

CHAPTER IV  
 A N A L Y S I S  
 THE REFLECTION OF 'CARPE DIEM' AS SEEN  
 IN SOME OF ROBERT HERRICK'S POEMS

To begin with, let us refer back to the definition of 'carpe diem' explained in the previous chapter --- 'carpe diem' means 'seize the day' .... which exemplify the spirit of "Let us eat, drink, and be merry, for tomorrow we shall die" (Hugh, 1980: 68).

In this chapter of analysis, there are five poems with which this thesis intends to see how 'carpe diem' is reflected by Robert Herrick. In those chosen poems imagery is used as a means to develop the poems. It is expected that Robert Herrick's attitude toward 'carpe diem' can be learned through the use of symbols as the bridge to arrive to the themes, and then to the idea which is 'carpe diem' itself. To attain the desired result the analysis will be done on each poem, and finally an overlook on the wholeness will follow.

IV.1. POEM #1: CORINNA'S GOING A-MAYING

In "Corinna's Going a-Maying" we can feel a little bit of religious ambience. Such feeling is arisen by the situation set in the poem. The use of the words like

praying, arke, tabernacle, devotion, god, priest, firmament, and such others strengthen the idea. The poem tells us about a girl named Corinna who is still lying on her bed while she is supposed to be ready for church and to have fun, since it is May (the spring time). This thesis is not, however, going to broaden the discussion on the depth of the religious values of the poem for it is out of the context. Instead, this thesis is going to clarify some symbols used in the poem.

For the setting of the poem, the poet takes "morning" and "May". These two certain periods of time imply the specific meaning which are closely related to the theme, apart from their surface meanings.

Morning is the beginning of the day, when everything is fresh, energetic, and full of prime. This symbolizes youth as a time of prime, meaning that in youth one has his prime, and his condition is fresh and energetic as the morning is. With that potential, one can grasp many chances and challenges to fill up his life, and also one can have fun. Wise people say that one who throws his morning away and be slug-abled is the unluckiest person in the world, because he has been wasting the valuable time of his life.

While May is the fifth month of the year when the spring falls. The first day of May is celebrated as the spring festival where people gather together to enjoy the

beautiful spring. This month, May, also symbolizes the bloom and the prime along with the joy, merry and fun they bring.

In the poem the name "Corinna" seems to dominate the wholeness. She is, in fact, the character of the poem. The name "Corinna" is probably there for the reason of verbal setting. But her presence is not only to signify one single girl. Even, this name symbolizes young people, especially young girls, who are supposed to enjoy their prime.

"Virgins" (stanza 2, line 13) is also a symbol of young people. Girl is indeed one of Robert Herrick's favourite subject<sup>3</sup>. The virgins or girls in the poem, and supposedly the readers, are expected to be discipline, brave, and also to dress up simply because their beauty surpasses the attraction of all jewels. In the poem, 'the foliage' has already made them outstanding. The own natural beauty which is more valuable than the false one.

Rise: and put on your Foliage, and be seene  
To come forth, like the Spring-time, fresh and greene,

And sweet as Flora. Take no care  
For jewels for your Gowne, or Haire:  
Feare not; the leaves will strew  
Gemms in abundance upon you:

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3. The principals inhabitants of this world are girls and flowers and together they act out over and over a strange series of little dramas, changing one into the other at will (Wilbur, 1962: 15).

The first two lines independently bear the denotative meaning, but they also form a connotative meaning directed to convey the idea of 'carpe diem'. These lines imply the injunction to the girls, and generally young people, to 'rise' and realize the brevity of life and the value of youth and life as the wholeness, and what we can make out of it. It is expected, therefore, that they will not be coy to act out and enjoy their time.

Beside owning the natural beauty, the girls should not be spoiled because after all spoildness belongs to childhood. Since they have grown up now, they do not need to behave that way.

Beside, the childhood of the day has kept,  
Against you come, some Orient Pearls Unwept.

'Orient Pearls' is a symbol of a valuable thing, in this case the children, who are now growing up. 'Unwept' is used to give emphasis that they are not spoiled.

We can see 'carpe diem' reflected in the following lines:

Come, and receive them while the light  
Hangs on the Dew-Locks of the night:  
And Titan on the Eastern Hill  
Retires himselfe, or else stands still.

