

IMAGE SCHEMA OF DEATH IN DONNE'S POETRY: A COGNITIVE PERSPECTIVE SYNONYMOUS WITH MONOTHEISTIC NOTION OF RESURRECTION

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ABSTRACT

The aim of this paper is to analyze Donne's conceits which are delineated as metaphors by Law (2011, p. 3) in the light of conceptual metaphor theory proposed by Lakoff and Johnson (1980) to gauge what aspects of cognitive linguistics are applicable to Donne's metaphors. For this purpose, the choice of all-pervasive concept in his poetry has been discussed as an image schema of death. Its various conceptual facets have been explored to find the variety of conceptual metaphors used by Donne to establish the single construal of death. The most conclusive point; however, was to find out if this image schema of death is far from conventional and be liable to fit into Monotheist notion of resurrection elucidated by Abdullah and Lutfi (2019, p. 86).

Keywords: Cognitive linguistics, conceptual metaphor theory, image schemas, conceptual blending, Monotheistic notion of death and resurrection.

INTRODUCTION

Metaphors till the advent of eighth decade of the Twentieth century were considered to be merely a poetic device used as an embellishment in literature but the publication of Lakoff and Johnson's epoch-making book 'The Metaphors We Live By', they began to be considered as deeply rooted in our socio-cultural experiences (Abdullah & Lutfi, 2019, p. 80). The shift of linguistic perspective from theory to the substance of language was also applied to launch a new era of cognitive linguistics. Several new dimensions of human cognition and conceptualization created an interest to explore the potential of human mind in understanding realities (Barcelona & Valenzuela, 2011, p. 3). Though this new formed branch of linguistics was not static and its new perspectives continued to be added into its theory (Gleason, 2009, p. 438) not due to conflicts of egos, as a result of criticism but because of unlimited talents and infinite boundaries of human brain. In collaboration with Turner, Lakoff further elaborated his theory and his view of conceptual metaphors in 1989. Owing to the greater interest and dynamic nature of cognitive linguistics, some other scholars joined them in further developing the theory. Dancygier and Sweetser (2014), Gibbs (1994) and Kövecses (2002) are to name some of them (Abdullah and Lutfi, 2019, p. 81).

Lakoff and Johnson (1980, p. 5) declare that a metaphor is all about comprehending one thing in terms of another. According to Croft and Cruse (2004, p. 194) the description and interpretation of a metaphor in terms of domains is the fundamental "preoccupation" of cognitive semantics (Clausner & Croft, 1999, p. 3). The domain of metaphor is the point of intersection of Donne's metaphysical conceits and the cognitive semantic approach (LAW, 2011, p. 3).

Metaphor and metaphorology are not new concepts in literature. They are as old as Greek literature because its etymology dates back to Greek period (Abdullah & Lutfi, 2019, p. 80). It is a

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French word which was derived from Greek ‘metaphora’ meaning transference of the literal meanings of a word (Cruse, 2000, p. 202); however, there is no general consensus on the precise definition of metaphor (Abrams & Harpham, 2012, p. 212). In order to expound on the use of conceptual metaphors by Donne, a clear understanding of the term conceptual metaphor along with its various types described by the linguists is direly needed. Therefore, this paper begins the literature review section with the definition and types of conceptual metaphors.

Research Objectives

1. To identify Donne’s metaphors in terms of Lakoff and Johnson’s Conceptual Metaphor Theory
2. To investigate the cognitive perspective in Donne’s metaphysical conceits
3. To examine the ‘image schema of Death in Donne’s poetry as the notion of resurrection present in monotheistic religions
4. To explore Donne’s use of ‘Conceptual Blending’ in the creation of poetic/ novel conceptual metaphors

Research Questions

1. Are Donne’s metaphors conceptual in terms of Lakoff and Johnson’s conceptual metaphor theory?
2. Do Donne’s metaphysical conceits encompass cognitive perspectives?
3. Is Donne’s concept of death really an image schema of monotheist notion of resurrection?
4. Does he use conceptual blending to compose the poetic/novel metaphors?

