Imagery of the Circle:
A Study on Mary Wroth's Corona

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Introduction

Lady Mary Wroth (1587-1651/3) is a female poet who lived through the reigns of Elizabeth I and James I. She is acknowledged as the first woman to publish a complete secular sonnet sequence in England. In the reign of James I, "obedience," "chastity," and "silence" were regarded as the three virtues of women in society, which meant that the custom of women writing poetry was uncommon. Moreover, when Wroth published her sonnet sequence in 1621, the popularity of sonnets had declined.[1] Nevertheless, one of the reasons she dared to write sonnets in such an era was the influence of her family, who were poets. She was the eldest daughter of Robert Sidney (1563–1626) and Barbara Gamage, and her uncle was Sir Philip Sidney (1554–1586), who could be recognized as one of the initiators of the popularity of sonnets. [2] Wroth published a prose romance *The Countess of Montgomery's Urania* (1621), which is apparently named after *The Countess of Pembroke's Arcadia* (1593), which is written by Sidney. Wroth's sonnet sequence, *Pamphilia to Amphilanthus* (1621) was published accompanying her *Urania*, with some of the sonnets already

embedded in it. It is obvious that, as with *Urania*, the title of her sonnet sequence reflects an awareness of Sidney's sonnet sequence, *Astrophil and Stella* (1591).

It is significant that a woman wrote and published her work using a form of sonnet that is no longer prevalent in 16th century, in addition to the fact that the act of "writing" by women itself was not generally accepted. However, this is by no means to say that there were no women writers at all during this period. A sister of Philip's, Mary Sidney Herbert (1561–1621), who was involved in translating Psalms from French and Italian, posthumously edited and published Philip's works, and was one of Sidney's successors. According to Margaret P. Hannay, Mary's initial patronage encouraged Philip's admiration, and her continuous patronage of Philip resulted in her being termed a "phoenix" ("Mary Sidney Herbert," 63). Her translation of the Psalms is widely known; she also composed some poetry of her own, one of which is a dedicatory poem to their Psalms, "To the Angel Spirit of the Most Excellent Sir Philip Sidney." Hannay suggests that Mary depicts herself as a writer with "dearest off'rings of my heart, / dissolved to ink" (ll. 78–79) in the poem ("Mary Sidney Herbert," 65).[3] Tom Parker describes some of Mary Sidney's contributions to the literary creations of Mary Wroth.

> Mary Wroth appears to have been very close to her namesake and godmother, the Countess of Pembroke ... and her literary example was certainly important. The Countess, however, despite her crucial role as a patron of literature and the technical prowess of her own writing, remained confined to genres that were regarded as "seemly" for a woman. Mary Wroth, by straying from the approved paths of translation and religious verse, extended the literary role of women in which her aunt had been protected—neither in her writing nor in her life did she fall neatly into the place which convention had assigned for her. (132)

According to Hannay, Mary Sidney taught Wroth that "women writers" were not oxymorons, that is, the act of "writing" is naturally permissible for women, leading Wroth to write not only as a woman, but also as a member of the Sidney family with a consciousness of "poetic authority" ("'Your virtuous and learned Aunt,'" 16). Mary Sidney was also the model for the Queen of Naples in *Urania*, indicating that she was intimately involved in Wroth's composition.[4]

Although Sir Robert Wroth, Mary Wroth's husband, had little interest in literature, his favor with James I led Mary to take her place at the center of court activities (Roberts 12). Due to the

courtly involvement of her father, as well as her husband, in the court of James I, Mary was fortunate to get the most prestigious role at the court, acting in Queen Anne's first masque, *The Masque of Blackness*, which was designed by Ben Jonson, during the period of her marriage. She also performed in *The Masque of Beauty* in a role that appeared in the previous play. Josephine A. Roberts mentions the possibility that Wroth witnessed several plays by Jonson, Thomas Campion, and Samuel Daniel, as suggested by *Urania*, without a definite record of it (13).

Owing to her work at the court, Mary Wroth was praised by many poets for her poetry. Jonson and Wroth became personally acquainted through the masques at the court, and he dedicated his play, *The Alchemist*, to Wroth. He also wrote a sonnet entitled "A Sonnet, to the Noble Lady, the Lady Mary Wroth" to admire her literary talent.

> I that have been a lover, and could show it,
> Though not in these, in rhymes not wholly dumb,
> Since I exscribe your sonnets, am become
> A better lover, and much better poet.
> Nor is my muse, or I ashamed to owe it
> To those true numerous graces; whereof some
> But charm the senses, others overcome

Both brains and hearts; and mine now best do know it:

For in your verse all Cupid's armory,

His flames, his shafts, his quiver, and his bow,

His very eyes are yours to overthrow.

But then his mother's sweets you so apply,

Her joys, her smiles, her loves, as readers take

For Venus' ceston, every line you make.

He suggests that he was inspired by her poetry to become a "better lover" and a "better poet," offering a compliment that enhances her literary status. There are also several anonymous manuscripts of poems that provide evidence of her literary activity, one of which is an unsigned acrostic sonnet, beautifully decorated in gilt, in the Duke of Rutland's room at Belvoir Castle (Letters and Papers, XXIV, f. 54).[5]

To the Honorable Lady the Lady Mary Wroth.

L ove, Birth, State, Bounty and a Noble mynde

a ssume in you a happie residence

d isposinge all your Actions to their kinde

y nspir'd to you by Vertues influence

M arvell not Lady then that Men distrest

a nd such whom fortune and the world doth scorne

r epayre to You, since in your Noble brest

y mpressions of a Poor mans cares are borne

W ith you ther is a happines of fate

r eaching att that to which Your hope aspires

o ver Your life guidinge your Honor'd state

t o tyme, to fortune and Your high desires

h ow Nobly then sitts Vertue in your brest

Richer adorn'd then is by mee exprest.

(Roberts 19)

Roberts points out that Lady Mary and Elizabeth, Countess of Rutland, were cousins and frequently visited each other; therefore, it is not surprising that this poem is included in the Rutland papers (19). According to P. J Croft, Wroth was writing her poems by 1613, eight years before she published them, which indicates that they were read in manuscript before being published (2). When Joshua Sylvester published *Lachrymae Lachrymarum* in 1613, he added a poem about the death of Robert Sidney's eldest son. In the dedication of this poem titled "An Elegie-&-Epistle Consolatorie," he confirms that Mary Wroth inherits her talent for literature from her uncle:

Although I know None, but a Sidney's Muse,

> Worthy to sing a Sidney's Worthyness:
>
> None but Your Owne *AL-WORTH, Sidnëides,
>
> In whom, Her Uncle's noble Veine renewes.
>
> (cited in Croft 2)

It is revealed in the margin of the text that "AL-WORTH" is an anagram of "La. Wroth." Her poetry was also praised by his friend, William Drummond, who dedicated two poems, an ode and a sonnet, to her. He praises her with a pun on "worth" and "Wroth" in his sonnet, "To my Ladye Mary Wroath:" "Wher worth accomplisht crownd with glorie shines, / Then when bright vertue raignes in beautyes throne" (ll. 8–9).[6]

The court served as an essential place for women to develop their writing. There are two women whose writings are known to have been published during the Jacobean period, Wroth and Aemilia Lanyer (1569–1645), both of whom were familiar with the court. In sixteenth century, there were basically two areas of literature in which women were permitted: religion and domesticity, with the same in translation, which women were permitted to do.[7] The Jacobean period was a time of rising status for women, with more women receiving some form of education than in earlier periods. In 1611, preceding Wroth's publication of *Urania*, Lanyer published *Salve Deus Rex Judaeorum*. She claims

in the epistle to the reader that she wrote the book "to make knowne to the world, that all women deserve not to be blamed" (48). According to Tina Krontiris, Lanyer's use of religious references to criticize patriarchy served as a strategy to attract patronesses in protest of misogynistic ideology (111–14). As with Lanyer, who wrote dedications to women, Wroth wanted her poems to circulate among women, and the court helped those women form relationships with female patrons (Masten 25).

Wroth is also the first woman in England to write sonnets spoken by a female character. Even if women did speak, it was only in a literary genre usually dominated by male writers. A man heartbroken by his love for an absent or unattainable woman is a conventional figure of Petrarchan rhetoric. While sonnets are usually articulated by a male poet, as Julie A. Eckerle insists, both male and female characters have their own voices to perform narrative roles in a prose romance (57). Maureen Quilligan notes that women were ardent readers of romance, to which genre writing was the most familiar (164). Therefore, a prose romance was a suitable genre for female authors that allowed them to have voices and reflect on their own lives. *Pamphilia to Amphilanthus*, appended to *Urania*, is constructed of a few sonnets and songs, in the form of a female character named Pamphilia (which means "all-loving"), who also appears in *Urania*, addressing a male

character named Amphilanthus (meaning "a lover of two"). In *Urania*, referring to the male-dominated ideology represented by patriarchy, it is demonstrated that men excel more than women in "inconstancie" (317).[8] As Krontiris argues, Wroth criticizes not by dismissing conventional ideals and models of women, but by utilizing and modifying them (133).

In contrast to the constant Pamphilia, Amphilanthus is presented as a flirtatious man, as evidenced by his name. Whereas the figure of the woman is portrayed in sonnets written by male poets, Amphilanthus is absent from Pamphilia all the time owing to his inconstancy; consequently, there is no description of him in the sequence. Eschewing the idealization of the beloved and praise of his physical attractiveness used by conventional sonneteers, *Pamphilia to Amphilanthus* emphasizes the feelings and constancy of the female lover. William Herbert, third Earl of Pembroke, regarded as a model for Amphilanthus, was a notoriously fickle man who is also renowned for being involved in a love triangle with Wroth and Queen Anne. After the death of her husband Robert Wroth in 1614, Wroth bore two illegitimate children by Pembroke. Due to this scandal and the financial situation following her husband's death, her social status apparently declined. These circumstances provided the impetus for her to write.

As Fulke Greville regards Philip Sidney as "a generall

Maecenas[9] of Learning" to be "a true modell of Wroth" (33), his influence is interspersed in Wroth's works. Roberts suggests that Wroth "retained her identification as a member of the Sidney family" (11), citing her coat of arms.[10] It was also used by her aunt, Mary Sidney Herbert, which is mentioned in Sonnet 65 of Sidney's *Astrophil and Stella*: "Thou bear'st the arrow, I the arrow head" (l. 14).[11] As Tom Parker argues, Wroth directly touched on the poetic intentions that Philip shared with his siblings (134). Robert composed his verses considering Philip's so that Mary Sidney might read it, and there are some echoes of his sonnets in Mary Wroth's sonnets.[12] Nichole Pohl insists that *Urania* is "a continuation and negotiation" (23)" of *Arcadia*. Gavin Alexander similarly compares Sonnet 47 in *Astrophel and Stella* with Sonnet 14 [P16] in *Pamphilia to Amphilanthus*, indicating that Wroth begins the sonnet by echoing Philip's question and concludes it by reversing his logic, pointing to Wroth's response to Philip (291). Wroth's lyrics appear to be rare, both in her own handwriting and in books printed before her death, including a printed 1621 edition with corrections in her own handwriting. There are some fermesses inserted throughout her manuscript, a symbol that resembles an "S" with a slash added like "*\$*," indicating an initial of Sidney (Bell 4). The symbol serves as a kind of autograph, with the effect of ornamenting each page of sonnet sequence visually as well. It is

not only the images associated with the words, but also the actual pictorial elements in her work.

Naomi J. Miller compares the models provided by Sir Philip Sidney and Robert Sidney in order to assess the individuality of Wroth's poetic achievement. While she identifies the corona inserted in Wroth's sequence as representing the influence of both her uncle and father on her, Miller indicates the difference between the two coronas and Wroth's corona as follows:

> The crown in Wroth's sonnet sequence becomes a crown for the sonneteer, a triumph of individual expression for the voice of the lady in affirming a love-centered rather than a self-centered perspective. (50)

She suggests that Wroth maintains a true circularity to distinguish her corona from her uncle's and father's, reflecting "the continuing rather than the conclusive nature of her speaker's experiences in love" (54), and concludes that she gives "a new and female voice" as a Sidney within the sonnet tradition (55). I rely on her study to a large extent in clarifying the female role that Wroth newly found in her work, focusing on the corona and the female voice found in the sonnets of Philip, Robert, and Mary Wroth as a tradition of the Sidney family. Though Miller provides a

brief discussion of the subject matter and similarities of coronas of the Sidney family, I propose that further analysis of the images of the coronas themselves would clarify the tradition of the Sidney family that Wroth has inherited.

Jeff Masten seeks to read the establishment of the female self in Wroth's sonnets in terms of the relation between privacy and circulation. He identified parallels between Pamphilia, who avoids revealing her words publicly in the fiction, and Wroth, who did not presume to publish her manuscripts. Furthermore, he suggests that "the subjectivity mapped 'in' Pamphilia is not only private but privative" (37), and argued that Wroth's sonnets, which aimed to demonstrate privacy, lacked a subject as a female speaker who controlled her words. While he indicates that Wroth denies women's subjectivity, Mary Moore, on the contrary, suggests that "far from denying female subjectivity, Wroth depicts a female sense of self through the labyrinth-presenting a self that is isolated, enclosed, difficult, and complex" (62). She notes the analogy between the complexity of the labyrinth and that of the corona in Wroth's sonnets.

> Wroth achieves this effect through syntax and poetic forms that mime two physical traits of labyrinths: enclosure and complexity. The labyrinth and the sonnet are coupled

> fittingly to these ends...Wroth magnifies the confines of the sonnet through contracted syntax that elides articles and pronouns and creates ambiguous referents, suggesting the troublesome fit of meaning to poetic form. (61)

Taking corona as a labyrinth, she argues that the female poet employed it to transform her desire into divine love. Furthermore, she suggests that the enclosure of the corona "enables the female poet to lay claim to a speaking part in the Petrarchan drama of self-knowledge, creating her as subject, not object, of speech, vision, and desire" (74).

This thesis will clarify Wroth's poetical position in the Sidney family literary heritage through an interpretation of how the poetic form of the corona relates to its subject matter. It will include examples of poems written in corona, such as Mary Wroth's *Pamphilia to Amphilanthus*, John Donne's "La Corona," Philip Sidney's *Old Arcadia*, and Robert Sidney's poems. By identifying the imagery of corona and the circle in these works, I will seek to suggest Wroth's poetical status in the Sidney family's poetic convention.

In *An Apology for Poetry*, Sidney insists that a poetry is "an art of imitation" and calls it "a speaking picture" (79-80). The ancient Roman poet Horace, in his *Ars Poetica*, described the

similarities between poetry and painting, as evidenced by his famous assertion that "ut pictura poesis." His poetics would have had a considerable influence on later poets, including Philip Sidney. Summarizing the major literary theories of Plato, Aristotle, and others along with Horatius, Sidney's discussion of the correct poet is *An Apology for Poetry*, and Stephen Gosson's attack on poetry in *Schoole of Abuse* was an inciting factor. Sidney authored the book with the intention of responding to attacks on Plato and later poets. In *An Apology for Poetry*, Sidney remarks that the virtues, vices, and passions offered by the poet "so in their own natural seats laid to the view, that we seem not to hear of them, but clearly to see through them" (86). He follows this approach in the first sonnet of *Astrophil and Stella* in which he suggests to "looke in thy heart and write" (l. 14). In contrast, Wroth opens her sonnet sequence with the dream vision.

When nights black mantle could most darknes prove,
And sleepe deaths Image did my senceses hiere,
From knowledge of my self, then thoughts did move
Swifter then those most swiftnes need require:
In sleepe, a Chariot drawne by wing'd desire
I sawe: wher sate bright Venus Queene of love,
And att her feete her sonne, still adding fire

To burning hearts which she did hold above,

Butt one hart flaming more then all the rest

The goddess held, and putt itt to my brest,

Deare sonne, now shutt sayd she: thus must wee winn;

Hee her obay'd, and martir'd my poore hart,

I, waking hop'd as dreames itt would depart

Yett since: O mee: a lover I have binn. (P1)

In this sonnet, Venus and Cupid emerge as substitutes for her beloved, illustrating that she fell in love because of their conduct, thereby compelling her to write the sonnet. With vivid descriptions of the vision she experienced in her dream and the successive development of the scene, this sonnet is an appropriate opening to her sonnet sequence in the Sidney lineage.

It was inevitable for Wroth, affected by Sidney, that *Urania*, which alludes to her relationship with Pembroke, should be supplemented by poems imitating reality. In her sonnet sequence, a "Crowne," which is also used by Philip and Robert Sidney, is inserted. A "Crowne" or *corona* is an Italian poetic form wherein the last line of either a sonnet or stanza serves as the first line of the next (Roberts 127). Philip Sidney embedded a corona consisting of ten dizains in the Fourth Eclogues of *Old Arcadia*.[13] Robert Sidney inserted an incomplete corona, which praises a

beloved, in his sonnet sequence. Wroth's corona entitled "A Crowne of Sonnets dedicated to Love" succeeds in drawing a structural circle with its characteristics, presenting the image of a crown to Cupid both in words and in sight. The corona, inserted into the sequence as an expression of infinite admiration for Cupid, is also an embodiment of endless lamentation.

Although the works that employed the form of corona are rare in extant English poetry, it is frequently used in sonnets. Furthermore, it is clear from the researchers' remarks that corona is a form used for a wide range of subjects. Regarding John Donnes's "La Corona," Louis L. Marts points out that prayer to Christ conforms to the form of the corona, suggesting that "this cycle of sonnets is an adaptation of the popular practice of meditation according to the corona" (107). John Nania and P.J. Klemp point out that "La Corona" "has moved from darkness to light, from imprisonment to freedom, from the Father to the Holy Spirit" (53). The corona is demonstrated in the image of prayer in religious poetry for "La Corona." In contrast, Mary Moore identifies the labyrinthine imagery contained in Wroth's corona.

> Like the mazes of classical literature, architecture, and art familiar to Renaissance readers of Pliny, Ovid, and Virgil, Wroth's artifact represents perplexity even as it perplexes.

> Wroth achieves this effect through syntax and poetic forms that mime two physical traits of labyrinths: enclosure and complexity. (61)

Not only does the use of the same poetic form, corona, make each poem contain a completely different meaning, but the corona should have a role in emphasizing what the poet wants to demonstrate.

Scholars also reveal that Wroth's poetry contains several aspects that resemble the works of Philip Sidney and Robert Sidney. Naomi J. Miller notes the female voices in their poems and points out that Wroth is carrying on the heritage of her uncle and father, adding some changes as a female poet.

> ...the lady speaks her love within a third-person narrative frame that places both lover and beloved at one remove from the first-person frame of the larger sequence. The lady's voice in each case heralds or reflects a further separation from the lover, leaving the sonneteer's song "broken." While drawing from the examples of her father and her uncle, Wroth transforms the role of the lady in her own sequence from a breaker into a maker of songs. (46-48)

Roberts discusses Wroth's corona as used by her "to dedicate it to the most idealistic concept of love," indicating the influence of Robert Sidney's corona (49).

This thesis is divided into four chapters. In Chapter I, I discuss two poems written in the corona form, clarifying the peculiarities of each. I begin by taking John Donne's "La Corona" as a major example of corona and confirming its usage. I will also examine corona in Philip Sidney's prose romance, *The Old Arcadia*. This chapter reveals the usage of corona by comparing corona as it is used in these different genres.

Chapter II concerns the implications of the completeness and incompleteness of the corona. I will focus on the corona inserted in the sonnet sequences of both Robert Sidney and Mary Wroth. As Roberts suggests, it is obvious that Wroth is concerned with Robert's corona (47–48). By reading the familial connections and their influence on poetry writing in both texts, I discuss Mary's attempts as a female poet to give added implications to the conventional forms of poetry in this chapter.

Chapter III addresses the female voice in the sonnet sequence. I begin this chapter by examining Sidney's corona in *Old Arcadia* and subsequently identify the emergence of the female voice in *Astrophil and Stella* as a significant feature shared with Wroth's sonnets. This chapter aims to examine through voice the

potential for women to be the subjects of their narratives.

In Chapter IV, following these discussions of the usage of corona, I consider the imagery developed by Wroth's corona. The corona embedded in *Pamphilia and Amphilanthus* embraces the imagery of a labyrinth, a crown, and a miniature, each of them linked to Pamphilia's captivity, the establishment of the writing subject, and the preservation of secrecy. In this chapter, I attempt to identify through Wroth's corona, with reference to her *Urania*, the images portrayed by the word as "a speaking picture."

The writing and publication of poetry by women was important in the Jacobean period, and Wroth is currently being studied as an example of such a female poet. She developed her unique compositions by applying poetic conventions and Sidney's poetic style. Through a close reading of the sonnet sequence, I demonstrate that Wroth's *Pamphilia to Amphilanthus* was not only a continuation of the Sidney family legacy, but also an attempt to establish a distinctive literary identity and style of her own.

Chapter I. Two types of corona
Donne's "La Corona" and Sidney's *The Old Arcadia*

In astronomical terms, *corona* refers to the outermost part of the sun, and in literary terms, it indicates a group of poems that form a circular structure. What is commonly called a corona is characterized by a structure in which the last line of the previous poem is also the first line of the following poem, and the last line of the last poem becomes the first line of the first poem. These features create a continual circle which begins again as it ends. The characters in the poem, therefore, cannot escape from the circle.

Lady Mary Wroth's sonnet sequence *Pamphilia to Amphilanthus* includes a unique corona titled "A Crown of Sonnets dedicated to LOVE." Typically, a sonnet sequence is the form in which the sonnets go on to their conclusion, but in her sonnet sequence, the inclusion of a corona creates a loop in the middle, making it impossible to go on. In order to examine the meanings and effects of circles embedded in the sequence of works, it is essential to understand the form *corona*.