Here, it is not only the explanation of the time of the day, which is morning, expressed by the lines. Moreover, these lines have symbolic meanings. They imply

the respect of time. Thus, while we still have time, we must use it wisely. God has given us time to create our own lives.

The word 'Titan' is also meant to strengthen the sense of time. 'Titan' means the titanic being. The only titanic being which starts its journey from the eastern hill and his existence often relates to time is the sun. Apart from the setting of the poem, the morning, the sun itself has many symbolic meanings, among others is the symbol of time rotation. That is to say there are twenty-four hours in a day and hence starts a new day. As soon as the morning passes the afternoon and the evening will follow in sequence. The quick lapse of time should strike our awareness of time limited time we have to live.

Furthermore, it is on the following lines where we can see another attitude of the poet which characterize him furtherly:

Till you come forth. Wash, dresse, be brief in praying:  
Few beads are best, when once we goe a Maying.

Through these lines we notice that the poet wants the girls not to be preoccupied by the religious routine. He loosens the strict rule of worship (praying) by permitting them to shorten their prayer. This implies how the poet wants them not to hesitate in picking the May (meaning bloom or prime).

In the two stanzas below there is an explanation of his attitude previously talked:

Come, my Corinna, come; and coming marke  
 How each field turns a street; each street a Parke  
 Made green, and trimm'd with trees: see how  
 Devotion gives each House a Bough,  
 Or Branch: Each porch, each doore, ere this,  
 An Arke, a tabernacle is  
 Made up of white-thorn neatly enterwove;  
 As if there were those cooler shades of love,  
 Can such delights be in the street,  
 And open fields, and we not see't?  
 Come, we'll abroad; and let's obey  
 The proclamation made for May.

Apparently, his reason is that going a-Maying is one way of showing our love and devotion to God, as the existence of the Arke which is as if made of cooler shades of love. He can't see the reason why we can't have it in our present lives. Going a-Maying is one reflection of his 'carpe diem' concept. So, 'staying' is to him a sin.

Thus, as explained earlier, Herrick transfers the event of May Day in the country into a poem. In fact, it is not only a retelling of the joy, fun, glimmering of the various lovely customs and laughter burst out from the event the poet portrays in this poem. On the top of that, he inserts the 'carpe diem' thought in his apparently, but it is not, plain atanzas. 'Carpe diem' is obviously spread all over the lines so that we can feel his spirit of 'carpe diem' inspiring them.

Moving from one stanza to another, we notice no extreme shift, rather it is a sequence of words coming one after another as wholeness. The poet does not concentrate the theme on one or two certain stanza. But he implants the idea of 'carpe diem' in the wholeness. The unity of the poem in order to get the continuous mood is also shown by the form of the writing of the poem. The stanzas are not written separatedly one with another. They are linked with no space as the interval.

It is true, however, that the last two stanzas bear stronger image of 'carpe diem', they are not the only focus though.

Now, let us take a look at the last two stanzas:

Come, let us goe, while we are in our prime;  
 And take the harmlesse follie of the time  
     We shall grow old apace, and die  
     Before we know our liberty  
     Our life is short; and our dayes run  
     As fast away as do's the Sunne:  
 And as a vapour, or a drop of raine  
 Once lost, can ne'er be found againe:  
     So when or you or I are made  
     A fable, song, or fleeting shade;  
     All love, all liking, all delight  
     Lies drown'd with us in endlesse night  
 Then while time serves, and we are but decaying;  
 Come, my Corinna, come, let's goe a Maying.

'Carpe diem' is pretty obvious here. It is suggested that while 'we are in our prime' we must 'take the harmlesse follie of time'. He provides the reason on the

next lines (we shall grow old apace and die). The use of simile in line 63 and 64 is to stress the brevity and transience of life. The rotation of the sun is relatively fast as well as the vapour which does not last long under the sun. Here, it is the sense of shortness in 'the sun' and the explanation flows without rigidity and sense of commonplace. The diction is probably simple and lack of difficult terms or phrase. But, somehow, it appeals to our emotion through feeling of involvement. Certainly, the music resulted from the proper choice of diction and beautifully alternated rhyme evoke such effect in us.

