

Whoso List to Hunt

By Sir Thomas Wyatt 1503-1542

Whoso list to hunt, I know where is an hind,
But as for me, hélas, I may no more.

The vain travail hath wearied me so sore,
I am of them that farthest cometh behind.

Yet may I by no means my wearied mind
Draw from the deer, but as she fleeth afore
Fainting I follow. I leave off therefore,

Sithens in a net I seek to hold the wind.

Who list her hunt, I put him out of doubt,
As well as I may spend his time in vain.

And graven with diamonds in letters plain
There is written, her fair neck round about:

Noli me tangere, for Caesar's I am,

And wild for to hold, though I seem tame.

Whoever Loves to Hunt

Modernized by Michael R. Burch

Whoever loves to hunt, I know the hind;
but as for me, alas!, I may no more.

Pursuit of her has left me so bone-sore,
I'm one of those who lags the furthest behind.

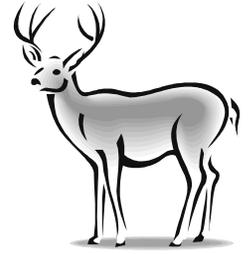
Yet friend, how can I draw my anguished mind
away from the deer? Thus, as she flees before
me, fainting I follow. I must leave off therefore,
since in a net I seek to hold the wind.

Whoever seeks her out, I put him out of doubt,
that like me, he must spend his time in vain.

For graven with diamonds, set in letters plain,
these words appear, her fair neck ringed about:

Touch me not, for Caesar's I am,

And wild to hold, though I seem tame.



“Whoso List to Hunt” is a sonnet written by Sir Thomas Wyatt in the early 16th century and was first published in 1557 in London in an anthology of poems entitled *Songes and Sonettes Written by the Ryght Honorable Lord Henry Howard, late Earle of Surrey, and others published by Richard Tottel*. The poem, an alternate title of which is, “The Lover Despairing to Attain Unto His Lady’s Grace Relinquisheth the Pursuit,” is commonly thought to be written for Anne Boleyn.

Read and compare the original and modernized version of the poem, noting the figures of speech in the text. Mark any examples of metaphor, specific diction, alliteration, allusion, and figurative language in the poem and be to ready to discuss how it changes the themes and tone of the work.

What is a sonnet? A sonnet is a poem written in a specific format.

The English word “sonnet” comes from the Italian word “sonetto,” meaning “little song.” Early versions of sonnets, which originated in Sicily in the thirteenth century, were often set to music and usually accompanied by a lute. Traditionally, sonnets were written on the theme of love—especially unattainable love.

The poet Francisco Petrarch, a Roman Catholic priest, popularized the sonnet form that we now call a Petrarchan Sonnet. The Petrarchan Sonnet consists of an eight-line stanza (octave) followed by a six-line stanza (sestet). The octave always follows a pattern of ABBA, ABBA, while the sestet can change.

The sonnet form was introduced in England by Sir Thomas Wyatt and Henry Howard, Earl of Surrey. Translating Italian sonnets including those by Petrarch and Dante Alighieri and writing some of their own, they established an English form of the sonnet that Shakespeare would perfect.

The English or Shakespearian Sonnet consists of 14 lines and is written in iambic pentameter. The simplest pattern of all the sonnets, the English sonnet consists of 3 quatrains (four lines) and a couplet.

A B A B First quatrain (lines 1-4)

C D C D Second Quatrain (lines 5-8)

E F E F Third Quatrain (Lines 9-12)

G G Couplet (Lines 13-14)

Romeo and Juliet speak a sonnet to each other in Act 1, scene 5. This is one of the first examples of the poetry in the play and follows traditional English rules:

A If I Profane with my unwortheist hand

B This holy shrine, the gentle fine is this:

A My lips, two blushing pilgrims, ready stand

B To smooth that rough touch with a tender kiss.

C Good pilgrim, you do wrong your hand too much,

D Which mannerly devotion shows in this;

C For saints have hands that pilgrims' hands do touch,

D And palm to palm is holy palmers' kiss.

E Have not saints lips, and holy palmers too?

F Ay, pilgrim, lips that they must use in prayer.

E O, then, dear saint, let lips do what hands do;

F They pray, grant thou, lest faith turn to despair

G Saints do not move, though grant for prayers' sake.

G Then move not, while my prayer's effect I take.



Stagecraft in Action: Setting the Stage

In small groups (no more than 4)

Pick a section of a scene from R+J

If you wish, you may choose from an act not yet read in class. If you do, prepare to argue why.

This scene should be representative of what the play, so far, means to you.

Imagine that you've been commissioned to lead a production of the play. You will focus on this scene as a short presentation of your production as a whole. Assume that anonymous donors will bank roll the entire production and that it is to be set in a local theater in the next year. It is your choice whether the play will be performed traditionally, modernized, or otherwise.

- A) In detail, describe how the stage will be set for this scene. Make sure to note where the audience will be and if/how they will interact with the production. Include a list of props and descriptions of the costumes necessary for this scene. If you want to include music, include songs or style of songs that would be part of the performance.
- B) Draft a short but precise set of stage directions for your actors. What will they be doing when each line is spoken? How will their tone of voice be? Who will they direct their dialogue towards? What dialogue is the most important to this scene? Keep in mind that actors that aren't speaking at that moment can still be moving!
- C) Finally, briefly explain why you made these decisions. How will your vision of the work change the overall tone and themes of the play? Why are these changes important?



Verbal Action: Power in Language

Poetry is derived from the Greek 'Poiesis,' which literally means "to make." Think about how words are used by Shakespeare in *Romeo and Juliet*—how they call attention to the force of verbal actions and at times seem to create an alternative reality compared to what is going on. Look through your text and find lines that do ten of the following: (Each line should be quoted with correct references (such as I.i.23-25) with a brief explanation of the context. You DO NOT have to write the dialogue, just the line numbers.)

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|---|--|
| 1. Insult another character | describe a concept |
| 2. Insult a concept | 10. Compliment |
| 3. Make a vow | 11. Recite a sonnet |
| 4. Confess something | 12. Make an allusion |
| 5. Banish something | 13. Describe love |
| 6. Command someone | 14. Describe internal changes or actions |
| 7. Conjure | 15. Describe external changes or actions |
| 8. Use metaphor to describe a character | |
| 9. Use metaphor to | |