It is possible that Mary Wroth chose to include a corona in her sequence following the precedent set by her family. Her uncle, Sir Philip Sidney, introduced a corona in his *Arcadia*, and as Gavin Alexander points out, it is obvious that Mary used Philip's work as a reference for her writing (291). However, while it is clear that she was referring to Philip Sidney, it was not a sonnet, but a ten-line poem called "dizain" that he used to construct his corona. In this respect, there is a probability that she referred to other poets besides Sidney when she tried to create a corona with sonnets. The most likely person she referred to was Robert Sidney, 1st Earl of Leicester (1563–1626), who is her father and Sir Philip's younger brother (Alexander 293). Robert also wrote a sonnet sequence, in which there are traces of his attempt to write a corona with sonnets. Since the sequence of Robert's sonnets came to a definite conclusion, he could not create a true circle. It is therefore uncertain whether Mary followed Robert's example in incorporating a complete corona into her sonnet sequence.

In Italian literature, a "Corona" or "Crown of Sonnets" contains 7 stanzas or poems, interwoven as "a crown of panegyric" for someone the poets address to.[1] The use of a corona, which was common during the Renaissance,[2] is thought to be inspired by the Renaissance idealization of the circle as a symbol of divine perfection. In *The Breaking of the Circle*, M. H. Nicholson writes:

> More completely than in any other symbol in the universe, the Great Geometer had shown the intricate relationship of the three worlds in the repetition of the Circle of Perfection, which He alone transcended, ... No metaphor was more loved by Renaissance poets than that of the circle, which they had inherited from Pythagorean and Platonic ancestors (47)

Some poets gave a distinctive style to their work by using the image of a circle in their poetry. It is necessary to analyze the corona style used by some other poets in their works in order to compare it with Mary Wroth's corona. While John Donne used a corona in religious poetry, Sir Philip Sidney used it as an insert in his prose romance. Since a corona has a circular structure, a symbol of "perfection," Donne used it for a sonnet dedicated as a crown to the perfect God. Meanwhile, Sidney broke the perfect corona to allow the speaker to escape from sorrow. In this chapter, I will briefly examine and characterize the respective coronas of these two poets.

i. John Donne's "La Corona"

John Donne's "La Corona" is a set of sonnets with a circular structure.[3] This work is thought to have been written in 1607 and dedicated to Lady Magdalene Herbert, mother of George Herbert, with whom Donne had a close relationship. The following poem is the first sonnet.

Deigne at my hands this crown of prayer and praise,
Weav'd in my low devout melancholie,
Thou which of good, hast, yea art treasury,
All changing unchang'd Ancient of dayes,
But doe not, with a vile crowne of fraile bayes,
Reward my muses white sincerity,
But what thy thorny crowne gain'd, that give mee,
A crowne of Glory, which doth flower alwayes;
The ends crowne our workes, but thou crown'st our ends,
For, at our end begins our endlesse rest,
This first last end, now zealously possest,
With a strong sober thirst, my soule attends.
'Tis time that heart and voice be lifted high,
Salvation to all that will is nigh.[4]

The first line states "this crown of prayer and praise," in other words, the speaker of this sonnets hopes that he wants the reader to

accept the crown of the work which is named "La Corona." This clarifies that the poet himself intends to treat his work as a crown. "La Corona," the first piece in the sequence making up the corona, deals with the theme of "eternity," and simultaneously demonstrates the characteristics of the entire series itself. The tenth line, "For at our ends begins our endless rest," indicates that the death of the body is the beginning of eternal rest, and that it brings eternity.[5] This could be a self-reference to the form of the corona poem, in which the last line of the last poem returns to the beginning of the first poem, thus continuing without end. In this sense, Donne treats the corona as a figure symbolizing human life by virtue of its structural features.

Donne introduces his muse to invoke God in the first sonnet of this corona which is entitled "La Corona." In lines 5 and 6, "But doe not with a vile crowne of fraile bayes, / Reward my muses white sincerity," indicates that the reward for the muse does not need to be crowned by a substance, but only by making these sonnets the reward. In an ordinary poem, the poet would be invoking her to let him write the poem, but here he is invoking God to give his muse a reward for the inspiration from them.

Whereas most of the speakers of poems pray to the muse for inspiration, the speaker of "La Corona" uses words that have already been given to him by Muse to describe the life of Christ.[6]

Anne Ferry points out that the speakers of Donne's other religious poems struggle to find the "true language for what is in the heart" like Sidney's Astrophil or Shakespeare's poet-lover (226). She suggests that the speaker of "La Corona" can utter his prayer in a language that represents the public voice by speaking the language provided by the muse (227). The speaker is like a cleric who mediates the word of God to the people. In a single story that tells the life of Christ, the speaker is set to a poet, and as the story unfolds, the object of the invocation shifts as well. In this arrangement, the story of Christ is confined to the interior of the corona, and God, who could be regarded as the creator of that story, exists on the exterior. The poet is present in the story because he appears as "I" in those sonnets, but his perspective is outside the corona since he is telling the story of Christ from the outside.

It is possible that the form which the poet of "La Corona" uses influences in some way the story unfolded by the speaker. While it is conventional for the speaker of verse to offer the invocation to the muse, the emergence of the muse in a prayer to God is unusual in religious verse. In the first sonnet of "La Corona," the speaker asks God to "Reward my muses white sincerity" (l. 6), which makes the speaker not only a poet but also a Christian.[7] Ferry suggests that the speaker's introduction of muse into the prayer to God may be a consequence of "the

compelling power of sonnet form" (226). Donne also applies the sonnet form to compose other religious poems. In the seventh sonnet "Ascension," the speaker is praying "O strong Ramme, which hast batter'd heaven for mee, / Mild lambe, which with thy blood, hast mark'd the path;" (ll. 9–10). These lines are obviously related to "Batter my heart, three person'd God;..." (Holy Sonnet XIV). In this sonnet, "reason" is compared to the "viceroy" of heaven, that is, an aspect of God to defend the speaker, who is captivated by God's enemy. There are some paradoxes in this sonnet, where the speaker desires God to "breake, blowe, burn" (l. 4) him so that he may "rise, and stand," (l. 3) and to "imprison" (l. 12) him so that he may "be free" (l. 13). F. W. Brownlow points out that the series of sonnets in "La Corona" also contains paradoxes, for example, the sacrifice of Christ conquered death in "Ascention" (89). It is conceivable that such a paradox as this contributes to the way to the sonnets.[8] Theresa M. Kenny suggests that Donne's purpose in this sonnet is to show his commitment to participate in the life of Christ as a Christian (57). Whereas the speaker of "Holy Sonnet XIV" beseeches God to save him in the image of Christ, the speaker of "La Corona" does not outwardly refer to his relationship to God, but rather relates the life of Christ more objectively.

As mentioned above, the crown is to be dedicated to someone,

but in this corona it is difficult to determine who that person is.[9] In the first sonnet, titled "La Corona," the figure addressed as "Thou" is, as mentioned above, undoubtedly God. Not every sonnet included in this corona, however, is a plea to God:

> That All, which alwayes is All every where,
> Which cannot sinne, and yet all sinnes must beare,
> Which cannot die, yet cannot chuse but die,
> Loe, faithfull Virgin, yeelds himselfe to lye
> In prison, in thy wombe;...
> ("Annunciation," ll. 2–5)

In this sonnet, the invocation is given to the "faithfull Virgin," or the Virgin Mary; in the fourth sonnet, it is directed to Joseph as can be seen from the lines "With his kinde mother who partakes thy woe, / Joseph turne back" (ll. 1–2), and in the sixth sonnet, "thy" and "thou" appears in the second quatrain:

> And life, by this death abled, shall controule
> Death, whom thy death slue; nor shall to mee
> Feare of first or last death, bring miserie,
> If in thy little booke my name thou'enroule,
> (ll. 5–8)

There is no explicit mention of who is being addressed, but it is clear from the description that it is an invocation to Christ. In the fifth sonnet, both "he" in "Loe, where condemned hee / Beares his owne crosse, with paine, yet by and by / When it beares him, he must beare more and die." (ll. 9–11) and "thou" in "Now thou art lifted up, draw mee to thee," (l. 12) appear to be used to designate Christ. It indicates that the object of the invocation may change within a single sonnet. As discussed above, the corona is also referred to as "crown" because its poetic form is in the shape of a crown. It is, therefore, unlikely that there is more than one recipient of the corona, and that each sonnet in the corona is dedicated to a different one.

The title of each sonnet indicates that "La Corona," which depicts the life of Christ, is a continuous circle around the Annunciation, the Birth of Christ, the Temple, the Crucifixion, the Resurrection, and the Ascension. Although they depict the life of Christ, these sonnets contain very few episodes performed by Christ himself. The Annunciation is an essential part of the sending of Christ to the earth, but this is an episode that is directly used to describe the Virgin Mary rather than the other way around. The fourth sonnet "Temple," which I mentioned above as using the address to Joseph, mentions that Christ was given a human body

and a human soul, although this is hard to guess from the title.[10] The following three sonnets depict Christ from his crucifixion to his ascension into heaven. While all of the episodes are essential to the discourse on Christ, there are likely other episodes that readers feel should be included.

Why does Donne refer to these six episodes in the corona? "La Corona," recounted from the episode of the Annunciation, is obviously concerned as much with the Virgin Mary as it is with Christ. Louis L. Marts points out that the rosary that is used in meditation on the lives of Mary and Christ consisted of sixty-three beads, divided into six parts, which meditate on the six feasts of Mary, with appendage of three: her Conception, Nativity, Presentation, Visitation, Purification (Christ's Presentation), and Assumption (106). Opening with a prayer to the Lord, the poem echoes the form of prayers to the Virgin Mary with the rosary, where the speaker is a Christian who offers petitions to God. The Lord to whom the poet dedicates the corona is located outside the corona, namely in Heaven. The corona depicts the earthly role that God has commissioned Christ to play (essential to his return to heaven—the completion of the circle). These circular sonnets begin with "La Corona" and end with "Ascension," and then return to the beginning with "La Corona." It was destined by God that Christ would be sent to earth and return to God again, and while on

earth, Christ could not escape from the circle of his destiny.

As mentioned above, "La Corona" has a circular structure throughout the seven sonnets, but not only the entire sequence of sonnets symbolizes a circle, there are also sonnets in which the image of a circle can be found. As indicated by the description of what the poetic form of the corona is in the first sonnet, "crowne" has the image of a circle. In the second sonnet "Annunciation," the "wombe," or the womb of the Virgin Mary, which appears in the passage quoted above, represents the image of a circle. Nicholson describes the involvement of the circle with Donne's compositions as follows:

> The circle was man's symbol, since death was the meeting of two ends of a circle, the first in the womb, the second in the grave. The most of all, to the religious Donne, the circle was the symbol of God. (79-80)

Nicholson quotes the line of the prayer, "O Eternall and most gracious God, who, considered in thy selfe, art a Circle, first and last, and altogether" in Donne's *Devotions*, in describing Donne's approach to the circle. As well, Donne's corona embraces the imagery of the circle, both in form and content, to emphasize its significance as a crown of offering to the gods. In the sentence

"Moist with one drop of Thy blood, my dry soul," repeated in the last line of the fifth sonnet and the first line of the sixth sonnet, there is a "drop." And in the seventh sonnet, there is tears in "Yee whose just teares, or tribulation / Have purely washt, or burnt your drossie clay;" (ll. 3–4) Both of these could be associated with the image of a circle. They are examples of the image of the circle which is based on the visible, concrete things that exist on the earth, yet the circle might also be constructed from abstract elements. It is, for instance, the "infinity" in eighth line of fifth sonnet. It is apparent from its appearance that a circle is not only a symbol of perfection, but also a symbol of infinity. In other words, it is a circle that is used to explain abstract issues such as perfection and eternity, and they are closely related and cannot be separated from each other.

As well as the image of a circle, the number seven is also considered to have significance in "La Corona." Seven is a number closely associated with Christ, and one that first comes to mind is God's creation of the heavens and the earth. According to the biblical account, God created the cosmos in six days and the seventh he designated the Sabbath.[11] John Nania and P. J. Klemp suggests that Donne alludes to the analogy between God and the poet as makers:

> Seven is also the number of the days that God used to create the world and to rest. Donne hints at the parallel between God and poet as makers in the first sonnet, and in the second he calls Mary her "Makers maker (l. 12)." Just as Mary gave birth to Christ, who is her salvation, so the poet creates his poem, which he offers to God with the hope of receiving salvation, or "A crowne of Glory." Each creation, Christ and the poem, has its ultimate source in God, and each creator, Mary and the poet, is the "Makers maker." (50)

There is a contrast between God, who created the beginning of the earth in seven days, and the poet, who commemorates the earthly end of Christ in seven verses. Furthermore, George Ferguson remarks that seven is "the number of charity, grace, and the Holy Spirit" and typically used as "the number of completion and perfection" (154). Barry Spurr indicates that biblical and sacramental connotations are included in "La Corona" because there are seven sacraments in the Catholic Church; Baptism, Confession, Holy Eucharist, Confirmation, Matrimony, Holy orders, and Extreme Unction (87). According to Theresa M. Dipasquale, "La Corona" is an offering to God, as is the Holy Eucharist, with the line "Deign at my hands" evoking the response in the Tridentine Mass (61).[12] In addition, the number seven is also an

allusion to the rosary used in the prayer to Mary, which, as Marts suggests, consists of seven parts, six decades with a final appendage of three Aves and the Pater (106). "La Corona" is created by applying the form of meditation to verse, emphasizing the nature of the poem as a crown offered to God. Thus, the poetic form, Crown of sonnets, allows the speaker of "La Corona" to articulate his own thoughts most appropriately, and the number seven is also a number that cannot be dissociated from God.

In writing "La Corona," Donne gives the speaker the role of a mediator of the word of God rather than reflecting himself. Donne believed that a circle was a symbol of perfection and the most appropriate emblem to represent God, so he must have used this circular structure of the corona in composing his poems expressing his praise to God.

ii. Sir Philip Sidney's corona

While Donne's "La Corona" is composed of seven sonnets, there are coronas that are not written in the sonnet form. One of those examples is Sir Philip Sidney's corona. He adopted the form in "The Fourth Eclogues" of *The Old Arcadia*.[13] The narrator calls this corona "dizain" in the opening prose before it begins, which

means a poem or a sequence of ten lines. Sidney's corona, as its name suggests, also consists of ten lines of poetry. In contrast to Donne's corona, where each sonnet is titled and has a coherent image throughout, Sidney's corona is not individually titled or numbered. His corona is composed of the correspondence between Strephon and Klaius, which begins with the following statement by Strephon:

> I joy in grief, and do detest all joys;
> Despise delight, am tired with thought of ease.[14]

The opening line will be repeated in the last line of the corona. This corona is not explicitly shown to have the role of a crown dedicated to someone like Donne's corona. But the poem recounted by Strephon, the third unit that makes up the crown, makes a call for "Sorrow" in sixth line, stating "Sorrow then cherish me, for I am sorrow." It is difficult to confirm from this part that this poem is a crown dedicated to Sorrow, but there is no doubt that Sorrow, the object of the address, is the common theme of all the poems in crown. The corona depicts one theme of "grief"—just as Donne depicts the life of Christ as an offering to God—then develops other images, including related figures. It is hard to conceive that the image is necessarily consistent.

The fourth poem by Klaius presents the image of a storm, and the following narrative by Strephon presents the image of a ship, which are interconnected to create the image of a ship moving through a storm. This image is further connected to the image of "wrack" or "destruction" that appears in both poems. While some of these images can be identified as being connected to each other in consecutive poems, it seems difficult to find a connection or continuity of images that can be portrayed effectively in a complete circle, as in Donne's corona.

Furthermore, one can conclude that Sidney's corona does not form a perfect circle. The structure of corona is that the last line of the last poem is typically the same as the first line of the first poem, reaching the end of the cycle and returning to the beginning at once:

> Therefore esteeming all good blessings toys,
> I joy in grief, and do detest all joys.
>
> Strephon. I joy in grief, and do detest all joys.
> But now an end, O Klaius, now an end,
> For e'en the herbs our hateful music stroys,
> And from our burning breath the trees do bend.
> (ll. 99–104)

The presence of these four lines undermines the integrity of the dizain circle. There is a sense that something uncomfortable has been added to what should be completed as a circle. It is possible, however, to regard the last four lines as not being a part of the corona, by connecting only the ten lines of the poem as a corona to form a circle, as in a regular corona. In that case, the corona could have the structure of a complete circle, but given that, how should the last four lines of the poem, which were omitted from it, be handled? This part, which might be redundant, has prevented it from becoming a complete circle. In other words, the circle, which was supposedly infinite and perpetual, is ended and a path is created to escape from it. Considering that the theme dealt with in this poem is "sorrow," we can regard this as an attempt to discover a way to escape from sorrow.[15] Therefore, when it is possible to get out of that circle, the four lines of the poem do not exist within the corona and will not return the poet and the reader to the first poem in the corona again, thus indicating that the poem has been released from sorrow.

This completely circular yet incomplete structure has some connection to the themes dealt with within the corona. Donne envisioned God as the one to whom he would dedicate the corona, since God is a being of perfection and perpetuity that deserves to

be praised with a circle. On the contrary, the theme the poet had in mind when composing his corona was "sorrow." The "sorrow" given to a human being living in a limited time on earth is as finite as that human life. "Sorrow," therefore, cannot remain persistent. It is apparent that Sidney is not attempting to emphasize the eternity which is represented by the circle: there is nothing in the corona that explicitly indicates that the image of the circle is being addressed.

Philip Sidney succeeded in creating an escape path for the circle. Once the circle is completely closed, the narrative cannot continue. Since Donne's "La Corona" consists of seven poems without any other accompanying texts, the perfection of the circle is underscored. On the other hand, Sidney's corona is embedded inside the prose romance *Arcadia* and the four lines are supposed to function as a clue to escape from the circle of completeness by denying the inevitability that the end is repeated in the beginning.

In *The Old Arcadia*, the form of the corona, which can be read as symbolizing eternity, is used to suggest a pause in the developing conversation. Strephon and Klaius have a conversation in the style of "sestine" (sestina; a verse form consisting of six stanzas of six lines each) before they start speaking with a corona, and Klaius' narrative corresponds to Strephon's narrative. In

"sestine," the completely same sentence is not always repeated in the conversation between the two characters, but the same sentence is never repeated regularly as in a corona. It is suggested that there is some kind of order or reason in the conversation by developing it with regularity using a corona. Considering the nature of the corona, which seems to be developing but actually returns to the beginning, it is also possible that the narrative form of the sestine is abandoned and the characters begin to narrate in the corona, indicating that the conversation, which had been progressing in a changing manner, is about to stop its process of change and stay there.

Another prominent feature of Sidney's corona is that while Donne's "La Corona" consists of seven sonnets, Sidney's corona consists of the same number of lines. Just as the number of sonnets in Donne's has a significance, the number of poems in Sidney's also have some implications. Citing Browne's *Garden of Cyrus*, Nicholson explains that the number of five is "remarkable in every circle" so that "the circle signified the beginning, so it prophesied the end" (48). The number ten, which is the number of poems in Sidney's corona and the number of lines in each poem, may have been used to emphasize the completeness of the number five, which was considered to be a perfect number at the time. Excluding duplicate lines, however, the total number of lines in all

of the poems in the corona is 90. The number 90, when multiplied by four, becomes 360, which is the number of degrees in a circle.

It is clear that *The Old Arcadia* was written based on consideration of the possibilities of the circle from various directions, including structure and number of lines. Sidney's corona includes two contradictory facets that seeks to make the circle complete while simultaneously breaking it down. Even things that might seem perfect have imperfections in them, which appears to imply that there is nothing in this world that is perfect and unchanging.

In summary, I examined two poems written in the corona form by two poets, revealing the peculiarities of each of them, in this chapter. John Donne adopted the style of corona in order to dedicate the poem to God as a prayer. The poem also includes the number seven, which alludes to the rosary used in prayer, enhancing the correspondence between the subject and form. While "La Corona" was written in sonnet form, Sir Philip Sidney inserted a corona including ten dizain. His corona is formed by conversation of two speakers, Strephon and Klaius. The corona which is created by Sidney has two opposing facets that attempt to simultaneously consummate the circle and break it down. Although those two coronas are written in a similar manner, there is no fixed

length, and each of them shows its own theme and characteristics.

Chapter II. Incomplete and Complete Corona

In the previous chapter, I reviewed typical examples of the corona form and referred to Sir Philip Sidney's corona, which would have influenced Lady Mary Wroth. It is certain that Mary imitated not only her uncle but also her father in writing her sonnets. Robert Sidney was the fifth of six children of Sir Henry Sidney (1529–1586), and his elder brother was Sir Philip Sidney. Though Robert also wrote poetry, he was less well-known than Philip and it was only in 1833 that his complete works were published. Robert composed sonnet sequence inserting some songs and the coronas like Mary. P. J. Croft argues that Robert suffered from being compared with Philip according to Song 6 in Robert's sequence which reminds us of Song iii in Philip's sequence (48). While studies on Robert Sidney tend to compare him to Philip, Gavin Alexander notes the resemblance of Song 6 [P42] in *Pamphilia to Amphilanthus* to Song 1 in Robert's sequence and suggests that Mary Wroth imitated her father (293).