In conclusion, 'carpe diem' inspires 'Corinna's Going a Maying' on the whole. 'carpe diem' is reflected in this poem through the use of symbols which in turn support the theme. Some symbolic meanings of some lines are also found as we read between the lines. They are as one means of conveying 'carpe diem'. As to the poet's attitude upon 'carpe diem' viewed in his poems, the spelling out of the theme, by means of symbols can clarify it.

Thus, Herrick shows an espousing attitude toward 'carpe diem'. It is proven by his injunction to pick up the days while the time still serves, and he even suggests a brief prayer in order not to lose the chance. After all his devotion to God is not to doubt: 'We need not doubt the sincerity of Herrick's belief in Christianity or the



devotion with which he discharged his priestly duties' (Press, 1961: 30).

#### IV.2. POEM #2: TO THE VIRGINS, TO MAKE MUCH OF TIME

Reading the title of the poem, our immediate response will lead us to relate it with 'carpe diem' ('seize the day'). 'To Make Much of Time' alone has evoked our conscious scheme upon this Greek saying, since this phrase appears to be another way of saying 'seize the day' or even 'pick up the day'. The problem is how this 'carpe diem' is reflected in the body of the poem "To The Virgins, To Make Much of Time".

In an overall reading on the poem, we will recognize the atmosphere similar to the first poem "Corinna's Going A Maying". The choice of words such as 'Rose-buds', 'flower', 'the sun', 'youth', 'marry', and 'prime' contribute to a mood of gaiety whereas the use of gloomy words such as 'old time', 'setting', 'dying', 'lost', and 'tarry' may suggest gloom and doom.

Some symbols are used in this poem to generate certain emotional appeal<sup>4</sup> intended to expand the theme. In the stanza 1 line 1, there is the word 'Rose-buds'. The complete line is 'Gather ye Rose-buds while ye way'. So, 'rose-buds' here is to mean the implication of the injunc

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4. The emotional appeal meant here is the appeal for understanding of Carpe Diem spirit as we read the poem.

tion to use the time while it still serves. Why 'Rose-buds' is used rather than any other words like, perhaps, birds? The possible answer for this question can be found when we trace back his biography. Herrick is a poet who loves to use 'girls' and 'flowers' as his subjects or his characters<sup>5</sup>. Beside, 'Rose-buds' bear the sense of youthful and happiness. The rose may be taken as the symbols of a vibrant, exciting love, and 'newly sprung' suggests the freshness and vigor of the young lady. Furthermore, the rose is also to symbolize the beauty of a woman (or girl), which, like the flower, will fade and wither. Whereas 'buds' suggest the unblooming time or adolescence (youth). With his delicacy, however, he cunningly transposes the commonplaces about pretty girls and beautiful flowers into the lightness of his poem.

The comparison he links to the first line lies on the second line ('Old Time is still a flying'). This comparison clarifies the symbol 'Rose-buds' and suggests youth along with its chances, challenges, and the period itself.

Then, line 3 and 4 re-emphasize the extreme comparison between youth and oldness. They deliver the fact that what is youthful at present will not remain the same forever. Sooner or later it will pass away. Human being

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5. See the footnote on page 38.

likewise cannot escape the reality. The word 'To morrow' is most likely to give stress on the brevity; that life ends up real fast (as fast as the coming of tomorrow).

Now, let us take another look to the first stanza:

Gather ye Rose-buds while ye may,  
Old Time is still a flying:  
And this same flower that smiles to day,  
To morrow will be dying.

The first two lines suggest that while we are still young we must use our time wisely. Oldness has not come yet. It is still far away. While in the second two lines, there is an opinion contradictory to the first two. Firstly, he says that 'old time is still a flying', but then he warns us that '.... To morrow will be dying'. Thus, 'a flying' and 'To morrow' load two contradictory meanings. To make a conclusion out of this argument, we may say that it is true that oldness has not come yet, but somehow human beings are not the decision makers upon the coming of death. None knows exactly when death will fetch us. Thus, 'To morrow' is meant to warn us of the transience of life and of the vagueness of doom.