REVIEW OF LITERATURE

In cognitive semantics, meaning of a word is not to be understood in isolation, but as a holistic view of that concept which is embedded in our experience (Lakoff & Turner, 1989) as cited in (Petruškevičiūtė, 2011, p. 8). It is not just the understanding of one thing in terms of another; rather it is the mapping of one domain which is relatively less familiar onto to another which is comparatively more familiar. The former is called the source domain, while the later as target domain (Hurford et al., 2007, p. 331) cited in (Abdullah & Lutfi, 2019, p. 81). Cognitive semantics explains the domain as background knowledge which serves as a context in which concepts are conceived, rather than being understood as ‘isolated atomic units’ (Clausner & Croft, 1999, p. 1). This idea of domain is quite similar to Lakoff’s perception of domain as a set of related features which help in the mapping of source domain onto the features of target domain (1987). Croft and Cruse’s (2004, p. 196) talk about encyclopedic nature of domains while Lakoff and Johnson (1980, p. 81) regard these structural wholes as “experiential gestalts”.

Conceptual Metaphor Theory

The language of conceptual metaphors is literal rather than poetic and they have both the ‘linguistic’ and ‘conceptual’ level of understanding (Lakoff & Johnson, 1980, p. 5). They are defined at various levels and classified into some major and minor categories. Bertuol (2001) explained Lakoff and Johnson’s metaphor to be an analogical way of interpreting reality in terms of abstract concepts or ‘domains of thought’ (p. 25). Bertoul (2001, p. 25) interprets metaphor as means of elucidating the higher mental phenomena in terms of ‘familiar sensory experiences’ such as

Spatial, like up/down (orientational metaphors)

Entities or substances (ontological metaphors)

More direct experiences (structured metaphors)

Abdullah & Lutfi (2019, p. 82) describe three types of conceptual metaphors with reference to cognitive linguists mentioned in their description:

Structural metaphors

They are all-pervasive and deeply embedded in our culture and everyday activities. For example the metaphor TIME IS MONEY is deeply rooted in our activities like paying or charging the cost of human or technological services in terms of time spent or utilized for the purpose (Abdullah and Lutfi, 2019, p. 82).

Orientational Metaphor

There is no one to one relationship between concepts, but a system of concepts organized on a spatial relationship such as up/down, in/out, deep/shallow etc. Lakoff and Johnson (1980, p. 14) called them orientational metaphors. These orientational metaphors, according to Lakoff and Johnson (1980, p. 25), are deeply embedded in our social, physical and cultural experiences.

Ontological Metaphors

These metaphors are grounded in human experience with physical realities such as container, machine or entity. Ontological metaphors describe abstract concepts in terms of concrete substances, containers, human features or physical entities (Dancygier and Sweetser, 2014, p. 62).
Unconventional/Poetic/Novel Conceptual Metaphors

Along with these categories of metaphors, linguists also discuss another unconventional kind of conceptual metaphors which encompasses poetic, creative and novel metaphors mostly common in literature and other discourse types (Croft & Cruse, 2004, p. 204; and Steen et al, 2010, p. 47) as cited in (Abdullah & Lutfi, 2019, p. 84). Lakoff and Turner (1989, p. 11) project that great poets use metaphor, metonymy and personification as tools with the help of their 'skill', 'sustained attention', 'study' and 'practice'.

Some more techniques are employed by poets in their use of conceptual metaphors i.e. extension, elaboration, combining or questioning.

Extending

When poets deviate from the conceptual boundaries of source domain to enter a realm beyond its conventional mapping is called extension. Donne's metaphysical conceits may easily be fit into this category of extended metaphors. Lakoff and Turner (1989, p. 67) quoted Shakespeare's Hamlet when he equates 'death' with 'dream' and argue it to be an extension of the concept of death from 'sleeping' to 'dreaming'.

Elaborating

Poets' use of conceptual metaphors in their exaggerated form where a concept is further elaborated is called an elaboration of metaphor. For example, 'Death is Departure' is a conventional metaphor; however, its poetic depiction as an 'eternal exile' is the elaboration because the possibility of retain with the use of 'exile' is further diminished (Lakoff & Turner, 1989, pp. 67-8).

Questioning

It is the technique to question the appropriateness or validity of commonly used conventional metaphors. Lakoff and Turner (1989, p. 69) gave the example of the lines of Catullus which mention the sleep as 'perpetual night' after the Sun sets to question the conventional metaphors of 'Lifetime is a day' and 'Death is night'.

Composing

The Zenith of poetic power is the point when a poet combines two or more metaphors to conceptualize an image schema. This composite effect of conceptual metaphors imparts a depth and beauty to poetic language which is rarely possible in common language. Lakoff and Turner (1989, p. 70) pointed out size conceptual metaphors in a single extract from one Shakespearean Sonnets.