It is clear that Mary Wroth never completely imitated Robert's works, even in poetic form. It would be needless for her

to complete her corona if she mirrored Robert's sequence, to which he added incomplete coronas. She, however, incorporated a complete corona in *Pamphilia to Amphilanthus*. If she intended to compose sonnet sequence inserting the corona without lack of any part on behalf of her father, there would be similarities between their coronas. Each of the coronas embedded in Robert's and Mary's sequences serves as one of the most significant sections. Through a reading of the texts of both, connections between them as a family are examined. Consequently, Mary's attempts as a female poet to give new connotations to traditional poetic form are discussed in this chapter.

i. Robert Sidney and incompletion

Robert was not so much well known as Philip as a poet because his manuscript entitled "Sonnets by Robert, first Earl of Leycester (brother to Sir Philip Sidney) in his own handwriting, addressed to his sister Mary 'For the Countess of Pembroke'" was first published in 1833. We could infer that Sir Philip Sidney is prominent poet for 19th century readers from the title given to Robert's manuscript. In 1973, Croft discovered and published manuscript that included all sonnets and songs, and some other

poems. According to Millicent V. Hay, those poems were previously thought to have been written by Robert Dudley, Earl of Leicester, but differences were discovered in the handwritten manuscript, demonstrating that it was written by Robert (195). It could be supposed that Robert composed his poems between 1595 and 1598 though it is not certain.[1]

Robert included a corona in his manuscript as his brother did in *Old Arcadia*. G. F. Waller suggests that Robert may have turned to poetry like his sister Mary, partly to carry on his brother's literary legacy after his brother's death ("The 'Sad Pilgrim,'" 693). His sonnet sequence is comprised of 35 sonnets, 24 Songs, 14 Pastorals, and some elegies. In his sequence, the corona opens on sonnet 11 which entitled "A crown of sonnets, but unfinished." While Mary's corona closes to make a complete circle, Robert's is incomplete. The first poem of his corona is poem 11 and its last line "Who gives himself, may ill his words deny" also opens 12. Though four poems from poem 11 to 14 consist of 14 lines to form sonnets, poem 15 contains only 4 lines and the supplementary phrase "The rest of the 13 sonnets doth want." It is not difficult to assume that Robert attempted to compose the corona of 13 sonnets at first. He wrote merely four sonnets and a few lines so that 8 sonnets and a few lines are unfortunately lacking.

There are some elements in Robert's works which remind us of Philip's. Robert wrote sonnets, especially these of corona, to his beloved, for he praises someone to whom he sends his poems by means of a poetic convention many poets use to admire women. The phrase "the deadly wounds the dart / Of your fair eyes doth give" in the 6-7 lines of sonnet 11 remind readers of a convention that Cupid dwells in women's eyes and shoots his arrows at men to make them fall in love.[2] Robert adopts a convention of sonnets in his corona like this. He interprets the beloved "you" as "the ornament of Nature's art, / Worth of this world, of all joys the sovereign" (3–4), which implies that he is unable to represent "you" completely with his own words. Philip Sidney also wrote sonnets with such conventional expression.

In sonnet 11, the first sonnet included in the corona, the poet's struggle with "his words" can be seen. The speaker who estimates that he has no faculty for admiring "you" by his own words relates thus:

> Your will, the law I only reverence,
> Skill-less and praise-less I do you obey;
> Nor merit seek, but pity, if thus I
> Do folly show to prove obedience;
> Who gives himself, may ill his words deny.

(ll. 10–14)

Though he claims that he can do nothing but obey "you" because he has no skill to praise "you" in lines 10–11, he denies what he said before or even his sonnets in the last line. Robert Sidney's sonnet has an Italian/Petrarchan rhyme scheme of abba abba cdcede. It also has the characteristics of Italian/Petrarchan sonnets in terms of logical structure, with octave describing the explanation of "you" and sestet indicating the treatment of "I" in response to it, forming a contrast. Thus, while using the form of a sonnet, which is complete in both rhyme scheme and logical structure, it fails to create a circle. Reading these sonnets as a series of narrative, we can see that Robert was perplexed with describing his lover with his words in sonnet 11 and is gradually becoming conscious of the limits of his skill. He aims to affirm that the most important thing is not to depict his lover as he sees her but to obey her will. A similar attitude can be seen in Philip Sidney's sonnets. In *Astrophil and Stella*'s sonnet 1, for instance, by seeing Stella in his own mind instead of trying to find the right words to write his thoughts, he is not only able to write poetry, but also to exhibits his skills.

On the other hand, in the second sonnet of the corona, the speaker alludes to "Destiny" in relation to "you," both of which he

cannot be resisted. The speaker promises his loyalty to his beloved in Sonnet 12:

> Who gives himself, may ill his words deny;
> My words gave me to you, my word I gave
> Still to be yours, you speech and speaker have:
> Me to my word, my word to you I tie.
> Long ere I was, I was by Destiny
> Unto your love ordained, a free-bound slave;
> Destiny, which me to mine own choice drave
> And to my ends made me my will apply:
> For ere on earth in you true beauty came,
> My first breath I had drawn upon the day
> Sacred to you, blessed in your fair name;
> And all the days and hours I since do spend
> Are but the fatal, wishèd time to slay,
> To seal the bands of service without end.

The speaker states that he is incapable of denying his own words because he has given them to "you," with the implication that he justifies his own words through "you." An expression that the speaker considers himself as "free-bound slave," is an oxymoron as it means he is released by being restrained by the addressee. These

thoughts of Robert's are similar to those in Philip's sonnet 35, where Astrophil's limitation in praising Stella with words appears as a dilemma.

> What may words say, or what may words not say,
> Where truth it selfe must speake like flatterie?
> Within what bounds can one his liking stay,
> Where Nature doth with infinite agree?
> What Nestor's counsell can my flames alay,
> Since Reason's selfe doth blow the cole in me?
> And ah what hope, that hope should once see day,
> Where Cupid is sworne page to Chastity?
> Honour is honour'd, that thou doest possesse
> Him as thy slave, and now long needy Fame
> Doth even grow rich, naming my Stella's name.
> Wit learnes in thee perfection to expresse,
> Not thou by praise, but praise in thee is raisde:
> It is a praise to praise, when thou art praisde.

In lines 5-6, he suggests that he is being forced by something that is not him in regard to what he could have managed on his own, such as his own choice to go beyond what fate forces him to go, or his own will to be impelled toward his own goal. These lines

signify that he is forced to do things he could manage himself by something or someone other than himself. In this sonnet, he compares the inconsistencies in his own poetic work to the forces of fate beyond his control. In this way, there is some feature like oxymoron and paradox in Sonnet 12. In lines 9–11, Robert mentions that he was born on a holiday named after his lady, suggesting her name [Elizabeth] but also indicating that he was born before her.[3] Moore suggests the possibility of "unconsummated love" that is typical of Petrarchan sonnets from this perspective ("Robert Sidney's Poetry," 241).

The speaker admits it is impossible for him to portray his beloved clearly by his words, yet he nevertheless attempts to compose sonnets in order to express his thoughts. If that's the case, then he does not need to write corona sonnets, or even sonnets, but Robert's struggles about writing poetry may also be connected to the unfinished corona. According to Waller, Robert referenced Philip's *Astrophil and Stella* in his poetry, and it appears that he was writing poetry as an escape from the political world in which he had taken Philip's place ("The 'Sad Pilgrim,'" 696–98). Indeed, many of Robert's poems can be read as moving expressions of the world of a failed courtier's exile, who yearns for his family. If, as Waller suggests, Robert reflected his real life in his verse, then the women in the sequence are likely to be his wife or a woman he was

fond of.[4]

Though there are a lot of possible reasons why the corona is unfinished, Croft suggests that Robert may have intentionally left an unfinished corona in his sonnet sequence in the introduction to Robert's work that he edited. In Croft's opinion, if Robert had started to write the corona, but simply lost the will to finish it, he could have removed it from the sequence, and yet he did not. The reason why he did not do so is that he wanted to emphasize the failure of his plan with the corona and to treat it as a symbol of the "hapless lover" (26). Philip Sidney used a corona in his *Arcadia* when describing the sorrow of disappointed love. Consequently, it is not impossible to attribute to the corona the role of expressing an unfulfilled love. A complete corona denotes the fulfillment of love as a perfect circle. Therefore, the method of breaking the circle, should be even more effective to show the lamentation over the unfulfilled love. In other words, the "lamenting corona" created by Philip Sidney was inherited by Robert Sidney, then further handed over to Wroth.

If Robert was trying to include the missing corona in his sonnet sequence, the fact that the poet wrote "The rest of the 13 sonnets doth want" at the end of the corona would make him "skill-less." Though the number of poems in a corona usually corresponds to the number of lines in the poem as Philip Sidney

and Mary Wroth did, Robert tried to include 13 sonnets in his corona instead of 14 sonnets. Croft takes up the number of 13 to suggest that Robert allude to "the unluckiness of thirteen in popular belief" by trying to include 13 sonnets in his corona (27).

By neglecting to complete the corona, which is supposed to form a circle, and by intentionally showing the ominous number 13, Robert suggests the image of a poor poet who is abandoned by his muse and does not have enough words to praise his beloved. According to Croft, it is possible that the Crown of sonnets is used to emphasize the number 13.[5] The lack of a complete corona succeeds in making the image of "skill-less" poet clearly visible. In fact, Sonnet 12, which is part of corona, is a poem addressed to a woman to whom he was never married, and it is highly possible that the entire corona contains the image of a poet abandoned by fortune. Regarding the number 13, Parker also refers to Robert's obsession with the number 13 as representing a "lover's misfortune" (123). As Croft and Parker have pointed out, the fact that the corona is unfinished and the numbers it presents, that is 13, conjures up ominous images.

The theme of Robert's sonnet, as we can see above, is the same one that Philip often used in his sonnets: a speaker desires to express his admiration for a woman yet lacks the poetic skill to do so. The speaker of Robert's sonnets seems, therefore, to be

speaking of himself as a crown offering a crown to his beloved as a symbol of obedience. Robert would include the image of a crown, which is the traditional usage of corona, that has been used even though his corona has not been completed. In Sonnet 13, which is the third sonnet in the corona, the speaker regards "service" as the thing "In which myself I from myself do give, / No force but yours my thoughts could ever drive, / For in my choice, love did your right defend" (ll. 2–4). What is emphasized here is still "your right" with the result that "my thoughts" are governed by the force of the speaker's beloved.

ii. Mary Wroth and completion

Mary Wroth's compositions are usually considered to reflect the feelings of love and grief she has experienced. *Pamphilia to Amphilanthus* has a female speaker whose name is Pamphilia which means "all-loving," and she speaks to her beloved Amphilanthus which implies "a lover of the two." From the meanings of their names, it is obvious that Amphilanthus is set up as a flirtatious character while Pamphilia loves Amphilanthus with all her heart. The speakers and listeners of sonnets written by male poets were often modeled after the poet himself and the woman he loved. As

mentioned in the introduction, Pamphilia, the speaker, is modeled after Mary herself, and Amphilanthus is thought to be modeled after her cousin William Herbert. Though Mary had two children with Herbert after the death of her husband, Robert Wroth, Herbert never acknowledged those children as his own.

There is no doubt that not only Philip and Mary Sidney, but also Robert had an influence on Mary Wroth, but she completed a corona while Robert left his corona unfinished. Mary Wroth's corona consists of 14 poems, from Sonnet 1 [P77] to Sonnet 14 [P90]. While Robert begins his corona with praise for his beloved, there is no one to address in Sonnet 1 [P77], the first poem in Mary Wroth's corona. She deviates from the traditional form of sonnets uttered by a man to a woman, resulting in a woman being a speaker of her sonnets. The difference is apparent not only in form but also in content. One is that Pamphilia's signature within the sequence indicates that the sonnets are written in the form of letters. The other is that Amphilanthus, who is the object of Pamphilia's speech in Mary's sonnet, is absent from Pamphilia's sight.[6]

As Pamphilia is always away from Amphilanthus, we can see Pamphilia looking for the escape from the labyrinth by herself in Mary's corona. In Sonnet 1 of corona, "Yet that which most my troubled sense doth moue, / Is to leaue all, and take the threed of Loue" (13–14). Mary portrays Pamphilia wandering alone in

Labyrinth, following the thread of Cupid, the god of love. This Cupid's thread is comparable to the thread of Ariadne, which serves as a landmark in the labyrinth. As a reader, looking out of Labyrinth and outside of the corona, this is a lamenting poem in which Pamphilia complains of the "absense" of Amphilanthus, who never exists in sight of Pamphilia. Moreover, it is written in the form of a letter, resulting in sonnets with the possibility of being self-indulgent, uncertain whether they will reach Amphilanthus or not. With these characteristics, it is not clear when Pamphilia's lament may end. Although sonnet sequence that continues in a straight line may eventually find a possibility of conclusion, *Pamphilia to Amphilanthus* including a circular structure cannot avoid being straightforward, making it impossible to easily attain the goal of the structure. The speaker demonstrates the difficulty of reaching the end of the lament by inserting a corona in the middle of the lament.

The lover's struggle is also expressed by the distance that separates them, as Pamphilia's desire fails to attain Amphilanthus. Sonnet 2 [P78], which is the second sonnet of corona, describes Pamphilia's determination to follow Cupid's thread and stay on the right path.

Is to leaue all, and take the threed of Loue,

Which line straite leades vnto the soules content,

Where choice delights with pleasures wings doe moue,

And idle fant'sie neuer roome had lent.

When chaste thoughts guide vs, then our minds are bent

To take that good which ills from vs remoue:

Light of true loue brings fruite which none repent;

But constant Louers seeke and wish to proue.

Loue is the shining Starre of blessings light,

The feruent fire of zeale, the roote of peace,

The lasting lampe, fed with the oyle of right,

Image of Faith, and wombe for ioyes increase.

Loue is true Vertue, and his ends delight,

His flames are ioyes, his bands true Louers might.

Pamphilia thinks that Cupid's thread leads to "soules content," and that once she gets there, she will be able to find true love, not an illusion. That is why she states that Cupid, the god of love, is the "true Vertue." However, because this is one of the sonnets included in the circulating corona, it is obvious that Pamphilia would not be able to get to where she is seeking to go. Sonnet 14 [P90], the last poem of corona, depicts Pamphilia still wandering the labyrinth with her burning love.

Except my heart, which you bestow'd before,

And for a signe of Conquest gaue away

As worthlesse to be kept in your choice store;

Yet one more spotlesse with you doth not stay.

The tribute which my heart doth truely pay,

Is faith vntouch'd, pure thoughts discharge the score

Of debts for me, where Constancy beares sway,

And rules as Lord, vnharm'd by Enuies sore,

Yet other mischiefes faile not to attend,

As enimies to you, my foes must be,

Curst Iealousie doth all her forces bend

To my vndoing, thus my harmes I see.

So though in Loue I feruently doe burne,

In this strange Labyrinth how shall I turne?

Pamphilia had hoped for "soul's content" at the beginning of the corona's sequence, but this sonnet, which concludes the corona, shows that cursed jealousy will lead her to destruction. The last line returns to the first line of Sonnet 1 [P77], the first sonnet of the corona, so Pamphilia remains trapped in the labyrinth. This Sonnet 14 [P90] mentions the offering of the heart, or the very physical heart, and Sonnet 26 [P30], which appears outside the corona, tells Pamphilia's heart fleeing to Amphilanthus. Sonnet 26

[P30] begins with the line "Deare cherish this, and with it my souls will," where "Dear" is a call to Amphilanthus. Since Pamphilia's heart ("the heart") has fled to Amphilanthus, she begs him to cherish it. The heart that was originally in Pamphilia's chest is about to settle in Amphilanthus's, so she proposes to trade her heart for his; for she will die without one. Thus, Pamphilia vows to dedicate sincere love to Amphilanthus. As we can see from the lines "Send me your heart, which in mine's place shall feed / On faithfull love to your devotion bound" (10–11) in which Pamphilia's request to send Amphilanthus's heart to her is mentioned, he is always placed in a distant place beyond her control.

Mary's corona successfully incorporates the imagery of a labyrinth. Following Philip who composed his corona in ten dizains, her corona consists of fourteen poems, the same number of lines as the sonnet. Whereas Robert's corona was incomplete, the completion of Mary's creates a full circle made of the sequence, and brings circulation to a sequence that by its nature progresses straight forward. In the corona form, the labyrinth, where Pamphilia wanders is a place that hides the way out and leads people astray when viewed from the inside. However, when viewed from the outside, a reader of the poem can comprehend the complexity of the interior. Mary Moore suggests that since Mary

Wroth focused on the duality of labyrinth as a theme for her sonnet sequence, she included elements such as "blindness" and "self-enclosure" as labyrinth-like images outside of corona ("The Labyrinth as Style in *Pamphilia to Amphilanthus*," 65). While leading the reader's consciousness to the labyrinth, she draws the readers into the sequence by letting Pamphilia wander around inside the sequence, especially the corona. When the readers comprehend the circular nature of corona, where the end point simultaneously becomes the beginning point, they feel as if they are wandering in the labyrinth with Pamphilia to decipher its complex structure.

Labyrinthine complexity is also reflected in the rhyme. While most of the sonnets in Mary's corona have a Shakespearean rhyme scheme (ababbabacdcdee), Sonnet 3 [P79] in corona has a unique rhyme structure.

> His flames are ioyes, his bandes true Louers might,
> No stain is there, but pure, as purest white,
> Where no cloud can appaere to dimme his light,
> Nor spot defile, but shame will soon requite.
> Heere are affections, tryde by Loues iust might
> As Gold by fire, and black discern'd by white;
> Error by truth, and darknes knowne by light,

Where Faith is vallu'd, for Loue to requite.

Please him, and serue him, glory in his might

And firme hee'le be, as Innocency white,

Cleere as th'ayre, warme as Sun's beames, as day light

Iust as Truth, constant as Fate, ioy'd to requite.

Then loue obey, striue to obserue his might

And be in his braue Court a glorious light.

Only this sonnet is written in monorhyme. Furthermore, there are only four words used in the foot: "might," "white," "light," and "requite," which means that most of them are identical rhymes. It completely deviates from a Petrarchan rhyme scheme and differs from other traditional rhyme schemes, giving the impression of an obsession with the four words and their sounds. In a sonnet outside of corona, Sonnet 5 [P5] has a unique rhyme scheme (ababbabaaacddc) that is difficult to regard as a regular Petrarchan or Shakespearean rhyme scheme, and lines 3 and 9 both end with the word "sting," indicating an identical rhyme. This sonnet was written in reference to Sonnet 43 in *Astrophil and Stella*, but *AS*43 has an ababbabacdcdee rhyme scheme, we can say that Mary did not intend to imitate the rhyme scheme. On the other hand, all of the sonnets in Robert's corona retains the Petrarchan rhyme scheme. In this regard, she introduces a rhyme scheme that is far from

conventional sonnets, which prompts us to wonder about her intention. In particular, the bizarre rhyme structure of Sonnet 3 [P79] is significant in this sense, and its impressive visual impact serves to emphasize the difficulty of finding a way out of the labyrinth. Mary's corona, which superficially resembles a crown dedicated to Cupid, uses the circle to create a labyrinth that leads not only Pamphilia but also the readers astray.

iii. The Transition from an Incomplete Circle to a Complete Circle

I have argued that Robert deliberately used an incomplete corona to show that his words were insufficient to praise his beloved, and that Wroth used a complete corona to create the structure of wandering through the labyrinth, guided by the thread of love. In this section, focusing on the circular structure of both Robert's and Mary's coronas, I will identify the correspondence between the matter and form of the corona of each.

Although there seems to be nothing in common between the two except the use of the form of the corona, it is clear that Mary wrote her work with Robert's sonnet sequence in mind, as she uses phrases that correspond to Robert's. Croft cites passages in Robert's sequence that Mary seems to have been conscious of in

writing (343). She writes, for instance, "The spring now come at last… / Cold winter yet remains" (Song 1 [P7]) as corresponding "Winter is come at last, / Cold winter, dark and sad" which is a part of Song 3 of Robert's sequence. In the similar way, Croft says, Robert writes "Thus said a shepherd, once / With weights of change oppressed" (Song 3), and Wroth writes "A shepherdess thus said, / Who was with grief oppressed" (Song 1 [P7]) in response.

In Mary's text, we can recognize traces of consciousness of Robert's in her writing, which indicates that she also took his attitude toward the corona form into account. In Robert's corona, he mentioned the inadequacy of words when praising his beloved, and this attitude was reflected in the unfinished form of the corona. Mary gives her corona the title "A Crowne of Sonnet dedicated to LOVE," which leads us to think that she is writing it as a crown in praise of the god (or goddess) of love. However, the only thing Pamphilia can do in the Labyrinth called a corona is to follow Cupid's thread, and Mary is only emphasizing the infinity of the existence of the Labyrinth and not actually making the praise of Cupid the central theme of corona. One of the reasons for this is the object of addressed. While Robert uses the second person "you" to refer to the person to whom he is supposed to be offering his Crown, Mary refers to the God of Love, to whom she is offering hers, in the third person "he." When she uses the second person

"you," she refers to Amphilanthus, who is never seen or even named in the sequence. This is, however, only evident until Sonnet 12 [P88], and in Sonnet 13 [P89], she uses a direct invocation to Cupid instead of denoting him in the third person.

> To thee then, Lord commander of all hearts,
> Ruler of our affections, kinde, and iust,
> Great King of Loue, my soule from faigned smarts,
> Or thought of change, I offer to your trust,
> This Crowne, my selfe, and all that I haue more,
> Except my heart, which you bestow'd before. (9–14)

In this part, Pamphilia refers to the Crown as herself, and to Cupid as the one to whom she has given all except her own heart, which she has given to Amphilanthus. The fact that Pamphilia, who had been addressing Amphilanthus until then, suddenly changed the subject of her address suggests that she is formally fulfilling the role of Crown, as indicated in the title. The reason why Wroth deliberately chose the title "A Crowne of Sonnet dedicated to LOVE" was because she wanted to give her corona a role as a crown dedicated to a certain person, just as Robert did, while giving corona the theme of the Labyrinth. So, we can safely assume that Robert's influence is at the foundation of Mary's sonnets.