In the second stanza, we notice a symbol which is followed by its intended meaning. 'The glorious Lamp of Heaven, the Sun' is the one we talk about. It conveys the symbolical meaning which is perfect to describe time rotation. The rotation of the sun is equalized with the

quick lapse of time. Indeed, this stanza is aimed at illustrating the time travelling and to underline its rapidity.

In relation with 'carpe diem', this stanza can be considered as the reason of the action of 'seizing the day'. To follow a line of a reasoning of Herrick upon 'carpe diem', we understand that life is viewed as a fleeting journey on a fleeting domicile, the earth.

Herrick develops his argument for three stanzas, coolly, precisely and delicately, in the manner of a 'carpe diem' believer especially in the third stanza he forms his statements confirming his injunction. He believes that youth is the best period of all.

That Age is best, which is the first,  
When Youth and Blood are warmer;  
But being spent, the worse and worst  
Time, still succeed the former.

Then, in a final stanza, he makes his concluding injunction. He speaks with an easy freedom and directness, urging the readers of his poem to draw an appropriate lesson from his explanation and advising them to use their time and one of the ways to do it is by getting married. This last advice ('getting married') is based on his thought that women (remember that Herrick is really fond of talking about women and flowers) who put off a marriage untill they lose their prime will forever tarry or wait.

In the old days, such delay was a very serious problem. But, nowadays, women tend to be free and independent in planning their own future including marriage.

All the way from the first stanza to the last stanza, it seems that all are there to recapitulate the old advice 'carpe diem'. The first and the fourth stanzas get the more emphasis to carry out the essence of the poem, which is 'carpe diem'.

In conclusion, Robert Herrick still shows his love to 'girls' and 'flowers' in this poem by inserting them in it. On the top of that, Herrick does not create a plagiarism out of his other works with similar theme, rather he writes about one thing in many various ways. If in "Corinna's Going a Maying" he develops the 'carpe diem' idea through a picture of an indisciplined girl, he does something different in "To The Virgins, To Make Much Of Time", that he put forward the talk of arranging marriage in due time. His simplicity in language is still his characteristic, but with his competence he is able to make a work of delicacy, lightness, but not of commonplace. Despite all its simplicity on the surface, Herrick's verse is more complex and learned than has sometimes been allowed.

#### IV.3. POEM #3: TO DAFFADILS

The third poem of the chapter, "To Daffadils", consists of two stanzas and both of them are written in the

same stanza patterns. Each of them consists of ten lines.

Daffodil is one of Herrick's favourite flowers:

The nymphs in Herrick's garden are his admired imagined mistresses, Julia, Anthea, Perilla, Dianame and several others; and they are, as it were, at one with the flowers of the spring and the early summer - daffodils, lilies, primroses, violets, carnations - that evoke Herrick's tender and rueful meditations;...(Jesson-Dibley,1989:18).

Having read the poem, I find daffodils are used to imply the common fate of all living creatures that is mortality. To achieve the desired burgeoning of the theme, personification is used a great deal by composing an imaginative conversation between the speaker of the poem, it is most likely to be the poet himself, and the daffodils as the representative of other living creatures.

The poet draws his attention to the daffodils which fade and wither away so soon:

Faire Daffadils, we weep to see  
 You haste away so soone:  
 As yet the early-rising sun  
 Has not attain'd his Noone.

It is a common fate of all living things to die and daffodils are not an exception. Although Herrick realizes and consciously understand the fact, he is heavy-hearted to release them. It is the reflection of his love to the country life where daffodil is a part of it.

Even so, Herrick does not think that death can be avoided. Like it or not, people will die at a certain

time. He even describes the coming of death as:

.....  
 Until the hasting day  
                   has run  
 But to the Even-Song.

His acceptance to the reality of death is shown by his attitude upon the matter. Through these lines he does not describe death as something surrounded with darkness, excessive grief, terrifying situation or such alike, rather the phenomena is that Herrick's acceptance of the mortality is indeed one of his characteristics:

Herrick's joy in abundance of life does not prevent him from facing steadily the fact of man's mortality, his daily experience as a Christian priest reinforcing his intuitive acceptance of the Horatian truism that the years are bearing us in inexorably to the grave (Press, 1961: 28).

He thinks it is important to have good preparation before it all comes, as he utters in the two lines below:

And, having pray'd together, we  
                   Will goe with you along.