According to Turner and Fouconnier (2002, p. 13), Conceptual Metaphor Theory is not adequate to explain 'novel metaphors'. They claimed that Blending Theory is most remarkable approach to explain these novel metaphors especially the compounding procedure.

Conceptual Blending Theory

The creative aspect of language and its role in meaning construction, say for example, the novel metaphors, counterfactuals and much more, is the very substance of the Conceptual Blending Theory pioneered by Gilles Fouconnier and Mark Turner in 1995 (Evans & Green 2006, p. 400; and LAW 2011, p. 3). Fouconnier and Turner (2002, p. 13) argue that the ability of human brain for conceptual integration/blending gives an insight into the advanced human behavior.

Evans and Green (2006, pp. 400-401) relying on recent researches in the field of Blending theory suggest that this theory is 'central to human thought and imagination' and provides an adequate explanation of meaning construction with the help of conceptual structures that yield to a result 'much more than the sum of its parts'. Donne's poetry has been appreciated by Smith as a "manifestation of human's imaginative power". LAW (2011, p. 27) explains the combined effect of Conceptual Metaphor Theory and Blending Theory to highlight their role in comprehending the novel metaphors. These novel metaphors have now been conventionalized by their frequent use in literature (LAW, 2011, p. 28).

Image schemas

Gleason (2009, p. 437) stated that image metaphor is a metaphor that maintains the connection between one and another concrete object by giving an example of the metaphor of star fish used for a spread hand. In the abstract to their article, Clausner and Croft (1999, p. 1), while describing the differences between various views of 'cognitive semantics', explain the major theoretical constructs of consensus:

1. Concept is the basic semantic unit.
2. Concepts are embedded in domains and no one can understand them independently.
3. Concepts are 'construal of experience' just like active mental operations.
4. Each concept belongs to a category and serves as a prototype.

Clausner and Croft (1999, p. 1) argue that all these terms used as theoretical constructs are considered to be synonymous by cognitive linguists and there is another one to be explored by them, the image schema which they define as 'recurring basic conceptual structure', a 'subtype of domain'. Clausner and Croft also claim to have their research based on Langacker's theory which is similar to Fillmore's theory of frame semantics and declare that the concepts replace the domain in Langacker's theory while image schemas 'function like domains'. Gibbs and Colston (1995) described the image schema as theoretical construct of cognitive linguistics and interpreted it in terms of psychological reality rather than an element of linguistic theory (Clausner and Croft, 1999, p. 13). They argue that many of the domains lack images like thought, death, time and living etc. but these were considered to be examples of abstract domains by Lakoff and Turner (1989, p. 94).

Talmy (1972, 1977 and 1983) as cited in (Clausner & Croft, 1999, p. 15) presented the image schema as the elements structuring our bodily experience. Lakoff (1987, p. 453) and Johnson (1987, p. 29) as cited in (Clausner & Croft, 1999, p. 15) included non-bodily experience in the concept of image schema to suggest that image schemas are abstract as well as embodied. In the light of this discussion 'Death' can easily adjust itself into the list of image schemas by being both abstract as well as embodied in our experience.

Monotheist notion of resurrection

Abdullah and Lutfi (2019, p. 86) describe death in terms of sleep with reference to Christianity and Islam. Sleep in Islam is seen as departure of soul from the body for a short span of time while 'real death' for a longer duration. They cite Ali (2001, pp. 1192-93) who exclaimed sleeping as a 'small death' while real dying as a 'big death'. As we wake up after sleep, there will be an eternal awakening after death which is labelled as the notion of 'resurrection' included in the beliefs of monotheist religions like Judaism, Islam and Christianity (Abdullah & Lutfi, 2019, p. 86).

METHODOLOGY

This research paper is based on the interpretation of John Donne's concept of death, described in terms of far-fetched realities or metaphysical conceits. For this purpose, 1635 edition of John Donne's *The Songs and Sonnets* compiled by A.S. Kline have been used to extract findings for discussion. Content analysis technique to describe the data has been employed. Considering the time constraints, this paper elaborates its discussion using five poems of John Donne as a research material. As this article is centered on the various aspects of cognitive approach to linguistics- a multifaceted theory, the five questions that have played a pivotal role in this research were:

1. Are Donne's metaphors conceptual in terms of Lakoff and Johnson's conceptual metaphor theory?
2. Do Donne's metaphysical conceits encompass cognitive perspectives?
3. Is Donne's concept of death really an image schema of monotheist notion of resurrection?
4. Does he use conceptual blending to compose the poetic/novel metaphors?