If Mary's corona can be understood to express gratitude to Cupid for guiding her with a thread in Labyrinth, as the title "A Crowne of Sonnet dedicated to LOVE," Pamphilia should be able to reach "soules content," as stated in Sonnet 2 [P78], but she has not in fact. If "soules content" refers to Amphilanthus, it is supposed that the goal which Pamphilia is aiming for is to attain Amphilanthus' heart, and "soules content" may consequently be understood to refer to the exit of Labyrinth in the same manner. It is not obvious, therefore, that Cupid's thread, which, in Sonnet 2, is said to lead Pamphilia to the exit of the Labyrinth, it is merely a hope held by Pamphilia that she can escape by following the thread. Cupid himself is not described as having any intention to lead her out. In addition, because Cupid is blind, it is even possible that he continues to misguide Pamphilia, resulting in her being trapped in the Labyrinth.

Mary writes in Sonnet 2 [P78] that "Loue is a true Vertue, and his ends delight" (13) and it is certain that some of the subsequent sonnets contain praise for Cupid. However, the fact that she wrote the sonnet in the form of Crown, which is dedicated to someone whom she praises, creates a slight discrepancy between the content and the form. If Robert had completed the corona, it would contradict his idea that he does not have enough words to praise his beloved. In that regard, there is a contrast between

Robert, who used an unfinished corona to emphasize the content, and Mary, who created a corona that was finished but inconsistent with the context of her speech.

In contrast to Robert's approach to corona, Mary creates a closed space of Labyrinth in her sonnets by completing corona. It is a traditional way to use corona as a crown to praise poet's beloved and dedicate it to her, as Robert did. Wroth intentionally uses corona to create a Labyrinth within the formal crown, adopting a unique method while following the tradition. Mary Wroth, the first woman to publish a sonnet sequence in England, sets the speaker of the sonnets as a woman. Furthermore, she avoids directly describing the appearance of the addressee in her sonnets, in contrast to sonnets written by male poets. By employing the corona form used by the Sidney family, she makes it evident that she is a member of the family, and in creating the new concept of narration by a female character, she added the role of the labyrinth to the corona circle.

Chapter III. Female voices in the sonnet sequence

As previously noted, Wroth wrote sonnets from a woman named Pamphilia, who appears in *Urania*, writing to her lover, a male character named Amphilanthus. There is a suggestion that the sonnet sequence was written in the form of a letter, as her name is written as a signature at the end of sonnet 48. It appears that Wroth and Pamphilia tried to maintain "silence," which was considered one of the virtues of women in the 17th century, by using sonnets, which were used by male poets to seduce women in those days, in the form of a letter that might actually not be received. In spite of such constraints, it is obvious that she was influenced by her uncle and father, of course, in writing the sonnets. Heather Dubrow indicates Wroth's consciousness of composition in poetry as follows:

> Wroth is preoccupied with what is past and what may be lost: her sonnet sequence manifests the customary nostalgia of Petrarchism and in doing also signals her consciousness of the achievements of a dead father, a dead uncle, and a genre

that many of her contemporaries considered moribund. (142)

It is supposed that Wroth intended to inherit Sidney's creation by completing her own pieces. As shown in Chapter I, Philip's corona appears in *Arcadia*, and it does not have its own subtitle, as with Wroth's corona, but rather emerges in the prose narrative.

As mentioned in the previous chapter, although Robert's corona has the characteristic of a corona in which each sonnet succeeds the last line of the preceding sonnet, it remains impossible to create a completely closed circle. In contrast, it is apparent that Philip's corona employs its nature to create a circular structure. In The Fourth Eclogues of *Old Arcadia*, the two shepherds named Strephon and Klaius appear. They both love the same woman named Urania, who is a shepherd's daughter.[1] However, she has to leave the country, and the two shepherds are discouraged and brokenhearted. As Craft suggests that "Strephon and Claius cherish the image of Urania, but what they yearn for is her,her physical, living presence" (57), they then express their complaints in the form of a sestina.[2] Strephon starts the sestina by rhyming the words "mountain," "valleys," "forests," "music," "morning," and "evening."

> Yee Gote-heard Gods, that love the grassie mountaines,
> Yee Nimphes which haunt the springs in pleasant vallies,
> Ye Satyrs joyde with free and quiet forrests,
> Vouchsafe your silent eares to playing musique,
> Which to my woes gives still an early morning:
> And drawes the dolor on till wery evening.

The two take turns to speak in the sestina, and after doing it six times, they return to the same rhyming order as in the first six lines. They repeat the sestina using the same rhyme, and then conclude with three lines. Once they become bored with their conversation using the sestina, they begin to dialogue in 10-line stanzas called "dizains." A description in prose is inserted between the sestina and dizain poems, signifying that Crown opens. The corona comprises ten dizains, and the line "I joy in grief, and do detest all joys," which Strephon uses in the first line, is used by Klaius in the last line of the tenth poem. This appears to follow the regulation of a corona that the last line of the last verse leads to the first line of the first verse.

Considering up to the 10th verse as a corona, it is obvious that a closed circle has been formed; however, Sidney's corona has four lines of poetry that accompany the 10th verse, as examined in Chapter I. This is the poem that serves as Strephon's speech after

Klaius's, which also begins with the same sentence "I joy in grief, and do detest all joys" as the first line of the first verse. Examining this structure by itself, it seems as if the corona, which should have been completed once, reopens:

> Klaius. In earthly fetters feel a lasting hell
>
> ...
>
> I joy in grief, and do detest all joys.
>
> Strephon. I joy in grief, and do detest all joys.
>
> But now an end, O Klaius, now an end,
>
> For e'en the herbs our hateful music stroys,
>
> And from our burning breath the trees do bend.

Although the circular structure is seemingly established, there is a possibility that this structure, which can be said to have been closed once and then reopened, was an attempt to show that the lament had an end. If the corona were enclosed, then a confined space would be constructed within it. Moreover, the circular structure implies that once they reach the end, readers immediately return to the beginning, perpetually continuing around a place from which there is no way out. In other words, in light of the context of the account described here, the speakers themselves

remain in a state of lamentation from which they cannot escape. To avoid such circumstances, less than 10 poems, as quoted above, may be inserted between the first and last poems in the corona to create a pathway out of the circle without a way out. Additionally, it may indicate hopes that there is some way out of the lamentation through a structural path to escape.

In contrast to Philip's corona, which has created a way out of it, Wroth has created a completely confined space inside it. Additionally, due to the inherent tendency of a corona to repeat as soon as it concludes, as if the exit were found, Pamphilia (and the reader) returns to the beginning and is forced to wander inside the corona without end. The corona entitled "A Crown of Sonnets dedicated to LOVE" is not only a literal crown dedicated to the god of love, Cupid, but also a labyrinth for Pamphilia and for the reader.

In addition to the poetic form of the corona in *Old Arcadia* and *Pamphilia to Amphilanthus*, it is possible to find echoes of Wroth's sonnet sequence in Philip Sidney's, *Astrophil and Stella*. As A. C. Hamilton argues that "since the sonnets in *Astrophel and Stella* are carefully structured to form a sequence, each must be interpreted in the context of the whole poem" (91), Sidney regards the sonnet sequence as a continuous chain, through which connections between the sonnets can be found. Furthermore, he

argues that the links between the sonnets are meant to show the relationship between Astrophil and Stella, leading to Astrophil's attitude toward love as a poet (98). Naomi J. Miller demonstrates the association between Sidney's corona and his sonnet sequence, and discerns subjects applied by him that can be traced in Wroth's corona.

> The final sonnet of Philip Sidney's sequence suggests the continuing cycle of Astrophil's experience with a circular couplet— "That in my woes for thee thou art my joy, I And in my joyes for thee my only annoy" (*AS* 108)— which echoes the circular plaint of Strephon and Klaius in Philip Sidney's corona: "I joye in griefe, and doo detest all joyes" (*OA* 72). The ending of Wroth's corona thus recalls the apparently endless trials of love expressed in the larger sequences of her Sidney forebears. (54)

Although not having a distinctly visible circular structure like corona, his sonnet sequence also has a link to corona, in addition, the arrangement of the sonnet as the end point of a single story can also indicate the end point to grief, as described in chapter I. Furthermore, as mentioned in chapter I, the rhyme that is footed only in the words "night" and "day" of sonnet 89 in *Astrophil and*

Stella should also underlie the rhyme of sonnet 3 within Wroth's corona.

In this chapter, I will review *Astrophil and Stella*, focusing on the "female voice" within the sequence, which may have inspired the female speaker Pamphilia's voice employed by Wroth. According to Miller, the lady is given her voice to speak her love in the eighth song of *Astrophil and Stella* and the sixth song of Robert Sidney's sequence, and the female voice, in both cases, breaks the sonneteer's song (46–48). As Miller suggests, the lady who have a voice within the third-person frame have a significant influence on the male narrative, so this chapter explores the development of the female voice in *Astrophil and Stella* to examine the relationship between Sidney's speaker and the role of a female voice. Additionally, I will examine the possibility of a woman being the subject of her speech through her voice.

i. Stella's voice in the sequence

Focusing on the speaker in Mary Wroth's sonnet sequence, it is possible to find even more similarities with Philip Sidney's: There are also some lines in his sonnets that are spoken by a female character, Stella. The sonnet sequence, *Astrophil and Stella*, written by him in the 1580s and published by Thomas Nashe (1567–

1601) in 1591 after his death, led to a sonnet craze in England. In the sequence, a male poet named Astrophil, modeled after Sidney himself, expresses his affection for Stella, modeled after Penelope Devereux (1563–1607), in 108 sonnets and 11 songs.[3] Penelope, younger than Philip by approximately eight years, had been in contact with him from her childhood, and her father, Walter Devereux, 1st Earl of Essex (1541–76), intended to marry his daughter to Philip. Philip's father, Sir Henry Sidney (1529–86), also confirmed their marriage, and it was arranged. After the death of Walter Devereux, however, their marriage was annulled, and Penelope later married Robert Rich, 1st Earl of Warwick (1559–1619). These circumstances involving his marriage to Penelope presumably served as motivation for Philip to write the sonnets. While Philip wrote sonnets expressing his affection for a woman whom he could not actually marry, he also included sonnets suggesting that an addressee accept the poet, in which her will existed and her response to Astrophil was contained. Although it is common to insert some lines spoken by a female character whom a poet addresses in the sequence, there is usually no characterization of her. Following this convention of female characters, it appears that there are few passages for Stella to share her mind. By interpreting the female speaker's disposition through the words attributed to Stella, it is possible to find slightly more of the

Sidney family's poetic conventions in Pamphilia's narrative.

It is not from the beginning of the sequence that Stella's voice appears; it gradually emerges as the speaker addresses Stella. *Astrophil and Stella* is usually regarded as comprising three parts: sonnets 1–35, sonnets 36–71, and song ii–sonnet 108.[4] In the first part, Stella is only mentioned by her name, without any suggestion that she makes a statement of her own, and the speaker addresses someone or something other than her. Both sonnets 11 and 12, for example, take the form of addressing Cupid. In sonnet 11, the speaker describes the child-like nature of Cupid, who is intrigued only by Stella's appearance and fails to look into her heart.[5] The poet then emphasizes that her heart is as impregnable as "a Cittadell" (l. 12) in the following sonnet, showing how Stella allows Cupid to fulfill his role. While there is yet no direct speech by Stella, it is also in this sonnet that the speaker expounds on her voice that "lifts thy [Cupid's] fame to the skies" (l. 8). The first reference to Stella by "you" appears in sonnet 30, in which the speaker refers to "I, cumbered with good manners, answer do, / But know not how, for still I think of you" (ll. 13–14). As Nona Fienberg suggests that "after he addresses Stella as a presence, a 'you' in sonnet 30, her voice begins to emerge from its shadowy, mediated nature" (7), with Stella in the presence of Astrophil, her nature, previously mentioned only through him, is revealed.

It is supposed that the interaction between the poet and Stella occurs as the second section of the sequence unfolds. The direct addresses from the speaker to Stella are not introduced until sonnet 35, the last of the first section in the division by Hamilton. In sonnet 36, the poet addresses Stella for the first time, simultaneously referring to her voice.

> Stella, whence doth this new assault arise,
> A conquerd, yelden, ransackt heart to winne?
> Whereto long since, through my long battred eyes,
> Whole armies of thy beauties entred in.
> And there long since, Love thy Lieutenant lies,
> My forces razde, thy banners raisd within:
> Of conquest, do not these effects suffice,
> But wilt new warre upon thine owne begin?
> With so sweete voice, and by sweete Nature so,
> In sweetest strength, so sweetly skiled withall,
> In all sweete stratagems sweete Arte can show,
> That not my soule, which at thy foot did fall,
> Long since forc'd by thy beames, but stone nor tree
> By Sence's priviledge, can scape from thee.
> (Sonnet 36)

The poet uses the metaphor of a military battle in this sonnet to show that Stella is still determined to deprive him of his heart, which already seems to belong to her. Whereas a masculine aspect is given to Stella by the battle, there is a male character, Pyrocles, who is given a feminine image in *Arcadia*. Mark Rose points out that "the symbolism of Pyrocles's womanish attire is related to his subjection to passionate love" (356). During the Elizabethan period, men's submission to women was considered a disturbance of the natural order; thus, effeminate attire was an appropriate way to illustrate this unusual situation. In the ninth line of this sonnet, there is a reference to Stella's voice, indicating that she is speaking in the presence of the poet. The last three lines show that not only the poet, but even senseless stones and trees cannot ignore Stella's attractiveness. This alludes to Orpheus, who enchanted even the inanimate with his lyre, while the description of Stella conducting a battle also indicates her masculine aspect.

There are other sonnets in which Stella's and Astrophil's supposed roles appear to be reversed. As the last sonnet in the first part of the sequence, Hamilton refers to sonnet 35, in which the poet praises Stella by the name of "Lady Rich," calling the sonnet "a poem of praise" (96). In sonnet 36, which Hamilton considers the first sonnet of the

second part of the sequence, the poet's direct address to Stella occurs for the first time: "Stella, whence doth this new assault arise, / A conquerd, yelden, ransackt heart to winne?" (ll. 1–2). It is in sonnet 57 that the first reference to Stella's voice can be found in the second part:

> Wo, having made with many fights his owne
> Each sence of mine, each gift, each power of mind,
> Growne now his slaves, he forst them out to find
> The thorowest words, fit for woe's selfe to grone,
> Hoping that when they might find Stella alone,
> Before she could prepare to be unkind,
> Her soule, arm'd but with such a dainty rind,
> Should soone be pierc'd with sharpness of the mone.
> She heard my plaints, and did not only heare,
> But them (so sweete is she) most sweetly sing,
> With that faire breast making woe's darknesse cleare:
> A prety case! I hoped her to bring
> To feele my griefes, and she with face and voice
> So sweets my paines, that my paines me rejoyce.
> (Sonnet 57)

This sonnet shows Astrophil's lamentation, who has been

overwhelmed by his sorrow. As "my plaints" (l. 10) is supposed to refer to the sonnet sequence itself, lines 10–12 show that Stella is depicted as reading the sonnets aloud. In the following sonnet, Stella is also shown uttering aloud the sorrows described by Astrophil:

> Now judge by this: in piercing phrases late,
> Th' anatomy of all my woes I wrate,
> Stella's sweete breath the same to me did reed.
> Oh voice, o face, maugre my speeche's might,
> Which wooed wo, most ravishing delight
> Even those sad words even in sad me did breed.
> (Sonnet 58, ll. 9–14)

Words that should have been sadness for the poet are replaced by joy as they are delivered through Stella's voice. As in these two sonnets, in which Stella reads Astrophil's lamentations, his address to her echoes directly back to him through her voice. There is consequently a subversion of roles between the poet and the beloved, with Astrophil being praised by Stella.

Stella is given a voice to reject Astrophil at first. Her voice, which conducted the battle and did nothing but read the words written by Astrophil, responds to him for the first time in sonnet

60:

> But when the ruggedst step of Fortune's race
> Makes me fall from her sight, then sweetly she
> With words, wherein the Muses' treasures be,
> Shewes love and pitie to my absent case.
> (Sonnet 60, ll. 5–8)

Stella shows her love and pity for Astrophil in a gentle voice; however, it is always in his absence. In the second part of the sequence, Astrophil continues to sing of his love for Stella, despite how much she rejects him. Disgusted with him, Stella attempts to persuade him to give up, as depicted in the following sonnet:

> That who indeed infelt affection beares,
> So captives to his Saint both soule and sence,
> That wholly hers, all selfnesse he forbeares,
> Thence his desires he learnes, his live's course thence.
> (Sonnet 61, ll. 5–8)

The quoted passage is Stella's defense. In seeking her love contrary to her thoughts, Astrophil is denied his love itself. A

subsequent sonnet also reveals Stella's opinion on love:

> Late tyr'd with wo, even ready for to pine
> With rage of Love, I cald my Love unkind;
> She in whose eyes Love, though unfelt, doth shine,
> Sweet said that I true love in her should find.
> I joyed, but straight thus watred was my wine,
> That love she did, but loved a Love not blind,
> Which would not let me, whom she loved, decline
> From nobler course, fit for my birth and mind:
> And therefore by her Love's authority,
> Willd me these tempests of vaine love to flie,
> And anchor fast my self on Vertue's shore.
> Alas, if this the only mettall be
> Of Love, new-coined to helpe my beggery,
> Deare, love me not, that you may love me more.
> (Sonnet 62)

The fourth line of this sonnet serves as Stella's speech, in which she remarks that Astrophel should find true love only in her. Stella's actual voice is not expressed here; but rather, Stella's words are given through Astrophil's. According to notes in *Sir Philip Sidney: The Major Works*, the editor, Katherine

Duncan-Jones suggests that the sixth line of the sonnet suggests earthly Cupid and heavenly Cupid in Neoplatonism, the former representing blind, lustful love, and the latter representing sighted, divine love (365). As Stella possesses the latter, love without desire, Astrophel implores "love me not, that you may love me more" in the last line. Astrophil, frustrated by Stella's refusal to accept his love regardless of how long it takes, attempts to reverse her denial. He regards Stella's repetition of the negative "No, No" (l. 8) in sonnet 63 as an affirmation. For in Latin grammatical rules, "in one speech two Negatives affirme" (l. 14).

Whereas Stella maintains a dismissive attitude toward Astrophil's love, her voice still possesses sufficient power to captivate him. His hope is indicated in the latter section of the second part, and it is suggested that Stella has accepted him in sonnet 69:

> Gone is the winter of my miserie,
>
> My spring appeares, o see what here doth grow.
>
> For Stella hath with words where faith doth shine,
>
> Of her high heart giv'n me the monarchie:
>
> I, I, o I may say, that she is mine.
>
> (Sonnet 69, ll. 7–11)

He thinks that the miserable winter is gone and spring is coming for the poet because Stella has given him reign over her heart with her words. Stella's voice is also conveyed by Astrophil in this sonnet.[6] Astrophil finds his relationship with Stella to be quite exultant, expressing his desire for her. In sonnet 71, the poet discusses virtue in Stella, asking, "Who will in fairest booke of Nature know, / How Vertue may best lodg's in beautie be" (ll. 1–2). Despite her virtue, however, it reveals that he has desire in conflict with it, from the line, "'But ah,' Desire still cries, 'give me some food'" (l. 14). He then addresses desire in the following sonnet:

Desire, though thou my old companion art,
And oft so clings to my pure Love, that I
One from the other scarcely can descrie,
While each doth blow the fier of my hart;
Now from thy fellowship I needs must part,
Venus is taught with Dian's wings to flie:
I must no more in thy sweet passions lie;
Vertue's gold now must head my Cupid's dart.
Service and Honor, wonder with delight,
Feare to offend, will worthie to appeare,
Care shining in mine eyes, faith in my sprite,

These things are left me by my only Deare;

But thou Desire, because thou wouldst have all,

Now banisht art, but yet alas how shall?

(Sonnet 72)

The poet constantly harbors desire for Stella, by which he is troubled here by his abandonment. Cupid is supposed to kindle desire by shooting men's hearts with his arrows; however, his dart is illustrated to have "vertue's gold" (l. 8). Cupid is shown to be "sworne page to Chastity" (l. 8) in sonnet 35, failing to perform his natural role. In comparing the sonnets in the second part to the previous sonnets, Hamilton notes that "since he is unable to distinguish desire from love, spiritualize it or forsake it, he has no choice but to yield to it" (101).