As to the reflection of 'carpe diem' in this poem, "To Daffadils" poses the reason of 'carpe diem'. As known, 'carpe diem' suggests the achievement of pleasure in proper behaviours. That is to say that achievement is done not for the sake of merely carnal pleasure, but it is due to the reality that all living creatures are mortal and that people must carry out some efforts to make it worth-

while, among others by performing actions with honesty, sincerity, loyalty and devotion to God.

Again, in the third stanza, Herrick repeats the same fact he has already talked in the first stanza. Only this time he utilises more similes than before. By using 'as' and 'like' he tries to show how fast life will meet decay. He similarizes it with the short term of spring, a growth to meet decay, the summer's rain, and the pearls of morning dew. Those events he mentions are of short runs. Once it happens, it will go to meet the end, and it will not be able to be replayed:

We have short time to stay, as you,  
                   We have as short s Spring:  
 As quick a growth to meet Decay,  
                   As you, or any thing.  
                   We die,  
                   As your hours do, and dry  
                   Away,  
                   Like to the Summer's raine;  
 Or as the pearls of Morning's dew,  
                   Ne'er to be found againe.

Indirectly it is, probably, to mean 'carpe diem', but we have to remember that the transience of life contributes an important basic to this Greek saying. The perishable world does not provide 'ready to enjoy' lives. People must rely on their hard efforts and self preservation to achieve success. On the other hand, this common fate strike our consciousness that we do not have much time:

We have short time to stay, as you.



Thus, the lines about the daffodils that meet their decay should rightly evoke a sense of self responsibility to uplift our living. It is a real pleasure for we are able to "make a good use of the present"<sup>6</sup>.

To conclude, Herrick treats "To Daffadils" as a medium to lament his sadness on the parting with the 'faire daffadils' and all at once, he reminds his readers of the fact that every living thing is, sooner or later, going to pass away. That goes with his belief in 'carpe diem', an ethical motto, which suggests the pursuit of pleasure not in carnal gratification, but in good deeds, sincerity, honesty, and devotion to God. The last line of the poem, then, :

Ne'er to be found againe.

should motivate us to really take thr advantages of God's gift to us by living in virtue.

#### IV.4. POEM #4: TO BLOSSOMS

More or less, as we read the poem, we will have relatively the same feeling as we read "To Daffadils". However, it's worth trying to observe it furtherly to find further message the poet intends to pass over to the readers.

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6. It is Horace's definition of 'Carpe Diem' as stated in the Nuttall Dictionary of Quotations (Wood, 1970: 36).

Personification seems to dominate the whole poem. The poet converses with the 'blossoms' about their being gone so fast. It is as if he talks to his dear friend with whom he is about to part. The use of personification here is apparently aimed at arising the emotional appeal to the rereaders so that they will feel as if they are it; they take part in the imaginative journey of the poet.

About symbols, it seems that the poet does not employ many words to load on some symbolical meanings. A few symbols are observed, though. "To Blossoms" as the title, to start with, has a symbolical meaning beside its first meaning. A man cannot possibly talk to flowers or blossoms since they are not talking creatures. Personifying these mute creatures is one way to make it possible, and the word can be loaded with a symbolical meaning desired. Thus, the poet does not only talk to the blossoms but he also cries out his mind or thought about whatever it is in the body of the poem.

The poet starts his poem with a question:

Faire pledges of a fruitful Tree,

Why do yee fall so fast ?

He questions the mortality of the tree that happens so fast. These lines reflect a perplexed attitude on a clear phenomenon. It may be a picture of a loose religious faith. However, the poet seemingly just uses the lines to put into words the same perplexing question in the heart

of the readers, for sometimes people ask a non-question (a question which does not need any answer because it is already clear and definite). The third stanza is created for such purpose. It makes us aware of his attitude at the beginning of the poem that it is just to attract our curiosity.

But you are lovely leaves, where we  
 May read how soon things have  
 Their end, though ne'er so brave:  
 And after they have shown their pride  
 Like you a while, they glide  
 Into the grave

If we take a look at the lines following the question in stanza 1, we will see the principle of 'carpe diem':

Your date is not so past;  
 But you may stay yet here a while,  
 To blush and gently smile;  
 And go not at last.