DISCUSSION AND ANALYSIS

The Good-Morrow which is considered to be an essentially amorous poem presents the life of Donne and his beloved, as a sleep in Seven Sleeper's Den, before they fell in love. The sleep itself is considered as death for a short span of time (Abdullah & Lutfi, 1993, p. 85), but Donne's metaphor is an Extension of the Lakoff's metaphor DEATH IS SLEEP because it is not just the ordinary sleep but the sleep of companions sleeping in the Den for generations through. This sleep is very hard to be realized as sleep but a complete death after which they finally resurrected. It was a new life rather than a continuation of their previous life. Moreover, to strengthen the concept of resurrection, this death is associated with a hope of an eternal blissful life. Their love is so powerful that it extends beyond mortality and it will extend their communion beyond the boundary of immortality. Donne establishes hope by mentioning that in this blissful future none shall 'slacken', none can 'die'.

In *Woman's Constancy*, Donne talks about sleep as an image of death to give a very irrational justification for their mutual deception after spending time with each other. He explains that lovers'

vows automatically become null and void because sleep being an image (image schema) of death liberates the lovers from being pledged to spend life together. DEATH IS DEVOURER/ DEATH IS AN ADVERSARY are Lakoff's traditional conceptual metaphors but DEATH IS LIBERATOR is an example of unconventional Questioning Metaphor discussed by Abdullah and Lutfi (1993, p. 84).

Donne's Canonization has undergone several stylistic analyses owing to its beauty and richness of thought and imagination, none based on cognitive stylistics. Brooks (1947) believes the lovers as described by the fly and then by the eagle and the dove to be 'phoenix'. Phoenix is a mythological concept of a bird that takes another form after its death which is probably an allusion to the concept of resurrection. The reference to 'tapers' is of substantial symbolic significance with a number of conceptual metaphors put together to conform to the idea of Composing Metaphors as discussed in section 2. The tapers are candles that symbolize lovers who lit up and, willingly, die. They die while illuminating the world (Brooks, 1947) and therefore death seems a source of exaltation rather than an ADVERSARY (Abdullah & Lutfi, 1993, pp. 85-86) in the traditional sense. They die at their own cost and death becomes a saleable, price-tagged thing whose cost is lover's own self. The traditional conceptual metaphor BODY IS CONTAINER is used in terms of life but here the phoenix is a container to mix two souls together. Phoenix, being associated with death, generates the metaphor, DEATH IS CONTAINER in which two souls after mixing will be resurrected. Brooks (1947) describes phoenix as a hermaphrodite incorporating both of the lovers' souls.

Canonization is the process of declaring a dead person a saint by the church who is almost worshipped and, hopefully, enjoyed the highest status after his death. Hermitage, according to Merriam Webster's Dictionary, is related to the word 'hermit' that is the one who lives in solitude and retreats from society for religious purpose or sacred reasons. The juxtaposition of the two words canonized and hermitage gives rise to another metaphor: DEATH IS A HERMITAGE.

In the light of this discussion, one can present this poem as an example of Compounding metaphor due to the richness of conceptual metaphors:

DEATH IS CONTAINER
DEATH IS LIBERATOR
DEATH IS ILLUMINATING REALITY
DEATH IS A VENDIBLE ITEM
DEATH IS CANONIZER
DEATH IS A HERMITAGE

In the Song (Sweetest Love, I Do Not Go), Donne is going to take over 'feigned deaths' to die in a simulating manner while departing from his beloved. Here is another conceptual metaphor: DEPARTURE IS FEIGN DEATH. Donne presents death as a sigh that blows out his soul when his beloved sheds tears. His life's 'blood' does 'decay' when she weeps. The word decay is associated with the universal phases of the life cycle: life, death, decay and regeneration. Death, here, is a recycling process which leads to regeneration. Regeneration as life after death is tantamount to resurrection.

Donne, also, presents DEATH IS ENTITY which causes wastage of life being commodity. These two concepts get blended in the fourth stanza. Again in the last stanza, even without using the name of death, Donne tackles it in a manner to belittle its power as a devourer. He consoles his beloved by saying that if any 'ill' befalls him she must consider it as 'sleep'. In the last line of the poem, Donne again rejects the idea of a death as a separator by using the antonym 'Alive' and claims that lovers who feel the presence of each other and keep their memories 'Alive', can never 'parted be'.