The third part contains several poems in which Stella interacts with the poet in the form of dialogue. Stella's voice, which has been described by the poet in the sonnets, appears in direct quotations in songs 4, 8, and 11. In the fourth song, there is a repetition of Stella's speech "No, no, no, no, my Deare, let be" at the end of each stanza, for a total of nine repetitions. In the eighth song, praise from Astrophil is offered directly to Stella in front of him from the eighth to the sixteenth stanzas. After the eighteenth stanza of this sonnet shows that "While such wise she love denied,

/ As yet love she signified," the following lines contain words directed to him from Stella:

> 'Astrophil' sayd she, 'my love
> Cease in these effects to prove:
> Now be still; yet still believe me,
> Thy griefe more then death would grieve me.'
> (Eighth song, ll. 73–76)

He comprehends here that her words reflect her compassion for and rejection of him. The speaker adopts the third person in describing the poet's and Stella's situations during this song; however, in the final stanza, his narrative switches to the first person:

> Therewithall away she went,
> Leaving him so passion rent,
> With what she had done and spoken,
> That therewith my song is broken.
> (Eighth song, ll. 101–4)

When Stella has a voice, it affects not only the speaker but also the author of the work, outside of the fictional framework. Fienberg identifies "his" as Astrophil's and "my" as Sidney's in this song:

> Stella's emergence from silence does indeed constitute a threat to Sidney's poetic corpus. In the shock of the moment, Sidney feigns to forget that he has carefully distanced this song through a third-person pastoral frame. What should be "his," Astrophil's song, has become Sidney's own. (17)

She considers that this song demonstrates the power of Stella's voice. Astrophil then visits Stella in the eleventh song, in which the first two lines of each stanza are spoken by her, followed by his voice in response to them. While the poems in the previous part of the sequence indicate that Stella responds to Astrophil's words, such a relationship is reversed in this song. Instead of merely repeating the poet's words, Stella is now allowed to articulate her own words through the poet's voice, or even to reply directly to the poet in her own voice. In this context, it seems that she also serves as Sidney's "speaker." In other words, Sidney helps Stella become the speaking "subject" of his verse. Therefore, the title of the sequence is not Astrophil "to" Stella but Astrophil "and" Stella, which may be an indication of this.

ii. The poet's art and attempts

Stella's importance to Astrophel is consistently stated from the opening of the sequence. The last line of sonnet 77, previously referred to, displays "muse," which appears for the first time in sonnet 1:

> Loving in truth, and faine in verse my love to show,
> That the deare She might take some pleasure of my pain:
> Pleasure might cause her reade, reading might make her know,
> Knowledge might pitie winne, and pitie grace obtaine,
> I sought fit words to paint the blackest face of woe,
> Studying inventions fine, her wits to entertain:
> Oft turning others' leaves, to see if thence would flow
> Some fresh and fruitfull showers upon my sune-burn'd braine.
> But words came halting forth, wanting Invention's stay,
> Invention, Nature's child, fled step-dame Studie's blowes,
> And others' feete still seem'd but strangers in my way.
> Thus great with child to speake, and helplesse in my throwes,
> Biting my trewand pen, beating my selfe for spite,
> 'Foole,' said my Muse to me, 'looke in thy heart and write.'
> (Sonnet 1)

The first quatrain of this sonnet shows the poet's desire that Stella read the poems he wrote to her, wishing her to know his thoughts and feelings. In the second quatrain, the poet attempts to find the right words to inscribe his own emotions in the poems written by other poets. The poet, however, realizes that he cannot successfully write poems by imitating the expressions used by poets such as Petrarch and Dante. As the poet then describes the suffering of creating poetry, using the metaphor of a woman's pregnancy, the muse tells him, in the final couplet, to write with "thy heart," that is, to see Stella in his own heart. This sonnet reflects the idea, argued by Sidney in *An Apology for Poetry*, that poetry is "a speaking picture"(80) intended "to teach and delight" (80).[7] Because the poet strives to demonstrate the "art, imitation, and exercise" (112) necessary to write poetry, it is possible to take his apparent love for Stella as an indication that other poets fail to properly practice them. Regarding sonnet 1, Heather Dubrow notes that "Given ... that the prevocalic h was apparently sometimes silent in Elizabethan England, surely a play on "art" and "heart" is present" (103). Following this pun, it is clear simply from hearing the poem that what is in "thy heart" is equivalent to the poet's skill, emphasizing his admiration for Stella and making it evident that she is not only the muse who inspires him, but that she also

embodies his art. In addition, this sonnet has other puns besides this, such as "halting," "feet," and "way." Each of these words is given two meanings, depicting "walking the way with a dragging foot because of the difficulty of walking with others' feet," while also showing that "the poem becomes halt (incomplete) because it cannot be written well on other poets' rhyme." Pointing out that "faine" (l. 1) is a pun on "feign," Jason Powell suggests that "the verb 'paint' (l. 5) reinforces the connotations of artifice implied by the pun on 'faine'" (171). In sonnet 1, Sidney reflects his own attitude toward versification in Stella's portrayal.

In the first part of the sequence, Sidney's ideas on poetry also appear in sonnets 3, 6, and 15. The first eight lines of sonnet 3 exhibit sixteenth-century poets' tendencies.

> Let daintie wits crie on the Sisters nine,
> That bravely maskt, their fancies may be told:
> Or Pindare's Apes, flaunt they in phrases fine,
> Enam'lling with pied flowers their thoughts of gold:
> Or else let them in statelier glorie shine,
> Ennobling new found Tropes with problems old:
> Or with strange similies enrich each line,
> Of herbes or beastes, which Inde or Afrike hold.
> For me in sooth, no Muse but one I know:

Phrases and Problemes from my reach do grow,

And strange things cost too deare for my poore sprites.

How then? even thus: in Stella's face I reed,

What Love and Beautie be, then all my deed

But Copying is, what in her Nature writes.

(Sonnet 3)

The first part of this sonnet concerns the invocation of the nine muses, imitation of Pindar and other Greek poets, rhetorical ornamentation, and the use of euphemisms. It is common to think of "bravely maskt" (l. 2) as a modifier of "their fancies" (l. 2) behind it; however, if it is considered a modifier of "wits" (l. 1), it could be taken as an expression that the wits are wearing masks so that the muses cannot know who is speaking what. The latter six lines, however, show that the only thing the poet needs to write his poems is to transcribe what nature has painted on Stella's face. Sonnet 6 has a similar structure to this:

Some Lovers speake when they their Muses entertaine,

Of hopes begot by feare, of wot not what desires:

Of force of heav'nly beames, infusing helish paine:

Of living deaths, deare wounds, faire stormes and freesing fires:

Some one his song in Jove, and Jove's strange tales attires,

Broadred with buls and swans, powdred with golden rame:

Another humbler wit to shepheard's pipe retires,

Yet hiding royall bloud full oft in rurall vaine.

To some a sweetest plaint, a sweetest stile affords,

While teares powre out his inke, and sighs breathe out his words:

His paper, pale dispaire, and paine his pen doth move.

I can speake what I feele, and feele as much as they,

But thinke that all the Map of my state I display,

When trembling voice brings forth that I do Stella love.

(Sonnet 6)

While the poet uses 11 lines describing poets other than himself, he speaks briefly about his own poetry in only the final three lines. He is therefore considered to be practicing the ideals of poetry presented in sonnet 3. In sonnet 15, he advises poets such as those mentioned in sonnet 3:

You that do search for everie purling spring,

Which from the ribs of old Parnassus flowes,

And everie floure, not sweet perhaps, which growes

Neare therabout, into your Poesie wring;

> You that do Dictionarie's methode bring
>
> Into your rimes, running in ratling rowes:
>
> You that poore Petrarch's long deceased woes,
>
> With new-borne sighes and denisend wit do sing;
>
> You take wrong waies, those far-fet helpes be such,
>
> As do bewray a want of inward tuch:
>
> And sure at length stone goods do come to light.
>
> But if (both for your love and skill) your name
>
> You seeke to nurse at fullest breasts of Fame,
>
> Stella behold, and then begin to endite.

He exhorts poets to look at Stella to write poetry if they want to be acknowledged as poets. Stella is essential for a poet to write poetry; in other words, it is Stella that allows a poet to be a poet.

In the sequence, some sonnets provide the opposite meaning of the words, instead of showing the meanings of the words as they are, to criticize them. In sonnet 34, words are shown to be meaningless in a dialogue with his "wit;" the poet then praises Stella, stating that "Wit learnes in thee perfection to expresse, / Not thou by praise, but praise in thee is raisde: / It is a praise to praise, when thou art praisde" (ll. 12–14) in the following sonnet. In other words, the words used to praise Stella actually do not praise Stella but only the words themselves, since the words are

glorified in their own right. This notion supports the poet's assertion in sonnet 34. Although Sidney used the style of the Petrarchan praise of women in writing the sonnets, he also adopts an anti-Petrarchan tone by offering a critical review of traditional poetry in the first part of the sequence. The controversial conflict between Petrarch, who deals with love that ascends to divine love directed toward God, and Sidney, who deals with desire, can also be discerned in the sonnet. The female voice appears in Petrarch's sonnets as well as in Sidney's. Dubrow characterizes Laura's voice, a female in Petrarch's sonnet, as follows:

> The repeated association between her words, her eyes, and her movements gestures towards some of the characteristics of her speech in the "in vita" sonnets. It is connected not with the intellectual or rational but with the emotive. And it is constructed as a precious aesthetic object. (43)

There is, of course, a contrast with the language of intelligent, rational men and a suggestion of male power over women. Dubrow also finds an association between Laura's voice and Stella's:

> Her [Stella's] voice in the sequence, like that of Petrarch's Laura, assumes multiple and contradictory roles but is often

> positioned as the counterdiscourse that criticizes not only Astrophil in particular but also Petrarchism in general. (114-15)

Using the female voice used by Petrarch, Sidney takes a stance that rebels against rather than agrees with Petrarch's style. Thus, in the same way that Petrarch praised Laura's voice for the purpose of suppressing hers, Sidney, while superficially praising Petrarch, is criticizing him in practice.

iii. Stella as a speaking subject

As long as a sonnet is written and spoken by a male poet, there is a possibility that the poet is manipulating the female speech and justifying his own desires. If a female character herself expresses her own opinion in such a sonnet, it will be dominated by the man, and she will remain subservient to the male poet. In *Astrophil and Stella*, however, there is a distinctive relationship of subservience between the male poet and his beloved.[8] Whereas Stella repeats Astrophil's words or responds to his words in the first and second parts, she addresses him, and he then responds in the eleventh song.

> 'Who is it that this darke night,
>
> Underneath my window playneth?'
>
> It is one who from thy sight,
>
> Being (ah) exild, disdayneth
>
> Every other vulgar light.
>
> ...
>
> 'Well, in absence this will dy,
>
> Leave to see, and leave to wonder.'
>
> Absence sure will help, if I
>
> Can learne, how my selfe to sunder
>
> From what in my hart doth ly.
>
> (Eleventh song, ll. 1–5 / 11–15)

In this song, Stella raises her questions and Astrophil answers them. The arrangement of each line of the song illustrates the situation of Stella looking out of the window and Astrophil looking up at her from the outside. In the third stanza, she attempts to persuade him to stop praising her, but he refuses. Although Stella has previously been an object of admiration from the poet, an explicit rejection occurs here, transmitted directly by her voice. This rejection of the conventions of female praise by the female character suggests that she is striving to escape from the notion of women as "objects" of praise.

Sidney's use of a female voice to write the poems also helps emphasize the fictional aspect of the sequence. Sidney often uses the metaphor of childbirth, comparing the male poet's creation of poetry to a woman giving birth to a child. By being inspired by the muse, the poet is enabled to give birth to poetry. He begets poetry, the child of Stella, because she is a muse for him. The portrayal of the poet and his beloved in roles opposite to the real ones suggests that the poet wanders between the spaces of reality and fiction. There has been much debate over the question of identifying Sidney himself with the speaker, Astrophil. There are sufficient biographical facts scattered throughout the sequence to ensure that everyone knows that Astrophil allude to Sidney when this manuscript was first circulated. Ringler argues that *Astrophil and Stella* is an autobiographical composition by Sidney, stating that he demonstrates his love for Stella by completely identifying her with Penelope Rich.

> *Astrophil and Stella* is in no sense a diary, for in it Sidney did not write about the full range of his interests and activities, but only about those directly connected with his love for Stella. His emotion may or may not have been recollected in tranquillity, but he was obviously in full command of himself and of his materials while he was

> writing. Everything in his poem is focused on his relations with Stella; everything in his experience during those months which did not directly relate to his central theme he ruthlessly excluded. Therefore, though the substance of his poem was autobiographical, mere fact was made subservient to the requirements of art. (447)

On the contrary, C. S. Lewis noted that "the sonnet sequence does not exist to tell a real, or even a feigned, story" (328), indicating that nothing could be derived from its biographical reading. Yet it is impossible to read the sequence while completely ignoring his biographical records. Richard A. Lanham suggests that *Astrophil and Stella*'s "protagonist is first fictional, then the real and historical Sir Philip Sidney" (110) and considers each sonnet to be Sidney's attempt to seduce Penelope Rich. Edward Berry implies that Sidney created a fictional speaker while reflecting his own situation in Astrophil, leaving the persona ambiguous:

> Both emotionally and rhetorically, he would have been in a position to detach himself, more or less, from the speaker of the sonnets, and to frame the narrative in ways that would highlight ironically the unsuccessful nature of the affair. Poems that began as bids to seduce a particular woman would

> at that point become, by virtue of a new narrative context, witnesses against themselves, telling a more general audience the story of their own failure. In such a situation, the speaker of the sonnets would no longer be Philip Sidney but a persona, Astrophil, controlled and disciplined by an omniscient author. A sequence composed in such a fashion would encourage interpretations that emphasize the dissociation of speaker and author, narrative continuity rather than lyrical discontinuity, and a moral or esthetic purpose aimed at a less restrictive audience than Penelope herself. (108–9)

A compromise between the conflicting claims of fiction and fact is alluded to by Northrop Frye's remarks on the nature of experience for the Renaissance poet: "poetry is not reporting on experience, and love is not an uncultivated experience; in both poetry and love, reality is what is created, not the raw material for the creation" (92). In the conflict between fiction and reality, Hamilton relies on Frye's suggestion that the "reality" of Sidney's love for Penelope is found not in biographical fact, but in the fiction of Astrophil's love for Stella:

> ...the "reality" of his [Sidney's] love for Lady Rich is found

> not in biography but in fiction, Astrophel's love for Stella. The experience of love recorded in the sonnets is found only there and not in any separate personal experience. Fact becomes fiction, and fiction remains fact, because Sidney realizes the experience of his love for Lady Rich in the act of giving it poetic form. In him, the activities of lover and poet become one, with the result that personal experience becomes impersonal: instead of treating his love, the sonnets treat love itself. (82-83)

It is because Sidney writes poetry based on his own experiences that the facts are reflected in the fiction and the fiction remains factual. Thus, as Fienberg argues that "Sidney feigns to forget that he has carefully distanced this song through a third-person pastoral frame" (17), it is possible to suppose Sidney himself external to the fiction.

To follow the Petrarchan tradition and yet oppose it, it was necessary to change women's dominant image by the male poet into one that embodied the poet's skill. To portray women as subservient implies the portrayal of reality as fiction as it is for Sidney. To demonstrate the reality in the poet's fiction, it was essential for the female figure to be given a voice through which the poet's attitude toward his poetry could be indicated. Berry

suggests that Sidney's translation of the Psalms with his sister, Mary Sidney, "to replace human love with divine," (110) is the answer he brought to love poetry as well. In acquiring a voice, a female character attempts to distance herself from the object of admiration, appearing as a subject who also speaks of her own will in fiction. Although the poet of Sidney's fiction never attained his beloved in the end, his love seems to transform into love without desire, the same as Stella's.

Wroth's sonnet sequence, in which a female speaker emerges, lacks not only Amphilanthus's voice who is the addressee, but also any description of him. Unlike some sonnets in which a male poet praises a female, praises from Pamphilia to Amphilanthus are not the primary theme of her sequence of poems. Since the speaker and the addressee of the sonnet are not simply reversed, it is possible to read the establishment of the female character as the "subject" who is supposed to receive the sonnet as the "object" of her praise.

To summarize this chapter, in Philip Sidney's sonnet sequence, the voice of the beloved whom the poet addresses intervenes. She is given an image that subverts the role that other poets have given to women as objects to be addressed and admired by them. Stella thereby serves as the subject of the speaking,

intensifying the effect of projecting a fictional reality on Sidney's sonnets.

Chapter IV. A Crown as "a speaking picture"

In the previous chapters, it appears that Wroth followed her uncle, Philip Sidney and her father, Robert Sidney in writing sonnet sequence, in which she used the circular form of corona. The circle, symbolizing the Sidney family, serves as a convention that holds the family together, allowing their works to be associated with each other. Besides, Philip writes his sonnets in such a way that they can be read as a continuous series.

In this chapter, I examine the diverse images developed by Wroth's corona, focusing on "captivity," "subjectivity," and "privacy" surrounding Pamphilia. According to Arthur F. Marotti, the sonnet sequence was a public genre which was widely circulated (399). Waller suggests that the place of women in the early modern family was dominated by their relationship with the relative autonomy and power of men because of the social custom that women were to be possessed by men.

> ...women in this period did share a distinctive female mentalité. Its basis was that of being subordinate to men and male authority. Whether we read the family romance within

> Freud's or a revisionist model, a woman's place within the early modern family is overwhelmingly determined by her relations to the relative autonomy and power of men. Having the body of a woman — again, we should note that "possession" was almost exclusively accorded to men — made for differently constructed inner and outer worlds from those of men. For Wroth the contradictions of being a Sidney woman not only included being born into specific kin and class obligations; it meant that any struggles for agency or equality took specific shape in relation to her gender assignment and the relative autonomy and power of the Sidney men.
>
> (*The Sidney Family Romance*, 96)

Wroth inherited the authority of poetry from her uncle and father, allowing her to make her private inventions public. As such, she was brought herself from private to public by her authorship. The place for men was the public center of the house, whereas the place for women was often private: the garden, the bedroom, or the closet.[1] As long as women are dominated by men, they are relegated to a private space. In *Urania*, a private space like a forest or a bedroom serves as a place for Pamphilia to express herself through poetry. The image of a private space separated

from the public realm is assumed to be represented by the enclosed corona in the sequence. Moore points out that Wroth's corona, which is associated with the labyrinthine image, is personified as male, and remarks that it becomes "a womb for poetic production," showing the reversal of gender roles in the way poetry is created in the labyrinth through the love of the female speaker ("The Labyrinth as Style," 70). By extending the image of the labyrinth Moore suggests, I argue that Wroth underscores Pamphilia's "captivity" with the complexity of the corona. Taking into consideration that it reflects *Urania*, the corona embedded in *Pamphilia to Amphilanthus* also embraces images of the crown and the miniature, each of which is tied to the establishment of a subject who writes, and the preservation of secrecy. Here, I attempt to confirm the images that are depicted by words through Wroth's corona, like "a speaking picture."

i. Escaping from the "labourinth": Pamphilia in captivity

The corona in *Pamphilia to Amphilanthus* is literally attributed to the image of a labyrinth. The first sonnet in her corona opens with the line: "In this strange labourinth how shall I turn?" The spelling "labourinth" emphasizes the imagery of the

labyrinth as one that must be passed through with great "labour." According to Penelope Reed Doob, the term "labyrinth" is sometimes thought to be derived from *labor intus*, referring to nothing more than the struggle of those who are inside it as they make their way through (147). The feature of this labyrinth is expressed in the first sonnet in the corona.

> If to the right hand, ther, in love I burne;
> Lett me gor forward, therin danger is;
> If to the left, suspition hinders bliss,
> Lett mee turn back, shame cries I ought returne
> (P77, ll. 3-6)[2]

This depiction causes the reader to look in the direction indicated by the speaker, Pamphilia, to imagine how the labyrinth appears. Although there are many paths in the labyrinth, it is clear that no matter where it leads, difficulties will be encountered. Regardless of where she turns, hardships await Pamphilia in all directions, reinforcing her perception of impending peril as she wanders into the labyrinth. Unable to stand still in the labyrinth for long, she decides to follow "the thread of love" (l. 14) to proceed. Pamphilia believes that "the thread of love" will leads her to "the soules content" (P78, l. 2), which indicates the attainment of not physical,

earthly love, but spiritual, heavenly love.

The image of the labyrinth, because of its complexity, offered sonneteers an appropriate metaphor for the conflicts of love. Robert Sidney used "the maze" (l. 4) to show the poet-lover's resistance against constraint in Pastoral 9. Petrarch, as Gaetano Cipolla proposes, uses the labyrinth as an emblem to represent love, which is treated as an embodiment of the conflict within his soul in *Canzoniere* (267). The majority of the labyrinthine imagery used in literary works is the mythological motif of the Cretan labyrinth. As is well known, the Cretan labyrinth, in which the Minotaur was imprisoned, was built by Daedalus according to Minos's orders. Since the Minotaur was the child of Minos' wife, Pasiphae, and a bull, he was hidden in the inextricable labyrinth and kept from the public. This meant that the Minotaur was considered a representation of lust and sin. Just as the Cretan labyrinth that confines the Minotaur serves as a prison, a labyrinth has the function of showing "captivity" (Cipolla 268). The labyrinth can also indicate a situation in which the poet's mind is captive and their desire is captive in their mind, preventing them from reaching their beloved: that is, there is a suggestion under the circumstances that all Pamphilia is allowed to attempt in the labyrinth is to follow the thread of love, instead of showing her own desire. While each sonnet included in the corona is concluded

with fourteen lines, the images contained therein are intermittently connected to the next sonnet. Wandering through the labyrinth presented in the first sonnet in the corona, Pamphilia contemplates love in the subsequent sonnet. It is "chaste thoughts" (P78, l. 5) that guide her to "good which ills from us remove" (l. 5) by following the thread of love. The images of the labyrinth linger intermittently until she achieves her ultimate end.

Pamphilia's quest through the labyrinth is also suggested by the rhyme scheme. The first sonnet in the corona uses the Shakespearean sonnet rhyme scheme (ababbabacdcdee), but the following sonnet [P78] has the final couplet rhyming with the same sound as lines 9 and 11, thereby using an "ababbabacdcdcc" rhyme scheme. The end rhyme, which does not follow a conventional pattern, reflects how Pamphilia wanders through the labyrinth, taking the identical passage repeatedly. While the rhyme scheme can be discerned to some extent in these two sonnets, the third sonnet [P79] in the corona is significantly different. As mentioned in chapter II, P79 is monorhymed, with a structure of four words "might," "white," "light," and "requite" repeated in order. Sir Philip Sidney also inserted a monorhymed sonnet in *Arcadia*.