The second and the third lines of the stanza above are obviously inspired by the poet's motto, 'carpe diem', because there implied the encouragement to enjoy the time, though it is only for a while. However the fact will happen, the important thing is what happens now. We should not be very much preoccupied by the future including death. Surely, death will have its trumpet blown at a

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7. In "To Daffadils", " To Blossoms ", and "The Mad Maids Song", the blossoms, the flowers, the fruits, and the dew bring with them a reminder of death (Press, 1961: 28).

certain time, but it does not mean that the waiting time must be gone through by being idle. Herrick suggests the readers 'To blush and gently smile'. If we make worthy efforts during the limited time we have, we shall die in willingness, nothing should be left to repent.

For Herrick, every living creature is born to be worthy and to enjoy a prosperous life: "Herrick's love of life reveals itself in his praise of bounty, of hospitality, in his wish that all creatures and fruits of the earth should multiply" (Press, 1961: 26).

Jumping to the second stanza, Herrick uncovers his protest to the unfavourable condition undergone by the blossoms.

What, were you borne to be  
An hour or half's delight;  
And so to bid goodnight ?

It is ridiculous to question the shortness of life, but often a part of our heart just cannot except that, especially if it happens to our beloved one. We even blame it on the Fate or God, as Herrick reveals in the rest of the stanza.

'Twas pitie Nature brought yee forth  
Merely to show your worth,  
And loose you quite.

It is true that Herrick is a 'carpe diem' believer, who permits the amenity of time and prime. One the

other hand, he is a religious man. His religious faith illuminates his heart and reminds him of the divine decree, as he admits himself:

But you are lovely leaves, where are we  
 May read how soon things have  
 Their end, though ne'er so brave;  
 And after they have shown their pride,  
 Like you a while: They glide  
 Into the Grave.

In conclusion, Herrick reveals the mutability and the beauty's decay in his efforts of bringing up the idea of 'carpe diem'. In this poem he shows his two sides of existence. In one side he is not different from the rest of us who, sometimes, demands the explanation of the divine decree because his secular needs eventually come up. Life to him is to enjoy meaning that we pursuit pleasure and avoid pains in virtue and sincerity. On the other side, however, he remains a religious priest who keeps his faith to God as his guidance.

#### IV.5. POEM #5: TO A BED OF TULIPS

"To A Bed of Tulips" is included in the series of Herrick's love poetry written under the title of "Hesperides". And once again Herrick rehearses the thought of life transience and beauty's decay as the theme of this poem. As what has been done on the other four poems, this poem will also be analyzed to see how the idea of 'carpe diem' is reflected in this poem.

Apparently, the theme of this poem is not exactly the same with the idea in the sense that they are stated in different ways. The theme of this poem is the transience of life and beauty's decay, while the idea that controls the whole poem is 'carpe diem'. Despite of their difference, the theme and the idea of this poem share the same importance in the development of the poem. The further analysis will show how they are related to each other.

The first stanza of the poem has already provided the clue to the theme, that is to say the transience of life and the beauty's decay.

Bright Tulips, we do know,  
You had your coming hither;  
And Fading-time do's show,  
That Ye must quickly wither.

In extending the theme, the poet personifies tulips and has a heart to heart talk with them. The word "bright" in the very first line is seemingly to be an indication of a life, perhaps a life in its top is more precisely. But a contradiction will soon be noticed as we come to the third line. "Fading-time" is surely changes the cheerful mood in the first line as it is contained within it a gloomy feeling. The phrases "coming hither" and "do's show" are acting as the conjunctions meaning that they connect the two contradictory words of "bright"

and "Fading-time". Thus, in brief, this stanza intends to spell out that even the bright tulips will die in due time. Their beauty does not do any good to prevent death.

The two lines preceding the second stanza make a knot on the idea of 'carpe diem'.

Your Sister-hoods may stay,  
And smile here for your hours;

The poet starts his point on 'carpe diem' by giving a permission to stay to the 'Sister-hoods' of the tulips. In here, it is implied the hope for the tulips not to leave their sisterhood so quickly and enjoy the time they have at present.