In The Anniversary, Donne once again mentions the life of bliss where there will be 'no decay', no 'to-morrow', no 'yesterday'. This timelessness is only possible once they have achieved immortality. He labels it as an everlasting day which reminds us about the Day of Judgement, an essential belief of monotheist religions. This concept is closely associated with the concept of resurrection, the eternal life after death. Donne's mention of two graves in the very next line affirms this interpretation of resurrection. In addition to this hope for an eternal life of love and serenity, Donne also, questions the validity of conceptual metaphor, DEATH IS DEVOURER by claiming that the death of lovers will never be a divorce rather the continuity of the blissful joy. The idea of resurrection is further strengthened when he says that the bodies alone go into the graves while souls are removed from there to be thoroughly blessed.

John Donne's poems are usually, divided into two sections: earlier as "secular poems" and later as "Sacred poems"; however these poems just as the two periods in his life (youth and maturity) do not

have conspicuous boundaries (Guibbory, 1993, p. 126). The theme of love seems to be his prominent occupation in his early poetry and that of Death in his mature poems. Therefore, the collection of his poems published posthumously is named Love and Divine Poems. Nevertheless, when analyzed closely, one gets the idea that the theme of death is all pervasive in his poetry and deeply embedded in the soul and substance of Donne's poetry. The thought in his amorous poems is seldom without the concept of death. The image of death Donne portrays is not traditional. His metaphysical conceits are based on far-fetched similarities while the cognitive concept of metaphor is grounded in the process of 'interpreting one thing in terms of another' (Lakoff, 1980, p. 5). As discussed in section 1 of this paper, the cognitive metaphors are also of various unconventional types including extending, elaborating, questioning or composing. In terms of these unconventional metaphors, Donne's metaphors may well be justified as cognitive and conceptual.

The theme of resurrection is also incorporated in Donne's concept of death and is going to be established with the help of examples from the poems of John Donne. This idea of life after death is well-established in the scriptures of every monotheist religion.

CONCLUSION

The discussion has provided us an ample evidence to substantiate the point that one can easily find 'hidden cognitive structures' (LAW, 2011, p. 2) in the poems of John Donne. There is a variety of conceptual metaphors, related to a single image of death which proves to be an image schema being abstract as well as embodied in our experience, woven together neatly and stylistically in his poems which were once appreciated for the ubiquity of metaphysical conceits. LAW (2011, p. 3) resolves the matter by claiming the conceits to be a kind of the metaphors. The discussion is enough proof to reflect that Donne's concept of death is not conventional but novel encompassing the notion of resurrection deeply embedded in the beliefs of monotheist religions (Abdullah and Lutfi, 2019, p. 86). Donne's metaphysical approach and unification of sensibility is a manifestation of conceptual blending explained by Fouconnier and Turner (2002, p. 13). "In light of blending theory and conceptual metaphor theory, which belong to the study of cognitive linguistics, Donne's imagery and his conceits can be considered results of a hidden and unconscious cognitive mechanism." (LAW, 2011, p. 2)

Research gap for further study

The scope of cognitive linguistics, its conceptual richness, multifaceted potential along with its relationship with psycholinguistics having a capacity to delve deep into the vast depth of human mind is enough to suggest that the cognitive theory of metaphorical interpretation can be discussed in further detail with new dimensions. As the theory is not static but dynamic and still widening the human perspective of cognition, one can expect new and revolutionary interpretations of Donne's poetry.

Moreover, death is only one image in Donne's poetry along with various others which can be explored on the basis of similar theoretical grounds. There is also a chance to interpret several poems of Donne having death as an image schema, which could not be discussed in this paper due to time constraints.

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APPENDIX

The Good-Morrow

I wonder by my troth, what thou and I
Did, till we loved? Were we not weaned till then?
But sucked on country pleasures, childish?
Or snorted we in the Seven Sleepers' den?
'Twas so; but this, all pleasures' fancies be;
If ever any beauty I did see,
Which I desired, and got, 'twas but a dream of thee.
And now good-morrow to our waking souls,
Which watch not one another out of fear;
For love all love of other sights controls,
And makes one little room an everywhere.
Let sea-discoverers to new worlds have gone;
Let maps to other, worlds on worlds have shown;
Let us possess one world; each hath one, and is one.
My face in thine eye, thine in mine appears,
And true plain hearts do in the faces rest;
Where can we find two better hemispheres
Without sharp north, without declining west?
Whatever dies, was not mixed equally;
If our two loves be one, or thou and I
Love so alike that none can slacken, none can die.

