5-8), he speaks about something which is more dangerous, than more neglect, it is the wars and civil disturbance which destroy and ruin the statues and the masonry.

In the third part (lines 9-12), the poet speaks about the immortalization of the memory of his friend and how it will outlast the oblivion that comes with enmity and death. He concerned about his poetry as a means to immortalized his friend.

Language Elements in the Sonnet

1. Rhyme scheme:

The sonnet rhymed abab, cdcd, efef, gg. This a typical English sonnet.

2. Rhythm and Meter

The sonnet is written in Iambic pentameter lines.

3. Poetic Devices

a. sound devices

Alliteration

The lines of the sonnet are knit together by alliterated initial letters

e.g: Marble/ monuments - prince/ powerful.. etc.

Assonance

Alliteration in the sonnet is supported by assonance as when "Mars" echoed in the same line by "wars" and "pace" by "praise".. etc.

Meaning devices

in the fourth line "Time" is personified as a sluttish woman who allows the marble and monuments to be besmeared with dust and grim, and in line six, "broils" is personified as a person who rout out the work of masonry.

The imagery of the sonnet is magnificently concrete as the words "besmeared" in line 4, "rout out" in line 6, and "pace forth" in line 10 exemplify.

Sonnet 55 Analysis

Not marble nor the gilded monuments

Of princes shall outlive this powerful rhyme,

But you shall shine more bright in these contents

Than unswept stone besmeared with sluttish time.

The poet in Sonnet 55: *Not Marble, Nor The Gilded Monuments*, says that his verse will survive longer than the marble statues and the gold-plated monuments of the rich and powerful. With the passage of time these monuments would wear a neglected look and unfaithful time would take its toll and leave the monuments perishing. The word 'marble' in the above lines stands for the ornate statues of the princes, that they get built to immortalize themselves. In the fourth line of this sonnet, the poet refers to Time as 'Sluttish, which is a derogatory word and refer to a dirty, untrustworthy woman. The poet in this line calls time 'sluttish' as it too is not loyal to anyone. Just as a slut loses her charm and beauty with time, the princes and the powerful people, who enjoy great privileges and popularity at one time lose them and are forgotten with the passage of time.

The ornate monuments and statues that they get erected to perpetuate their names even after their death stand neglected and, eventually, are decayed and get destroyed by war or ravages of time. Hence, time like a slut is not loyal to anyone. However, according to the poet, it is unable to obliterate the impact of poetry that is written in praise of great souls like the poet's friend.

The value oriented lives lived by such people are commemorated in verses which are preserved in the admirers' memory which even time finds difficult to wipe out.

When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.

The destructive wars' chaotic effect would ruin the statues and monuments. However 'your' biography recorded in the poet's verse would outlive the ornate works of art and architecture and both the god of war's sword and the destructive power of war and time would fail to fade your memory from the minds of people. In the above lines, the poet calls the wars wasteful because they cause widespread death and destruction. The word 'your' in the last line of the stanza stands for Shakespeare's friend or a worthy man who lived a commendable life, while 'living record of your memory' refers to the sonnet that the poet has written in the memory of his friend. It would outlive all the statues and monuments.

'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.

In these lines, the poet says that despite death and the enemies' prejudice, you would continue to be praised and would live in the memory of people. Even generation to come would remember you and thus you would live in people' minds till the doomsday. These lines are addressed to a praise-worthy friend of the poet, and when the poet says, "oblivious enmity", he means the enmity that makes one forget the values of life.

So, till the Judgement that yourself arise,
You live in this, and dwell in lovers' eyes.

Through these two lines, the poet says that on the day of judgement you would arise with the rest of the souls from your grave. Till then you will stay alive in the poet's works and in the hearts of your admirers. The use of word 'this' in the line 'You live in this', stands for the poet's verse that would keep his friend alive till the doomsday, whereas the use of phrase 'dwell in lover's eyes' means that even after 'he' is no more, he would live in the memory of his admirers.

On 'the day of judgement' when each individual would finally be given his due by god Almighty, 'he' would arise along with the rest of the souls from his grave.

Critical Appreciation

The sonnet *Not Marble, Nor the Gilded Monument* by [William Shakespeare](#) opens eyes to a great truth of life that nothing in life is permanent except the immortality that one can achieve through literature. Often successful people seek to immortalize their greatness and fame by

erecting statues and monuments for themselves. Sadly enough, such memories are destroyed by the ravages of time that spares none however great or trivial.

There are numerous such historic pieces of evidence lying neglected throughout the world. Often they are destroyed in wars, riots etc. But the truly noble thoughts and deeds never die out. The warmth of love and reverence generated in the human hearts continue to live forever. The ideas of great souls as Shakespeare, Swami Vivekananda, Dr. B.R. Ambedkar, Mahatma Gandhi, Florence Nightingale and countless other such awakened souls continue to inspire respect and following even today. They do not need the evidence of their greatness through monuments.

Glossry of common words in Shakespeares world :

Common Pronouns, Verbs and Prepositions

thou = *you* (subject, singular, informal) e.g. "Thou wast in the next room."

ye = *you* (subject, plural) e.g. "Ye all came forth from the room."

thee = *you* (object... "to you") e.g. "I saw thee in the other room."

thine or thy = *your* (possessive, singular) e.g. "That is thy room."

art = are

hence = from here

dost = do

oft = often

doth = does

yea = even

'ere = before

ay = yes

hast = have

ought = anything

'tis = it is

yon, yonder = that one there

'twas = it was

would (he were) = I wish (he were)

wast = were

marry = (a mild swear word)

whence = from where

nay = no

wherefore = why

hie = hurry