Talking about symbolism, it is obvious that the poet operates a personification to which a symbolical meaning can be loaded in order to attain the image of 'carpe diem' as desired. Thus, as we read between the lines we will be aware of the poet's effort. He means a generalization of subject by personifying the tulips. It is not solely that kind of living creatures the poet intends to converse with, rather it seems to be a forum for all living creatures ever created. And as the common fate of all living creatures, they will die, no matter how the creature is.

But dye ye must away:  
Even as the meanest Flower.

In the last stanza the poet makes his conclusion about the facts he has revealed in the previous lines:

Come Virgins then, and see  
Your frailties; and bemone ye;  
For lost like these, 'twill be,  
As Time had never known ye.

In this stanza we can recognize Herrick's favourite subject, the "virgins", which is placed in the first line of the stanza. It is in this last stanza we discover the real injunction of "carpe diem" as the poet asks them to see the reality that all living things will pass away. We are frail or weak in the sense that we cannot avoid this fate. Therefore, while we are still in our prime we must fill our life with pleasures which is gained not in sensual gratification, but in virtue. Really, the time lost will never be found again and we never know when we die ("As Time had never known yet").

To conclude, it is proven that in the poem "To A Bed Of Tulips" we may find the reflection of the idea of 'carpe diem' or 'seize the day' by "making a good use of the present". Through the theme of 'life transience and the beauty's decay' the poet tries to implant 'carpe diem', especially to emphasize the ground of the reasoning. The act of enjoying the lifetime refer with respect to the common fate of all living creatures that is death.



#### IV.6. AN OVERALL ANALYSIS ON THE POEMS

We have analyzed all the five poems proposed in this thesis. The problem brought to the surface is how the poet, Robert Herrick, reflects the idea of 'carpe diem' in those five poems, namely "Corinna's Going A Maying", "To The Virgins, To Make Much Of Time", "To Daffadils", "To Blossoms", and "To A Bed Of Tulips".

In the analysis it is proven that the idea of 'carpe diem' is really contained in the five poems. However, each poem has its own characteristics which differs it from the others. It means that although it happens that two or more poems have the same theme, they are developed differently by using different characters, settings, or even emphasis. For example, the poems "To Daffadils", "To Blossoms", and "To A Bed Of Tulips" share the same theme which is "life transience and the beauty's decay", but in the development of the theme each poem talks about different thing.

In "To Daffadils" the poet applies a personification on a group of flowers named daffodils. In this poem, too, the poet laments his sadness on the hasting away of the daffodils. He even thinks to come along with them after they have stayed for a while and prayed. Here, we also find the poet's attitude toward death that is to say that the poet does not describe death as a terrifying event. Instead, he calls death as "the Even-Song". Another

prominent characteristic of this poem is that it has many similes, beside the personification, used to emphasize the sense of the brevity of life.

In "To Blossoms" we meet different characteristics although the same theme is still controlling. If in "To Daffadils" the poet exerts his melancholic sadness, in "To Blossom" he tries to be a little bit composed in facing the fact that he must part with the blossoms. This poem also reveals a protest to the "Nature" who brings the blossoms forth just to enjoy half's delight. A defensive answer for this attitude recalls the poet's religious faith which uses the protest as the expression of human's fear upon death.

Meanwhile, "To A Bed Of Tulips" emphasizes on the frailties of human being for being unable to reject death. Furthermore, the poet explains that no matter how excellent the quality of a living creature is, the fate of mortality will not put it in exception.

Thus, one same idea, 'carpe diem' can be contained in three different works of the same theme. On the contrary, 'carpe diem' can also be reflected in the works of different theme. From the five poems analyzed in this thesis we find three different themes. The first is already discussed earlier, that is "the transience of life and the beauty's decay". The second theme is "the fusion of 'carpe diem' and a love of the English May-rites" which

is embodied in "Corinna's Going A Maying". And the third theme is "seize the day" or the 'carpe diem' itself which is found in "To The Virgins, To Make Much Of Time". It means that the statement of the theme in this poem is the same with the idea intended to pin down.

To end the analysis, it is necessary to say that, obviously, the idea of 'carpe diem' inspires the poems. The poet, Robert Herrick, cunningly embodies this idea into works of different formulations of theme. He successfully pin down the idea of 'carpe diem' without letting the readers label him as a roughish poet.

**CHAPTER V**  
**CONCLUSION**