Howe is my Sunn, whose beames are shining bright,
Become the cause of my darke ouglie night?

Or howe do I, captiv'd in this darke plight,
Bewaile the case, and in the cause delight?
My mangled mind huge horrors still doe fright,
With sense possest, and claim'd by reason's right:
Betwixt which two in me I have this fight,
Wher who so wynns, I put my selfe to flight.
Come clowdie feares, close up my daseled sight,
Sorowe suck up the marowe of my might,
Due sighes blowe out all sparkes of joyfull light,
Tyre on, despaier, uppon my tyred sprite.
An ende, an ende, my sulde penn cannot write,
Nor mas'de head thinke, nor flatring tonge recite.[3]

It is clear that Philip uses the [-ait] sound for the end rhymes in this poem, just as Mary employs it in P79. He uses more words for rhyming than she does, yet two of them ("light" and "might") are the same as those she uses; so, that Wroth certainly kept Philip's sonnet in mind.[4] Her refusal to follow convention gives the sonnet an impression of chaos, while at the same time presenting regularity because she places the four words in the same order from the first line to the final line. Regarding the rhyme scheme of the sonnets within the corona, there is another point of concern: the final couplet of sonnet 5 [P81] and sonnet 6 [P82] both rhyme

with "love" and "prove." Since the last line of each sonnet is connected to the first line of the following sonnet, proceeding to sonnet 6 naturally leads to sonnet 7, but the reader must stop there and return to sonnet 5 to review its rhyme. Moore indicates that line 12 of sonnet 5 symbolizes Protestant inwardness.

> Wroth's claim in the corona poem 81 that love helps us see "hidenest thoughts" suggests that Pamphilia's journey in the labyrinth at least in part transcends the difficulty of achieving self-knowledge. (64)

This sequence of moves by the reader corresponds to Pamphilia's wandering through the labyrinth presented in the first sonnet of the corona.

Pamphilia's wandering through the labyrinth demonstrates not only her physical confinement in a closed space but also her psychological suppression. As mentioned above, the Cretan labyrinth served as a prison to hide the Minotaur, a figure of lust and sin. As Doob suggests, the wicked human heart is intertwined with unspeakable desires similar to the imprisonment of the Minotaur in a winding labyrinth (150). However, the love Pamphilia displays in the second sonnet of the corona is sacred, without physical desire.[5] In sonnet 9 [P85], Venus, the mother of

Cupid, is described as "lasivious."

> If lust bee counted love t'is faulcely nam'd
> By wikednes a fayrer gloss to sett
> Upon that vice, which els makes men asham'd
> In the owne frase to warrant butt begett
> This childe for love, who ought like monster borne
> Bee from the court of Love, and reason torne.
> (P85, ll. 9-14)

Pamphilia points out an error in identifying the lust that Venus represents with love. It is suggested that Venus is given the image of Pasiphae to generate the lust which should be imprisoned as a "monster," or Minotaur. Considering lust to be a vice, Pamphilia, who regards reason as true love, is bound to submit completely to Cupid. Cupid, whose name means "desire" in Latin, is also known as the god of love and lust, akin to Venus. In this sonnet, however, Pamphilia asserts that lust should not be identified with love. She dissociates love from lust, thereby keeping Cupid, whom she calls "Love," away from lust. In other words, Cupid is portrayed as a god of chastity, contrasted with the "lasivious" Venus in this sonnet. Pamphilia, therefore, is prevented by Cupid from even showing desire. Her situation here suggests a circumstance in

which women are restricted in their speech and conduct by the virtues enforced on them by men in practice. Waller asserts that Wroth employed the term "labyrinth" to indicate the inevitable domination of women by men and to express "a fantasy of autonomy by women" (127). Thus, Pamphilia's labyrinth simultaneously expresses "unspeakable desires" and "desires to speak."

The word "ambages" is often used to describe labyrinths where there is a circuitous route from the beginning to the center. According to Doob, it is linked to ambo, signifying "two" or "both," and ambiguitas, signifying "equivocation," through the root ambi-, which itself suggests the double possibility that characterizes many aspects of the labyrinth (53-54). Amphi-, the stem of the name "Aphilanthus," also means "two," "both," "around," with similar meanings to ambi-. Thus, the name "Amphilanthus" means "the lover of two," which describes his nature. Therefore, his name, which has a stem that indicates almost the same meaning as "ambages," is thought to have the image of a labyrinth that the word suggests, given that the name implies an important meaning. If the image of the labyrinth is applied to Amphilanthus himself, it emphasizes Pamphilia's conflict as she wanders, trapped by her love for him. Furthermore, there are no explicit portrayals of Amphilanthus in the sequence. This "ambiguity" of Amphilanthus'

presence echoes the "ambiguity" of not knowing whether Pamphilia can properly escape from the labyrinth. The absence of the beloved, which is a primary topic of Petrarchism, commences with the first sonnet in *Pamphilia to Amphilanthus*. Moore suggests that this leads to the image of a labyrinth.

> In Sir Philip Sidney's and Petrarch's second sonnets, for example, love strikes through the beloved's sun-eyes, their light beams becoming arrows. By contrast, encapsulating Pamphilia's experience in the dream vision isolates and encloses the experience of love. Further, love itself, as personified in Venus and Cupid rather than the sight of the beloved, creates Pamphilia newly, as love poet and lover. (66)

The second sonnet of *Astrophil and Stella* opens with "Not at first sight, nor with a dribbed shot / Love gave the wound, which I breathe will bleed" (ll. 1-2). As Ringler indicates in his commentary of sonnet 2, it is "another declaration of independence from renaissance conventions, for most sonnet sequences from Petrarch onwards had dealt with love at first sight" (459). Combining labyrinthine imagery, Wroth led her sonnets beyond the renaissance tradition from which her uncle escaped.

Whereas Pamphilia condemns lust and praises chastity to comprehend true love, her heart cannot follow it to the end. According to Susan Lauffer O'Hara, it is jealousy which feeds on her sexual obsession with Amphilanthus that trapped Pamphilia in the labyrinth of love (184). The last sonnet in the corona reveals that Cupid has bestowed her heart to Amphilanthus. Pamphilia's heart pays "faith untouch'd" (l. 6), and she has "pure thoughts" (l. 6) to exhibit her divine love. In sonnet 26 [P30], her heart is shown to have fled to Amphilanthus for the love she has for him. While Pamphilia has bestowed her heart upon him, Amphilanthus neither offers his own heart nor returns hers. This is indicative of his cruel attitude toward her, which leaves her in a helpless predicament with her heart entrapped. In this sonnet, his breast is portrayed as "the blest shrine" (l. 4) so that it is regarded as a sanctuary. Her heart, which lingers in the sacred place, mirrors that of Pamphilia, who wanders through the labyrinth in seeking chastity. Additionally, her heart, captivated by Amphilanthus, is visualized through the presentation of the literal place of the labyrinth, emphasizing the enclosed characteristics of its situation. In Book II of *Urania*, similarly to the sonnets, Pamphilia asks for help in the labyrinth.

Thus I live ore languish out som breath, I hope, and yett I

> feare more; I have confidence to love, and yett that is master'd with dispaire. In this strange labourinth, help and aide poore afflicted mee, most excellent Princes. I humb[l]y implore itt, and all the Gods and Goddesses of love I will procure to assist you for this kindnes to mee, except Cupid for hee is too wary, and to fleeting for my skill to deale with.
>
> (*Urania* II, 416)

Although she is trying to follow Cupid's thread to exit the labyrinth in the crown, it is mentioned here that she is unable to deal with him. As described in sonnet 5 [P81], one of the reasons she became stuck in the labyrinth is that Cupid is blind. Here, Pamphilia succeeds in illustrating being trapped both physically and mentally through the complexity of the labyrinth.

ii. Cupid and the crown: female as a writing subject

The imagery of Cupid changes depending on the situation in each sonnet in *Pamphilia to Amphilanthus*. Typically, Cupid has a bow and arrows, but in the crown, he has a thread to guide Pamphilia. The first sonnet of the sequence opens with Pamphilia

seeing Venus and Cupid in her dream at night.

> Butt one hart flaming more then all the rest
> The goddess held, and putt itt to my brest,
> Deare sonne, now shutt sayd she: thus must wee win;
> Hee her obay'd, and martir'd my poore hart,
> (P1, ll. 9-12)

Commanded by his mother, Venus, Cupid shoots Pamphilia's heart. Here, no doubt, the image of a mischievous Cupid, carrying a bow and arrow and portrayed as a child, is suggested. Paul Salzman asserts that a paradox lurks in the tangled syntax: thought is most free when the senses are withdrawn from self-knowledge in a death-like sleep state (114). When Pamphilia is unconscious, not trapped in the labyrinth even by Amphilanthus, this conventional Petrarchan/Anacreontic Cupid emerges. Therefore, it is inevitable that Cupid in the corona differs from Cupid in sonnet 1 in terms of nature. Elaine V. Beilin suggests that Wroth alludes to the familiar iconography of two Cupids, one representing sensual love and the other virtuous love, and Pamphilia "gains her release only by rejecting blind Cupid and by turning to praise the divine Cupid" (237). The two Cupids, Eros and Anteros, are both presented as children with wings; Eros, representing sensual love, is usually

blindfolded as a symbol of sin. Contrarily, an example of chaste Cupid is also shown in sonnet 35 in *Astrophil and Stella* as being "sworne page to Chastity" (l. 8). This Cupid, although not to Venus but to Chastity, is exhibited in his accompanying of the female figure. In Wroth's corona, it seems that the Petrarchan/Anacreontic Cupid becomes chaste Cupid, the sovereign of the "brave court" (P79) once he is crowned. Heather Dubrow points out that while a woman in Petrarchism is "an object to be investigated," Wroth uses the crown of sonnets to rewrite this and create a situation in which she investigates "her own emotions and thus wrest agency from objectification" (159). Here, Wroth exploits the conventional Petrarchan Cupid, adapting it to women's writing, subverting the conventions that cause women to become objects.

Cupid of chastity is related to an establishment of the subject of Pamphilia. Wroth, as Jane Kingsley-Smith remarks, avoids depicting the female body itself being penetrated by Cupid's arrows (126). Presenting the image of a heart flaming as Cupid shoots at her heart rather than her body, Pamphilia emphasizes the flame of divine love while refraining from any suggestion of erotic affection. It is quite obvious that the arrow head that is Wroth's coat of arms is suggested by Cupid, for the arrow is his supposed arm. However, by displaying the vision of a flaming heart instead of a body being injured by the arrows of

Cupid, Wroth applies the coat of arms she has inherited from her uncle to her own versification. Cupid is therefore a "profit" (prophet; P81, l. 14) and a "Tuter" (l. 14) who shows her the proper ways in versification and in the labyrinth.[6] Wroth was struggling to find a place for herself within the male-centered framework of literature and found a way to present Cupid as such.

The thread of love in the labyrinth is the only recourse to lead Pamphilia to Amphilanthus as well as a token of her constancy. The image of the Cretan labyrinth naturally evokes the myth of Ariadne's thread. In Robert Sidney's Pastoral 9, Croft indicates that the story of Theseus and Ariadne is suggested by "the saving thread" when the image of the maze appears (319). Wroth also suggests Ariadne's thread by showing how "the thread of love" helps Pamphilia find her way. When Theseus entered the labyrinth to attack the Minotaur, Ariadne gave him a thread ball. Ultimately, it is said that he tied the thread at the entrance and after defeating the Minotaur in the heart of the labyrinth, he could escape by following the thread. The single thread directing him through the labyrinth to the exit is literally the only lifeline for Theseus. Pamphilia, likewise, is only led to "the soules content" by the thread of love. In the penultimate sonnet in corona, she offers the crown to Cupid.

> To thee then lord commander of all harts,
> Ruller of owr affections kinde, and just
> Great King of Love, my soule from fained smarts
> Or thought of change I offer to your trust
> This crowne, my self, and all that I have more
> Except my hart which you bestow'd beefore.
> (P89, ll. 9–14)

Cupid is called "lord commander of all harts," "Ruller of owr affections" and has enough power over the heart so that, by his will, Pamphilia's heart was given to Amphilanthus. She, therefore, dedicates herself, except for her heart, to Cupid as a crown. Thus, she is simultaneously a crown to Cupid and a labyrinth herself. Here, Pamphilia's crown is, as Ann Margaret Lange points out, "the internal maze of her thoughts and feelings, which she seeks to understand, order, and control" (198). The single thread that binds her mind is constancy, leading to her devoted heart for Amphilanthus.

Even though the image of the labyrinth is directly associated with the word "labourinth" in the sonnets, the word "crown" is evocative of a "garland" made of flowers. In the fourteenth century, there were many iconographies of Cupid wearing a crown or garland. This, as Kingsley-Smith points out, stems from the

depiction of Cupid wearing "the wreath of roses" in the *Roman de la Rose* (10). Jennifer Munroe attributes Wroth's crown to Wroth's own laurel crown which she mentions to confirm poetic authority as the laurel crown was awarded to the finest poet (116). The laurel crown (or wreath) is recognized as belonging to the Love of virtue, whom Beilin identifies as Cupid in Wroth's corona. In Ripa's *Iconologia*, for example, "Love of Virtue (Amor Virtutis)" has the three laurel wreaths in his hands which indicate "the three cardinal moral virtues: Justice, Fortitude, and Temperance" (80). Given the association of the laurel crown with the Love of Virtue, Cupid in Wroth's crown suggests these three virtues instead of the three virtues of women (obedience, chastity, and silence), helping crave a space for women to write poetry.

As for the practice of writing, the crown takes on crucial roles as well throughout Wroth's works. Song 1 [P7] is a pastoral in which Pamphilia sets herself as a shepherdess, wherein lies the allusion to the crown.

> My end aprocheth neer
> Now willow must I weare
> My fortune soe will bee.
> With branches of this tree
> I'le dress my haples head

Which shall my wittnes bee
My hopes in love ar dead;
My clothes imbroider'd all
Shall bee with Gyrlands round
Some scater'd, others bound
Some ti'de, some like to fall.
(P7, ll. 22-32)

Pamphilia relates that she makes a crown out of a willow branch to wear. The willow, needless to say, symbolizes the grief of a disappointed love. In this song, "Gyrlands" not only visualizes the arrangement of patterns of flowers on her clothes but also suggests a crown composed of willow branches. Song 1 serves to associate the image of the labyrinth with the garden labyrinth as well as the crown with the embroidery. Munroe compares the garden labyrinth, which gives visual order to a disorderly landscape, to embroidery, in which women decorate blank canvas, demonstrating that the presentation of a labyrinth is a suggestion of art appropriate for women (111). In both of these artistic domains, she notes, women were undeniably able to create space for themselves as both creative and feminine subjects (89). Not only does Pamphilia create her own space with her writing but she also displays the crown as a symbol of the sovereignty, scattering labyrinthine

imagery throughout it. Each sonnet is tied together as a thread, drawing an intricate embroidery pattern to depict her constancy in words, just like a picture. Pamphilia's "Gyrlands," "Some scater'd, others bound / Some ti'de, some like to fall," therefore, indicates her sonnets itself. Namely, "Gyrlands," or the crown, embodies her work.

Her willow crown helps demonstrate her lamentation while simultaneously leading her to a writing subject. Song 1 reflects Pamphilia's behavior in Urania and outlines her writing in general. In the few subsequent lines of this song, she writes her verse on the bark of the willow which she presents as her "booke." The root of the willow is her bed, where she lies lamenting "inconstancy." In Book I of *Urania*, she is depicted writing in the woods.

> Then taking knife, shee finished a Sonnet, which at other times shee had begunne to ingrave in the barke of one of those fayre and straight Ashes, causing that sapp to accompany her teares for love, that for unkindnesse...And on the rootes, whereon she had laid her head, serving (though hard) for a pillow at that time, to uphold the richest World of wisdome in her sex, she writ this.
>
> (*Urania* I, 92-93)

She expresses her torments in verse in the woods devoid of anyone, carving them into the tree bark. The woods provide her with a place to write, where she confirms her own identity as a female writing subject. In the sonnet embedded in this scene, she implores the "most straight and pleasant Tree" to "Beare part" with her and "imitate the Torments" of her smart, which cruel Cupid sends into her heart. She carves into the skin of the tree the "testament" that Cupid has engraved into her heart likewise. Kathryn Pratt suggests that the tree which is "inscribed with wounds" becomes a domain that is ruled by Pamphilia then finally becomes Pamphilia herself (55). As Masten suggests that "Pamphilia effectively genders her garden, privileging the autonomy of this private female space over the protection of a male lover-guardian" (32), Pamphilia strives to establish a female self that is not dominated by men in a private space. She thus, establishes herself as a writing subject and demonstrates her own autonomy. After engraving the bark with her verse, she goes to the brook to find a shady tree.

> ...whereinto she went, and sitting downe under a Willow, there anew began her complaints; pulling off those branches, sometimes putting them on her head: but remembering her selfe, she quickly threw them off, vowing how ever her chance was, not to carry the tokens of her losse openly on

> her browes, but rather weare them privately in her heart. (*Urania* I, 93)

She puts on a garland made of willow branches, but she stops herself from wearing it recalling that it is "the tokens of her losse." Instead, she wears the willow branches "privately in her heart," refraining from showing her desire to others and yet insisting on keeping it only in her heart. Wroth's father, Robert Sidney, employs garden imagery in his sonnets to express the bleakness of his own heart, and Miller notes that Wroth implies fruitfulness from loss while using garden imagery in the same way (53). Similar to the labyrinth, the crown here serves to confine Pamphilia's feelings, whereby she writes them on the tree instead of being able to convey them directly. Consequently, Pamphilia's heart, which is crowned, symbolizes her being a writing subject.

iii. A miniature in a cabinet: the private space and the hidden heart

In *Pamphilia to Amphilanthus*, Cupid has another essential role. Though he was crowned to be the sovereign of the "brave court," Pamphilia distrusts and blames him in previous songs and sonnets as she is unable to fulfill her love for Amphilanthus. While

she depicts a virtuous Cupid in the corona, Pamphilia suggests the opposite nature of Cupid, in a song that precedes corona by three sonnets.

> His desires have noe measure,
> Endless folly is his treasure,
> What hee promiseth hee breaketh
> Trust nott one word that hee speaketh;
> (P74, ll. 5–8)

Pamphilia is hurt by this "endless folly" and she rejects it in P72. Therefore, Cupid is in conflict with reason, but sonnet 10 [P86] in the corona says: "Love in reason now doth putt his trust" (P86, l. 2). Here, she realizes the nature of love in P75 and seeks to escape from blind lust.

> Love noe pitty hath of love
> Rather griefes then pleasures move,
> Soe though his delights are pritty
> To dwell in them would be pitty.
> (P75, ll. 13–16)

Pamphilia is aware that once she engenders lust as love in her heart,

"griefes" will exceed "pleasures." This song has five quatrains, with each word arranged in rhyming order ("love," "move," "pretty," and "pitty"), as if to indicate the order of her mind. Immediately afterward, she begs forgiveness from Cupid, declaring her crown to him in the sonnet preceding the opening of the corona.

> O pardon, Cupid I confess my fault
> Then mercy grant mee in soe just a kind
> For treason never lodged in my mind
> Against thy might soe much as in a thought,
> And now my folly I have deerly bought
> Nor could my soule least rest or quiett find
> Since rashnes did my thoughts to error bind
> Which now thy fury, and my harm hath wrought;
> I curse that thought, and hand which that first fram'd
> For which by thee I ame most justly blam'd,
> Butt now that hand shall guided bee aright,
> And give a crowne unto thy endless prayse
> Which shall thy glory, and thy greatnes raise
> More then these poore things could thy honor spite.
> (P76)

Pamphilia apologizes here for her previous harsh words, which she

thought to be her "fault," toward Cupid. At once, she demonstrates that she has composed with her own "thoughts" and "hand," which is "justly blam'd" by Cupid. Cupid guides her hand, which once made a fault, to bestow "a crowne" upon him. In other words, he enables her to write the crown (of sonnets) which follows after. This resembles the (male) poet's invocation to the Muse to allow him to write a poem. According to Kingsley-Smith, Wroth manages to insert herself into the male poetic tradition by regarding Cupid as the Muse who inspires and approves of her portrayal of love (127). In sonnet 7 [P83], Cupid not only proves that he can make a poet a poet but also that he can make a painter a painter who can draw his/her beloved "More lively, parfett, lasting, and more true / Then rarest woorkman" (P83, ll. 11–12).

Even if a poet writes a poem as if it were a painting, a poem is by no means inevitably an obvious depiction of their thoughts. It is Philip Sidney's poetic practice to embody images with words while writing a poem as if it were a picture. In addressing sonnet 11 of *Astrophil and Stella*, Patricia Fumerton suggests that Sidney implies a small portrait, showing how the truth is hidden behind the ornaments and in Stella's appearance (90).

In truth o Love, with what a boyish kind
Thou dost proceed in thy most serious wayes:

That when the heav'n to thee his best displayes,

Yet of that best thou leav'st the best behind.

For like a child that some faire booke doth find,

With guilded leaves or colourd Velume playes,

Or at the most on some fine picture stayes,

But never heeds the fruit of writer's mind:

So when thou saw'st, in Nature's cabinet

Stella, thou straight lookst babies in her eyes,

In her cheeke's pit thou didst thy pitfould set,

And in her breast bopeepe or couching lyes,

Playing and shining in each outward part:

But, fool, seekst not to get into her hart.