Woman's Constancy

Now thou hast loved me one whole day,
To-morrow when thou leavest, what wilt thou say?
Wilt thou then antedate some new-made vow?
Or say that now
We are not just those persons which we were?
Or that oaths made in reverential fear
Of Love, and his wrath, any may forswear?
Or, as true deaths true marriages untie,
So lovers' contracts, images of those,
Bind but till sleep, death's image, them unloose?
Or, your own end to justify,
For having purposed change and falsehood, you
Can have no way but falsehood to be true?
Vain lunatic, against these 'scapes I could
Dispute, and conquer, if I would;
Which I abstain to do,
For by to-morrow I may think so too.

The Canonization

For God's sake hold your tongue, and let me love;
Or chide my palsy, or my gout;
My five grey hairs, or ruined fortune flout;
With wealth your state, your mind with arts improve;
Take you a course, get you a place,
Observe his Honour, or his Grace;
Or the king's real, or his stamped face
Contemplate; what you will, approve,
So you will let me love.
Alas! Alas! Who's injured by my love?
What merchant's ships have my sighs drowned?

Who says my tears have overflowed his ground?
When did my colds a forward spring remove?
When did the heats which my veins fill
Add one more to the plaguy bill?
Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love.
Call's what you will, we are made such by love;
Call her one, me another fly,
We're tapers too, and at our own cost die,
And we in us find th' eagle and the dove.
The phoenix riddle hath more wit
By us; we two being one, are it;
So, to one neutral thing both sexes fit.
We die and rise the same, and prove
Mysterious by this love.
We can die by it, if not live by love,
And if unfit for tomb or hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a well-wrought urn becomes
The greatest ashes, as half-acre tombs,
And by these hymns, all shall approve
Us canonized for love;
And thus invoke us, 'You, whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drove
Into the glasses of your eyes;
So made such mirrors, and such spies,
That they did all to you epitomize –
Countries, towns, courts beg from above
A pattern of your love'

Song

Sweetest love, I do not go,
For weariness of thee,
Nor in hope the world can show
A fitter love for me;
But since that I
At the last must part, 'tis best,
Thus to use myself in jest
By feigned deaths to die.
Yesternight the sun went hence,
And yet is here to-day;
He hath no desire nor sense,
Nor half so short a way;
Then fear not me,
But believe that I shall make
Speedier journeys, since I take
More wings and spurs than he.
O how feeble is man's power,
That if good fortune fall,
Cannot add another hour,

Nor a lost hour recall;
But come bad chance,
And we join to it our strength,
And we teach it art and length,
Itself o'er us to advance.
When thou sigh'st, thou sigh'st not wind,
But sigh'st my soul away;
When thou weep'st, unkindly kind,
My life's blood doth decay.
It cannot be
That thou lovest me as thou say'st,
If in thine my life thou waste,
That art the best of me.
Let not thy divining heart
Forethink me any ill;
Destiny may take thy part,
And may thy fears fulfil.
But think that we
Are but turned aside to sleep.
They who one another keep
Alive, ne'er parted be.

The Anniversary

All kings, and all their favourites,
All glory of honours, beauties, wits,
The sun it self, which makes time, as they pass,
Is elder by a year now than it was
When thou and I first one another saw.
All other things to their destruction draw,
Only our love hath no decay;
This no to-morrow hath, nor yesterday;
Running it never runs from us away,
But truly keeps his first, last, everlasting day.
Two graves must hide thine and my corse;
If one might, death were no divorce.
Alas! as well as other princes, we
– Who prince enough in one another be –
Must leave at last in death these eyes and ears,
Oft fed with true oaths, and with sweet salt tears;
But souls where nothing dwells but love
– All other thoughts being inmates – then shall prove
This or a love increased there above,
When bodies to their graves, souls from their graves remove.
And then we shall be thoroughly blest;
But now no more than all the rest.
Here upon earth we're kings, and none but we
Can be such kings, nor of such subjects be.
Who is so safe as we, where none can do
Treason to us, except one of us two?
True and false fears let us refrain,
Let us love nobly, and live, and add again
Years and years unto years, till we attain
To write threescore; this is the second of our reign.