(Sonnet 11)

In this sonnet, Cupid is described as "boyish" (l. 1), who is only interested in her outward parts, never tries to get inside her heart. Fumerton also refers to "Nature's cabinet" in sonnet 12, which could enclose not only Stella's outward parts but also her heart covered in her outward parts as if to reference the miniature cabinet (91). An object depicted quite like a picture captures the viewer's eyes with its beauty, yet it is extremely challenging to get to the inside of it. Fumerton interprets that showy rhetoric, or ornaments of the sonnets, "only continues the game of

gesturing inadequately toward inaccessible 'true' inwardness; it is itself only layer after layer of ornamental display" (91). Poets often hide their innermost thoughts within the ostensibly figurative descriptions in this manner.

The way Sidney presents his poems reflects the Elizabethan style of publishing love poems. According to Fumerton, love poetry was "guardedly 'published' between intimates in private rooms," "kept within these rooms in ornamental cabinets or boxes," and with the miniature "probably lay side by side in the decorative little boxes and cabinets that concealed Elizabethan valuables" (86–87). Just as very few people can access a poem within the confines of a private room kept in an inner cabinet, it is quite laborious to understand the poet's inner thoughts behind the ornamented words.

Such a way of publishing love poetry was also appropriate for woman who could not write publicly at the time. In *Urania*, Pamphilia takes the pieces of paper, on which she writes her poems from her cabinet, when she invites Amphilanthus into her room. As she is ashamed to show him the poem, he admires it, suspecting it is not her true heart. While Amphilanthus mentions that Pamphilia is "counterfeit" (320) loving him, she contradicts him, insisting that it is true that she loves him. Like an Elizabethan male poet, she conceals her thoughts behind the ornament of words, yet she is

no longer able to keep them locked away from him and reveals her heart to him willingly. Amphilanthus is delighted to hear her thoughts, and then he sees "a little tablet" in the cabinet.

> In the same boxe also he saw a little tablet lie, which, his unlooked for discourse had so surprised her, as shee had forgot to lay aside. He tooke it up, and looking in it, found her picture curiously drawne by the best hand of that time; her haire was downe, some part curld, some more plaine, as naturally it hung, of great length it seemd to bee, some of it comming up againe, shee held in her right hand, which also she held upon her heart, a wastcoate shee had of needle worke, wrought with those flowers she loved best. He beheld it a good space, at last shutting it up, told her, he must have that to carry with him to the field. She said, it was made for her sister.
> (*Urania* I, 320–21)

Pamphilia's portrait is in the cabinet with her poem. Since it is a beautiful and detailed portrait of her, Amphilanthus likes it and hopes to take it with him to the field. In this scene, despite her revealing her heart, he is rather fascinated by her portrait drawing of her appearance. As Cupid, attracted only by Stella's external

beauty without getting to her heart, Amphilanthus never seeks to get to Pamphilia's inner thoughts. In some sonnets of *Pamphilia to Amphilanthus*, it is explained that her heart was not returned to her after Cupid gave it to Amphilanthus, reflecting Amphilanthus's attitude of receiving it but not caring about it or giving his own heart back to her.

Pamphilia to Amphilanthus reflects the sequence of circumstances where Pamphilia shows her own heart to Amphilanthus in *Urania*. A crown of sonnets is embedded in the latter part of the sequence, both in manuscript and print. Amphilanthus needs to enter Pamphilia's private room and open the cabinet to see the poems and a portrait inside it. As readers progress through the sonnets and songs of the sequence, they gradually step into her private space. The sonnet [P76] quoted above was inserted just before the corona. This sonnet opens with "O pardon, Cupid I confess my fault" (l. 1), and the speaker vows to "give a crowne unto thy endless prayse / Which shall thy glory, and thy greatnes raise" (ll. 12–13). Thus, a sonnet evocative of the invocation to Cupid is then inserted before the corona, suggesting that the crown in his honor follows as if it were a complete piece of poetry.

A crown, written with artful skill, is ornamented by words and offers her constancy explicitly. It is quite comparable to a very

well painted and embellished portrait. In the corona, the speaker follows Cupid as she loses her way, and the facets of love she possesses are portrayed. In the corona, compared to a labyrinth, the court of Cupid exists.

> And bee in his brave court a gloriouse light,
> Shine in the eyes of faith, and constancie,
> Maintaine the fires of love still burning bright
> Nott slightly sparkling butt light flaming bee
> (P80, ll. 1–4)

In that court, the love attained by Cupid's might is metaphorically represented as a "fruite" (P78, l. 7), or "gold" (P79, l. 6) refined by fire, bringing visual imagery through pictorial depictions. As previously mentioned, the beloved of the speaker is coherently absent in the sonnet sequence and there is no direct address to him. Clarke asserts that "the suggestion of the outlines of an unfulfilled desire permits Pamphilia to sustain her constancy and reputation, not least by the illusion that the sonnet sequence is only shown to Amphilanthus" (218). The speaker, who laments the absence of her beloved, justifies her desire for him in the enclosed figure of a crown dedicated to Cupid while secretly hiding her desire in her sonnet sequence. It is conceivable, therefore, that her corona could

be read as both a poem and a portrait, kept carefully in the most intimate of her private spaces.

The corona, carefully preserved in the sequence, evokes a miniature painting. There is a particular similarity between a sonnet and a miniature painting in the invisibility of the inner parts concealed by decorative ornament. Fumerton remarks that miniature paintings represent secrecy.

> Everything associated with miniature painting, in sum, suggests that its habit of public ornamentation kept, rather than told, private "secrets." Bedrooms displayed closed decorative cabinets; cabinets exhibited closed ivory boxes; boxes showed off covered or encased miniatures; and, when we finally set eyes on the limning itself, layers of ornamental colors and patterns show only the hiddenness of the heart. (84)

As Pamphilia's poems are kept in a cabinet, the miniature paintings are encased in multiple layers so that they do not present the heart of the artist. The attempt to conceal the inner "private" part by external "public" ornamentation is also found in Sidney's sonnets like sonnet 11 of *Astrophil and Stella*. In corona, Pamphilia presents a labyrinthine image at the beginning, suggesting

complicated layers of imagery. Due to the characteristics of the corona, the readers walk through the ornamentation of the words, halting and returning with Pamphilia. Readers, however, never see her heart, which is supposed to be with her, even though they wade through the layers of ornamentation. Eventually, they encounter a line instead of her heart: "Except my hart which you bestow'd before" (P89, l. 14). That is to say, Pamphilia herself indicates that it is impossible for readers to view her heart. Combined with the labyrinthine imagery, her heart is artfully hidden, and remains secret throughout, with corona returning to the beginning. While it is meticulously portrayed as a miniature painting, expressing her admiration for Cupid, her crown splendidly veils her heart.

Wroth created her own distinct compositions, applying the Petrarchan convention and Sidney's versification practices. In particular, a crown of sonnets is an integral piece of her verse. Whereas her father, Robert Sidney, inserted an incomplete corona into a sonnet sequence, Wroth's corona forms a complete circle, with multiple significations. It sometimes even confounds readers as a labyrinth that confines Pamphilia with its structural complexities. In accordance with the title, in some cases, it symbolizes her subjectivity by being dedicated to Cupid, both as a crown and as Pamphilia herself. Further, regarding the order, with

the ornamentation of words, it hides her mind as a miniature painting, treasured in a cabinet in her private room. Corona, composed by a series of successive images, is locked in a cabinet as a symbol of Pamphilia's constancy, and is only disclosed to intimates. In seventeenth century, women still experienced constraints in both writing and in publicizing their writings. In the period when Wroth composed her poems, it remained challenging for a female writer to establish her identity as a writing subject. Pamphilia's crown functions as a private space for a female author in the sequence, giving her the right to be a writing subject. It displays both the thing made public and private by words in continuous layers of images as "a speaking picture."

Conclusion

The aim of this thesis was to demonstrate that Mary Wroth's *Pamphilia to Amphilanthus* was an attempt not only to inherit the heritage of the Sidney family, but also to establish her own literary identity and style. As a result of this study, a crown of Pamphilia functions as the private space of the female poet in the sonnet sequence, giving her the right to be a writing subject.

To confirm some features of the form of corona used by Mary Wroth itself, I examined two pieces of poetry written in corona form by two poets, John Donne and Sir Philip Sidney. Donne's adoption of the style of the corona into a group of sonnets in order to dedicate the poem to God as a prayer further clarifies the correspondence between subject and form. In contrast, Philip Sidney inserts a corona consisting of ten dizain into *The Old Arcadia* in the form of a conversation between two figures. The corona he creates has two contradictory aspects, simultaneously completing and destroying the circle. There is no fixed length for the two works using the same form of corona, each with its own themes and characteristics. Therefore, it is possible to assume that

Mary Wroth's corona also has its own theme.

Pamphilia to Amphilanthus suggests that Wroth imitated Robert's and Philip Sidney's sonnet sequences; Whereas Robert used an incomplete corona to present the desire of the poet to express admiration for his beloved despite his lack of poetic skill, Mary created a closed space within the sonnet by completing the corona. The use of the corona as a crown to honor and dedicate to the poet's beloved, as Robert does, is traditional; Wroth intentionally uses the corona to create a labyrinth within a crown, thus following tradition but adopting her own unique approach. Furthermore, Wroth, who was the first woman to publish sonnets in England, makes a female character the speaker of the sonnet. In Philip's *Astrophil and Stella*, Stella's voice is interjected in the voice of the speaker of the poetry. She becomes the speaking subject, given an image that subverts the role other poets have given to the beloved, as an object to be admired.

In *Pamphilia to Amphilanthus*, a crown of sonnets is included, which brings a variety of images to the reader. It sometimes confuses the reader as a labyrinth that confines Pamphilia by the complexity of its structure, and other times, it symbolizes her subjectivity by being dedicated to Cupid as a crown, as the title suggests, and as Pamphilia herself. Moreover, it hides her heart like a miniature painting with its embellishment of words,

and is carefully kept in a cabinet in her own private room. Composed of a continuous series of imagery, corona, a crown of sonnets, is preserved in the cabinet as a symbol of Pamphilia's constancy.

It would appear that the corona embedded in Wroth's sonnet sequence echoes the idea of "a speaking picture" advocated by Philip Sidney, and represents the succession of the Sidney family legacy. While Roberts notes that "like Astrophil, Pamphilia engages in an internal struggle between rebellion and submission to love" (46), she argues that Wroth's Pamphilia has no delusions about Amphilanthus and acknowledges his inconstancy, whereas Sidney's Astrophil regards Stella as a symbol of virtue and beauty. It is fair to say that Wroth developed a new style of expression while imitating her familial poetic heritage.

Notes

Introduction

1. According to Michael Spiller, it is estimated that the sonnets were most frequently written and prevalent from approximately 1580 to 1600 (83).

2. Since he was a knight and a lover as well as a soldier and a poet, Jackson Boswell and H. R. Woudhuysen refer to him as "the epitome of a Renaissance gentleman" (221).

3. The quotation of Mary Sidney's poem is from Sidney, Philp, Mary Sidney. *The Sidney Psalter: The Psalms of Sir Philip and Mary Sidney*, edited by Hannibal Hamlin, Michael G. Brennan, Margaret Patterson Hannay, and Noel J. Kinnamon, Oxford UP, 2009.

4. As much as the Queen of Naples is the mother of Amphilanthus, Mary Sidney Herbert is actually the mother of Wroth's cousin, William Herbert, who is considered as a model for Amphilanthus. *Urania* is such a so-called "roman à clef," a fiction based on the fact.

5. Roberts, p. 19.

6. The quotation of Drummond's poem is from Drummond, William. *The Poetical Works of William Drummond of Hawthornden, Volume 2*, edited by L. E. Kastner, Haskell House Publishers Ltd, 1968.

7. According to Marion Wynne-Davies, there is a patriarchal tradition rooted in literature because familial discourse develops in a familial identity formed by male poets (4).

8. The quotation of *Urania I* is from Wroth, Mary. *The First Part of the Countess of Montgomery's Urania*, edited by Josephine A. Roberts, Medieval and Renaissance Texts and Studies, 1995.

9. Gaius Cilnius Maecenas (c. 70–8 BC) was the diplomatic and political advisor to Augustus, the first emperor of the Roman Empire. He is also known as the greatest patron of the new generation of Augustan poets, including both Horace and Virgil. His name was associated with "wealth" so that he also became a patron of poets and artists.

10. Henry Peacham describes Mary Wroth's coat of arms in *Complete Gentleman*:

> This forme of bearing, is tearmed a Lozenge, and is proper to women neuer marryed, or to such in courtesie as are borne Ladies; who though they be marryed to Knights, yet they are commonly stiled and called after the Sirname of their fathers, if he be an Earle; for the greater Honour must euer extinguish the lesse: for example, the bearer hereof is the Lady *Mary Sidney,* the late wife of Sir *Robert Wroth* Knight, and daughter of the right Honourable, *Robert* Lord *Sidney* of *Penshurst,* Viscount *Lisle*, Earle of *Leicester,* and companion of the most noble Order of the Ga•ter, who seemeth by her late published *Vrania* an inheritrix of the Diuine wit of her Immortall Vncle (222).

11. The quotation of *Astrophil and Stella* is from Sidney, Philip. *The poems of Sir Philip Sidney*, edited by William A. Ringler, jr, Oxford UP, 1962.

12. Comparing their works, P. J. Croft found eighteen echoes of Robert's songs and sonnets in Mary's verse (324).

13. A dizain is a verse composed of ten lines. In *Old Arcadia*, the corona is composed of a conversation between Strephon and Klaius concerning their heartbreak.

Chapter I

1. For the "Crown of Sonnets," an explanation of *The Princeton Encyclopedia of Poetry and Poetics* is given below, discussing Donne's "La Corona":

> Traditionally a sequence of 7 It. sonnets so interwoven as to form a "crown" of panegyric for the one to whom they are addressed. The interweaving is accomplished by using the last line of each of the first 6 sonnets as the first line of the succeeding sonnet, with the last line of the seventh being a repetition of the opening line of the first. A further restriction prohibits the repetition of any given rhyme sound once it is used in the crown. Employed first in Italy early in the development of the sonnet as a form, the c.o.s. is probably best known in John Donne's Holy Sonnets, where it stands as a prologue to the sequence proper, the 7 sonnets

being titled as follows: La Corona, Annunciation, Nativitie, Temple, Crucifying, and Resurrection, Ascention; with the opening and closing line of the series being "Deigne at my hands this crown of prayer and praise (174)."

2. Marts notes that Annibal Caro published a corona in 1558 with nine sonnets, and in 1595, Chapman followed this style in his "Coronet for his Mistresse Philisophie" (1595) by connecting ten sonnets. The style was also used in Italy to celebrate the Virgin (107).

3. For the full text of Donne's corona, please refer to Appendix A.

4. All quotations from John Donne's sonnets are taken from Helen Gardner, ed., *The Devine Poems of John Donne* (Oxford UP, 1982).

5. Donne frequently includes the image of a circle in Holy Sonnets when describing death:

> At the round earths imagin'd corners, blow
> Your trumpets, Angells, and arise, arise
> From death, you numberlesse infinities

Of soules, and to your scattred bodies goe,

All whom the flood did, and fire shall o'erthrow,

All whom warre, dearth, age, agues, tyrannies,

Despaire, law, chance, hath slaine, and you whose eyes,

Shall behold God, and never tast deaths woe.

But let them sleepe, Lord, and mee mourne a space,

For, if above all these, my sinnes abound,

'Tis late to aske abundance of thy grace,

When wee are there; here on this lowly ground,

Teach me how to repent; for that's as good

As if thou'hadst seal'd my pardon, with thy blood.

(Holy Sonnet 7)

In this sonnet, he first brings up the image of the round earth, then describes the people who exist within it, and invokes God in the heavens outside of it for help from the earth.

6. Ferry suggests that Donne's speaker of "La Corona" "ceases to pray with or for other petitioners at the moment when he sets himself apart in the knowledge that his own Muse's language is pure by virtue of its truth to what is in his heart (225)."

7. "White" certainly is a synonym for purity, and specifically

virginity. "My muse[']s white sincerity" means not simply inexperience with sex but willing chastity and devotion and that the relationship of the poet with their muse is not overtly erotic—though their relationship with their beloved, the object of their affection, certainly is.

8. According to doctrine, Judaism, Christianity, and Islam are all "Abrahamic" religions, meaning that Abraham, commanded to sacrifice his son Isaac, was instead the basis of the "covenant" between God and the chosen people (at the time, the Jews) so that Jesus Christ as an aspect of God would submit to sacrifice and thereby conquer death. Any paradoxes are instead the essential (that is, fundamental) "mystery" of faith.

9. In reality, "La Corona" was sent to the Lady Magdalen Herbert and to the Earl of Dorset in 1608 or 1609 (Grierson, p. xli).

10. Chambers points out that the theme of "Temple" is to reflect on the human weakness of Jesus' birth, signifying the first manifestation of his divinity, indicating his entry into the ministry, and foretelling the purpose for which he came (217).

11. Genesis 1:1-2:2.

12. The Tridentine Mass was established in 1570 and was universal in all Catholic Churches until around 1970. It is sometimes called "the Traditional Latin Mass." The response used in the offertory is as follows:

> Suscipiat Dominus sacrificium de manibus tuis, ad laudem et gloriam nominis sui, ad utilitatem quoque nostram, totiusque ecclesiæ suae sanctæ ("May the Lord accept the sacrifice at your hands for the praise and glory of His name, for our good and the good of all His Holy Church").

13. For full text of Sir Philip Sidney's corona, please refer to Appendix B.

14. All quotations from Philip Sidney's *Arcadia* are taken from Katherine Duncan-Jones, ed., *The Countess of Pembroke's Arcadia* (Oxford UP, 1985).

15. Ringler assumes that the fourth eclogues "exploit the double nature of the renaissance elegy as a song of the sufferings of lovers or lament for the dead (xxxviii–xxxix)."

Chapter II

1. Croft shows that there is a watermark usually used in this period similar to Briquet 2291 and Heawood 481 where Robert composed his poems. Furthermore, it was found in a letter Robert addressed to his wife, Barbara Gamage, in 1596. It is therefore most likely that Robert would have composed his poems in 1596 (xiv).

2. All quotations from Robert Sidney's sonnets are taken from Sidney, Robert. *The Poems of Robert Sidney*, edited by P. J. Croft, Oxford UP, 1984.

3. According to Croft, November 19, that is Robert Sidney's birthday, is the day of Saint Elizabeth of Hungary, so the name which Robert indicates is "Elizabeth," who is regarded as a woman named Elizabeth Carey (90-2). This lady appears in Pastoral 7 and Sonnet 28 as "Lysa (=Elizabeth)," and in Elegy 16, Sonnet 28 and Song 21 as "Charys (= Carey)." Meanwhile, Hay considers that Lysa indicates Queen Elizabeth (199–203). Parker thinks that "Charys" is familial with Robert Sidney and refers to Lady Mary Wroth (117–19).

4. Robert alludes to his wife Barbara Gamage as well as Elizabeth Carey in sonnet sequence. Croft affirms that Robert indicates the period of time he spent away from Barbara in Penshurst while he was in Flushing in Song 6 (79). In a similar way, Moore also thinks that Robert's Song 6 suggests a mourning over his separation from his wife ("Robert Sidney's Poetry," 242).

5. Croft suggests that Robert used selected material from the main sequence to construct another sequence, and the Crown is the last part of them (112).

6. Pamphilia's signature appears at the end of Sonnet 48 [P55]. In the Folger Manuscript, Pamphilia's signature can also be found at the end of Sonnet 9 [P103], the final sonnet, and it has been adopted in Roberts's edition.

Chapter III

1. More precisely, Urania is described to be "thought a shepherd's daughter, but indeed of far greater birth" (284).

2. A sestina is essentially a verse form consisting of six stanzas of six lines followed by anvoy (a stanza of three lines), for a total of 39 lines. The final words of the first stanza appear in varied order in the other five, with the following rhyme scheme: abcdef, faebdc, cfdabe, ecbfad, deacfb, bdfeca.

3. With regard to the name of the speaker, "Astrophil" is more frequently used than "Astrophel," and it is generally supposed that Astrophil includes the suggestion of "Astro-Phil[ip]" in addition to the meaning of "lover of star."

4. Although there are various arguments for the grouping of the poems within his sequence, here I follow that of Hamilton.

5. In this sonnet, Stella's beauty is metaphorically portrayed in a miniature painting, and it can be associated with descriptions of Pamphilia's heart, which is to be examined in the next chapter. Regarding the last quatrain of this sonnet, Patricia Fumerton observes:

> Like "the fruit of writer's mind," Stella's essential beauty is enclosed in a box of ornament. "Nature's cabinet" encloses each of her beautiful "outward" parts, and the outward parts

in turn encase her innermost being, "her hart." In order to heed "the fruit of writer's mind" or Stella's "hart," the sonnet says, one must penetrate layer after layer of ornament. (91)

6. Fogel suggests that there is "the ironic contrasts between Astrophil's high expectations and his repeatedly frustrated hopes" from sonnet 69 (143). Astrophil thinks it is perhaps Stella's voice that could express his ideal.

7. The quotation of *An Apolpgy for Poetry* is from Sidney, Philip. *Sir Philip Sidney: The Major Works*, edited by Katherine Duncan-Jones, Oxford UP, 1989.

8. The relationship between Astrophil and Stella is often implied with animals. Astrophil compares himself to a dog in sonnet 59, and he regards Stella's sparrow as a rival for her love in sonnet 83. His jealousy toward the animals that Stella cherishes could be seen as a sign of his submissiveness to her.

Chapter IV

1. Nicole Pohl argues that places that are primarily associated with the female domain, home, and family appear to be subdivided into areas that are themselves indicative of social divisions and solidarity (9–10). The physical layout of the house as sketched by historians' and archaeologists' mirrors and engraves the norms of "social solidarity" (9)—socialization, privacy, class, and race, and ultimately, gender divisions.

2. The notation "P..." indicates the consecutive number of poems including songs in *Pamphilia to Amphilanthus*. That is, "P77" signifies that sonnet 1 in the corona is number seventy-seven of all the sonnets and songs in the sequence.

3. The quotation of this poem is from Sidney, Philip. *The poems of Sir Philip Sidney*, edited by William A. Ringler, jr, Oxford UP, 1962, p. 74.

4. Mary Wroth also uses consecutive end rhymes of the same sound in other sonnets. In the octave of her sonnet 16 [P18], the same [-ight] sound is used in the end rhyme, with the words employed including "might." The sonnet differs from the standard form of Shakespearean sonnet in its logical structure as well as in its rhyme scheme. In this sonnet, the speaker addresses "Sleepe" in

the first two lines and gives reasons for this in lines 3 through 8. The last three lines conclude with a wish to sleep forever so as not to frighten herself toward "sleepe," making it appear as if the conclusion is being stated but then returning to the beginning two lines. It is therefore not a complete Shakespearean sonnet structure but it deviates from the conventional sonnet format in terms of its logical structure.

5. Roberts argues that this sonnet has the religious imagery found in Robert Sidney's sonnet 4 (129).

6. Ann Margaret Lange deciphers the word "descries" in line 11 of sonnet 5 [P81] as suggesting "scry;" hence, Cupid is the very prophet who is blind yet has open eyes discerning "our hidenest thoughts" (205).

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Appendix A (John Donne's corona)

"La Corona"

I

Deigne at my hands this crown of prayer and praise,

Weav'd in my low devout melancholie,

Thou which of good, hast, yea art treasury,

All changing unchang'd Ancient of dayes,

But doe not, with a vile crowne of fraile bayes,

Reward my muses white sincerity,

But what thy thorny crowne gain'd, that give mee,

A crowne of Glory, which doth flower alwayes;

The ends crowne our workes, but thou crown'st our ends,

For, at our end begins our endlesse rest,

This first last end, now zealously possest,

With a strong sober thirst, my soule attends.

'Tis time that heart and voice be lifted high,

Salvation to all that will is nigh.

2. Annunciation

Salvation to all that will is nigh,

That All, which alwayes is All every where,

Which cannot sinne, and yet all sinnes must beare,

Which cannot die, yet cannot chuse but die,

Loe, faithfull Virgin, yeelds himselfe to lye

In prison, in thy wombe; and though he there

Can take no sinne, nor thou give, yet he'will wear

Taken from thence, flesh, which deaths force may trie.

Ere by the spheares time was created, thou

Wast in his minde, who is thy Sonne, and Brother,

Whom thou conceiv'st, conceiv'd; yea thou art now

Thy Makers maker, and thy Fathers mother,

Thou'hast light in darke; and shutst in little roome,

Immensity, cloysterd in thy deare wombe.

3. Nativitie

Immensity, cloysterd in thy deare wombe,

Now leaves his welbelov'd imprisonment,

There he hath made himselfe to his intent

Weake enough, now into our world to come;

But Oh, for thee, for him, hath th'Inne no roome?

Yet lay him in this stall, and from th'Orient,

Starres, and wisemen will travell to prevent

Th'effect of *Herods* jealous generall doome.

Seest thou, my Soule, with thy faiths eyes, how he

Which fils all place, yet none holds him, doth lye?

Was not his pity towards thee wondrous high,

That would have need to be pittied by thee?

Kisse him, and with him into Egypt goe,

With his kinde mother, who partakes thy woe.

4. Temple

With his kinde mother, who partakes thy woe,

Joseph turne backe; see where your child doth sit,

Blowing, yea blowing out those sparks of wit,

Which himselfe on those Doctors did bestow;

The Word but lately could not speake, and loe

It sodenly speakes wonders, whence comes it,

That all which was, and all which should be writ,

A shallow seeming child, should deeply know?

His Godhead was not soule to his manhood,

Nor had time mellow'd him to this ripenesse,

But as for one which hath a long taske, 'tis good,

With the Sunne to beginne his businesse,

He in his ages morning thus began

By miracles exceeding power of man.

5. Crucifying

By miracles exceeding power of man,

Hee faith in some, envie in some begat,

For, what weake spirits admire, ambitious, hate:

In both affections many to him ran,

But Oh! the worst are most, they will and can,

Alas, and do, unto th'immaculate,

Whose creature Fate is, now prescribe a Fate,

Measuring self-lifes infinity to'a span,

Nay to an inch. Loe, where condemned hee

Beares his owne crosse, with paine, yet by and by

When it beares him, he must beare more and die.

Now thou art lifted up, draw mee to thee,

And at thy death giving such liberall dole,

Moyst, with one drop of thy blood, my dry soule.

6. Resurrection

Moyst with one drop of thy blood, my dry soule

Shall (though she now be in extreme degree

Too stony hard, and yet too fleshly,) bee

Freed by that drop, from being starv'd, hard, or foule,

And life, by this death abled, shall controule

Death, whom thy death slue; nor shall to mee

Fear of first or last death, bring miserie,

If in thy little booke my name thou'enroule,

Flesh in that long sleep is not putrified,

But made that there, of which, and for which 'twas;

Nor can by other meanes be glorified.

May then sinnes sleep, and deaths soone from me passe,

That wak't from both, I againe risen may

Salute the last, and everlasting day.

7. Ascention

Salute the last and everlasting day,

Joy at th'uprising of this Sunne, and Sonne,

Yee whose true teares, or tribulation

Have purely washt, or burnt your drossie clay;

Behold the Highest, parting hence away,

Lightens the darke clouds, which hee treads upon,

Nor doth hee by ascending, show alone,

But first hee, and hee first enters the way.

O strong Ramme, which hast batter'd heaven for mee,

Mild lambe, which with thy blood, hast mark'd the path;

Bright torch, which shin'st, that I the way may see,

Oh, with thine owne blood quench thine owne just wrath,

And if thy holy Spirit, my Muse did raise,

Deigne at my hands this crowne of prayer and praise.

Appendix B (Sir Philip Sidney's corona)

But, as though all this had been but the taking of a taste to their wailings, Strephon again began this dizain, which was answered unto him in that kind of verse which is called the crown:

Strephon.

I joy in grief, and do detest all joys;

Despise delight, am tired with thought of ease.

I turn my mind to all forms of annoys,

And with the change of them my fancy please.

I study that which most may me displease,

And in despite of that displeasure's might

Embrace that most that most my soul destroys;

Blinded with beams, fell darkness is my sight;

Dwell in my ruins, feed with sucking smart,

I think from me, not from my woes, to part.

Klaius.

I think from me, not from my woes, to part,

And loathe this time called life, nay think that life

Nature to me for torment did impart;

Think my hard haps have blunted death's sharp knife,

Not sparing me in whom his works be rife;

And thinking this, think nature, life, and death

Place sorrow's triumph on my conquered heart.

Whereto I yield, and seek no other breath

But from the scent of some infectious grave;

Nor of my fortune aught but mischief crave.

Strephon.

Nor of my fortune aught but mischief crave.

And seek to nourish that which now contains

All what I am. If I myself will save,

Then must I save what in me chiefly reigns,

Which is the hateful web of sorrow's pains.

Sorrow then cherish me, for I am sorrow;

No being now but sorrow I can have;

Then deck me as thine own; thy help I borrow,

Since thou my riches art, and that thou hast

Enough to make a fertile mind lie waste.

Klaius.

Enough to make a fertile mind lie waste

Is that huge storm which pours itself on me.

Hailstones of tears, of sighs a monstrous blast,

Thunders of cries; lightnings my wild looks be,

The darkened heav'n my soul which naught can see;

The flying sprites which trees by roots up tear

Be those despairs which have my hopes quite waste.

The difference is: all folks those storms forbear,

But I cannot; who then myself should fly,

So close unto myself my wracks do lie.

Strephon.

So close unto myself my wracks do lie;

Both cause, effect, beginning, and the end

Are all in me: what help then can I try?

My ship, myself, whose course to love doth bend,

Sore beaten doth her mast of comfort spend;

Her cable, reason, breaks from anchor, hope;

Fancy, her tackling, torn away doth fly;

Ruin, the wind, hath blown her from her scope;

Bruised with waves of care, but broken is

On rock, despair, the burial of my bliss.

Klaius.

On rock, despair, the burial of my bliss,

I long do plough with plough of deep desire;

The seed fast-meaning is, no truth to miss;

I harrow it with thoughts, which all conspire

Favour to make my chief and only hire.

But, woe is me, the year is gone about,

And now I fain would reap, I reap but this,

Hate fully grown, absence new sprongen out.

So that I see, although my sight impair,

Vain is their pain who labour in despair.

Strephon.

Vain is their pain who labour in despair.

For so did I when with my angle, will,

I sought to catch the fish torpedo fair.

E'en then despair did hope already kill;

Yet fancy would perforce employ his skill,

And this hath got: the catcher now is caught,

Lamed with the angle which itself did bear,

And unto death, quite drowned in dolours, brought

To death, as then disguised in her fair face.

Thus, thus alas, I had my loss in chase.

Klaius.

Thus, thus alas, I had my loss in chase
When first that crowned basilisk I knew,
Whose footsteps I with kisses oft did trace,
Till by such hap as I must ever rue
Mine eyes did light upon her shining hue,
And hers on me, astonished with that sight.
Since then my heart did lose his wonted place,
Infected so with her sweet poison's might
That, leaving me for dead, to her it went.
But ah, her flight hath my dead relics spent.

Strephon.

But ah, her flight hath my dead relics spent,

Her flight from me, from me, though dead to me,

Yet living still in her, while her beams lent

Such vital spark that her mine eyes might see.

But now those living lights absented be,

Full dead before, I now to dust should fall,

But that eternal pains my soul have hent,

And keep it still within this body thrall;

That thus I must, while in this death I dwell,

In earthly fetters feel a lasting hell.

Klaius.

In earthly fetters feel a lasting hell

Alas I do; from which to find release,

I would the earth, I would the heavens sell.

But vain it is to think those pains should cease,

Where life is death, and death cannot breed peace.

O fair, O only fair, from thee, alas,

These foul, most foul, disasters to me fell;

Since thou from me (O me) O sun didst pass.

Therefore esteeming all good blessings toys,

I joy in grief, and do detest all joys.

Strephon.

I joy in grief, and do detest all joys.

But now an end, O Klaius, now an end,

For e'en the herbs our hateful music stroys,

And from our burning breath the trees do bend.

When they had ended, with earnest entreaty they obtained of Philisides that he would impart some part of the sorrow his countenance so well witnessed unto them. And he (who by no entreaty of the duke would be brought unto it) in this doleful time was content thus to manifest himself:

Appendix C (Robert Sidney's corona)

11.

Though the most perfect style cannot attain

The praise to praise enough the meanest part

Of you, the ornament of Nature's art,

Worth of this world, of all joys the sovereign;

And though I know I labour shall in vain

To paint in words the deadly wounds the dart

Of your fair eyes doth give, since mine own heart

Knows not the measure of my love and pain:

Yet since your will the charge on me doth lay,

Your will, the law I only reverence,

Skill-less and praise-less I do you obey;

Nor merit seek, but pity, if thus I

Do folly show to prove obedience;

Who gives himself, may ill his words deny.

12.

Who gives himself, may ill his words deny;

My words gave me to you, my word I gave

Still to be yours, you speech and speaker have:

Me to my word, my word to you I tie.

Long ere I was, I was by Destiny

Unto your love ordained, a free-bound slave;

Destiny, which me to mine own choice drave

And to my ends made me my will apply:

For ere on earth in you true beauty came,

My first breath I had drawn upon the day

Sacred to you, blessed in your fair name;

And all the days and hours I since do spend

Are but the fatal, wishèd time to slay,

To seal the bands of service without end.

13.

To seal the bands of service without end,

In which myself I from myself do give,

No force but yours my thoughts could ever drive,

For in my choice, love did your right defend.

I know there are which title do pretend,

As in their service having vowed to live;

But reason fatal faults wills to forgive—

Love gave me not to them, he did but lend.

Not but their beauties were of power to move

The proudest heart to fall down at their feet,

Or that I was so enemy to love;

But those fair lights, which do all for the best

And rule our works below, thought it most meet

That so great love to you should be addressed.

14.

That so great love to you should be addressed—

Than which the sun nothing doth see more pure—

Your matchless worth your judgement may assure,

Since rarest beauties, like faith have possessed:

Yet would on me no note of change did rest

Which in your sight my truth's light may obscure;

Ah let not me for changing blame endure,

Who only changed, by change to find the best:

For now in you I rest, in you I find

Destiny's foresight, Love's justice, Will's end,

Beauty's true wonders, joy and rest of mind.

Let me be then to you accounted true,

Defend you them who for you do offend;

Who for you is unjust, is just to you.

15.

Who for you is unjust, is just to you.

O you, the fair excuse of faults in love,

Who for you errs, his errors praises prove;

O you to me honour, wisdom, virtue.

The rest of the 13 sonnets

doth want.

Appendix D (Lady Mary Wroth's corona)

A Crown of Sonnets dedicated to LOVE

In this strange Labyrinth how shall I turne,

Wayes are on all sids while the way I misse:

If to the right hand, there, in loue I burne,

Let mee goe forward, therein danger is.

If to the left, suspition hinders blisse;

Let mee turne back, shame cryes I ought returne:

Nor faint, though crosses with my fortunes kiss,

Stand still is harder, allthough sure to mourne.

Thus let mee take the right, or left hand way,

Goe forward, or stand still, or back retire:

I must these doubts indure without allay

Or helpe, but trauell finde for my best hire.

Yet that which most my troubled sense doth moue,

Is to leaue all, and take the threed of Loue.

2.

Is to leaue all, and take the threed of Loue,

Which line straite leades vnto the soules content,

Where choice delights with pleasures wings doe moue,

And idle fant'sie neuer roome had lent.

When chaste thoughts guide vs, then our minds are bent

To take that good which ills from vs remoue:

Light of true loue brings fruite which none repent;

But constant Louers seeke and wish to proue.

Loue is the shining Starre of blessings light,

The feruent fire of zeale, the roote of peace,

The lasting lampe, fed with the oyle of right,

Image of Faith, and wombe for ioyes increase.

Loue is true Vertue, and his ends delight,

His flames are ioyes, his bands true Louers might.

3.

His flames ar joyes, his bands true lovers might,

Noe staine is ther butt pure, as purest white,

Wher noe clowde can apeere to dimm his light,

Nor spott defile, butt shame will soone requite,

Heere are affections, tri'de by loves just might

As gold by fire, and black desernd by white,

Error by truthe, and darknes knowne by light,

Wher faith is vallwed for love to requite,

Please him, and serve him, glory in his might,

And firme heell bee, as innocencye white,

Cleere as th'ayre, warme as sunn beames, as day light,

Just as truthe, constant as fate, joy'd to requite,

Then love obay, strive to observe his might,

And bee in his brave court a glorious light.

4.

And be in his braue Court a glorious light

Shine in the eyes of Faith, and Constancy

Maintaine the fires of Loue, still burning bright,

Not slightly sparkling, but light flaming be.

Neuer to slake till earth no Starres can see,

Till Sun, and Moone doe leaue to vs darke night,

And secound Chaos once againe doe free

Vs, and the World from all deuisions spight,

Till then affections which his followers are,

Gouerne our hearts, and prooue his powers gaine,

To taste this pleasing sting, seeke with all care

For happy smarting is it with small paine.

Such as although it pierce your tender heart,

And burne, yet burning you will loue the smart.

5.

And burne, yet burning you will loue the smart,

When you shall feele the waight of true desire,

So pleasing, as you would not wish your part

Of burthen showld be missing from that fire.

But faithfull and vnfaigned heate aspire

Which sinne abollisheth, and doth impart

Salues to all feare, with vertues which inspire

Soules with diuine loue; which showes his chast art.

And guide he is to ioyings, open eyes

He hath to happinesse, and best can learne

Vs, meanes how to deserue, this he descries,

Who blinde, yet doth our hiden'st thoughts discerne.

Thus we may gaine since liuing in blest Loue,

He may our profit, and our Tutor prooue.

6.

He may our Prophett, and our Tutor prooue,

In whom alone we doe this power finde,

To ioine two hearts as in one frame to mooue

Two bodies, but one soule to rule the minde

Eyes which must care to one deare Obiect binde,

Eares to each others speach as if aboue

All else, they sweete, and learned were; this kind

Content of Louers witnesseth true loue.

It doth inrich the wits, and make you see

That in your selfe which you knew not before,

Forceing you to admire such guifts showld be

Hid from your knowledge, yet in you the store.

Millions of these adorne the throane of Loue,

How blest [bee] they then, who his fauours proue?

7.

How bless'd be they, then, who his fauors proue,

A life whereof the birth is iust desire?

Breeding sweete flame, which harts inuite to moue,

In these lou'd eyes which kindle Cupids fire,

And nurse his longings with his thoughts intire,

Fix't on the heat of wishes form'd by Loue,

Yet whereas fire destroyes, this doth aspire,

Increase, and foster all delights aboue.

Loue will a Painter make you, such, as you

Shall able be to draw, your onely deare,

More liuely, perfect, lasting, and more true

Then rarest Workeman, and to you more neere.

These be the least, then all must needs confesse,

He that shuns Loue, doth loue himselfe the lesse.

8.

He that shuns Loue, doth loue himselfe the lesse,

And cursed he whose spirit, not admires

The worth of Loue, where endlesse blessednes

Raignes, & commands, maintain'd by heau'nly fires.

Made of Vertue, ioyn'd by Truth, blowne by Desires,

Strengthned by Worth, renew'd by carefulnesse,

Flaming in neuer changing thoughts: bryers

Of Iealousie shall heere misse welcomnesse.

Nor coldly passe in the pursutes of Loue

Like one long frozen in a Sea of yce:

And yet but chastly let your passions [mooue],

No thought from vertuous Loue your minds intice.

Neuer to other ends your Phant'sies place,

But where they may returne with honor's grace.

9.

Butt wher they may returne with honors grace
Wher Venus follyes can noe harbour winn
Butt chased ar, as worthles of the face
Or stile of love who hath lasivious bin.
Our harts ar subject to her sunn; wher sinn
Never did dwell, or rest one minutes space;
What faults he hath, in her, did still begin,
And from her brest hee sucked his fleeting pace,
If lust bee counted love t'is faulcely nam'd
By wikednes a fayrer gloss to sett
Upon that vice, which els makes men asham'd
In the owne frase to warrant butt begett
This childe for love, who ought like monster borne
Bee from the court of Love, and reason torne.

10.

Be from the Court of Loue, and Reason torne,

For Loue in Reason now doth put his trust,

Desert, and liking are together borne

Children of Loue, and Reason, Parents iust,

Reason aduiser is, Loue ruler must

Be of the State, which Crowne he long hath worne;

Yet so, as neither will in least mistrust

The gouernment where no feare is of scorn.

Then reuerence both their mights thus made of one,

But wantonesse, and all those errors shun,

Which wrongers be, Impostures, and alone

Maintainers of all follies ill begunne.

Fruit of a sowre, and vnwholsome grownd

Vnprofitably pleasing, and vnsound.

11.

Vnprofitably pleasing, and vnsound.

When Heauen gaue liberty to fraile dull earth,

To bringe foorth plenty that in ills abound,

Which ripest, yet doe bring a certaine dearth.

A timelesse, and vnseasonable birth,

Planted in ill, in worse time springing found,

Which Hemlocke like might feed a sicke-wits mirth

Where vnrul'd vapours swimme in endlesse round.

Then ioy we not in what we ought to shunne,

Where shady pleasures shew, but true borne fires

Are quite quench'd out, or by poore ashes won,

Awhile to keepe those coole, and wann desires.

O no, let Loue his glory haue, and might

Be giu'n to him, who triumphs in his right.

12.

Be giu'n to him who triumphs in his right;

Nor fading be, but like those blossomes faire,

Which fall for good, and lose their colours bright,

Yet dye not, but with fruit their losse repaire:

So may Loue make you pale with louing care,

When sweet enioying shall restore that light,

More cleere in beauty, then we can compare,

If not to Venus in her chosen [night].

And who so giue themselues in this deare kinde,

These happinesses shall attend them still,

To be supplide with ioyes enrich'd in minde,

With treasures of content, and pleasures fill.

Thus loue to be deuine, doth here appeare,

Free from all foggs, but shining faire, and cleare.

13.

Free from all fogs butt shining faire, and cleere

Wise in all good, and innosent in ill

Wher holly friendship is esteemed deere

With truth in love, and justice in our will,

In love thes titles only have theyr fill

Of hapy lyfe maintainer, and the meere

Defence of right, the punnisher of skill,

And fraude; from whence directions doth apeere,

To thee then lord commander of all harts,

Ruller of owr affections kinde, and just

Great King of Love, my soule from fained smarts

Or thought of change I offer to your trust

This crowne, my self, and all that I have more

Except my hart which you bestow'd beefore.

14.

Except my heart, which you bestow'd before,

And for a signe of Conquest gaue away

As worthlesse to be kept in your choice store;

Yet one more spotlesse with you doth not stay.

The tribute which my heart doth truely pay,

Is faith vntouch'd, pure thoughts discharge the score

Of debts for me, where Constancy beares sway,

And rules as Lord, vnharm'd by Enuies sore,

Yet other mischiefes faile not to attend,

As enimies to you, my foes must be,

Curst Iealousie doth all her forces bend

To my vndoing, thus my harmes I see.

So though in Loue I feruently doe burne,

In this strange Labyrinth how shall I turne?