

20 = celest Essex 21 = celest. Ely 1535
 Is Essex compared here to base son of Henry?
 maybe
 tator A schem
 or R. Cecil
 Beauty's pattern = #68
 Probably about Eng - Successor

SONNET 19. 2 devour... brood take back within herself the beautiful things (here primarily the flowers) which have sprung from her. 1519
 phoenix a mythical bird which, after having lived for many centuries, bursts into fire and is reborn out of its own ashes. It was a conventional symbol of immortality. in her blood alive. 5 fleets DYCE; Q: "fleet'st."
 Both were common Elizabethan forms. 10 antique (a) ancient (b) antic, grotesque. 11 untainted (a) untouched, sullied (b) uninjured. To "taint" was to "hit" in the sport of tilting. 12 beauty's... men a model of perfect beauty to be admired by succeeding generations. 13 wrong injury.

Henry Fitzroy - son of Henry VIII - 1519 - strange delectation of mirrors in
 Henry hoped to be chosen Emperor - but he refused
 Elizabeth - mother
 Buckingham somewhere
 Elizabeth - mother
 Henry Fitzroy - Duke of Richmond
 Leicester - master - Pt One
 Masterless - Pt Two

SONNET 20. In this sonnet the poet affirms the masculinity of his friend and disclaims any homosexual interest on his own part. 1 with Nature's... painted of natural beauty, not aided by cosmetics. 2 master mistress mistress who is a man (as opposed to the female mistresses of other sonnet writers). The point is that his friend's beauty is causing the poet to address him as other poets address their mistresses, but he is, in fact, a man and the poet's master. passion love. 5 rolling passing from one object to another. 6 Gilding The metaphor rests upon the notion that the eye exuded beams upon objects in its sight. Like the sun, his friend's eye gives forth beams of gold. 7 A man... his controlling a man whose form (hue) may set the standard by which the forms of other men may be judged. By "hue" is meant the peculiar combination of humours within the body which was believed to determine the total human being, both in physique and personality. 8 Which who. 11 defeated defrauded. 12 to my... nothing of no use to me. 13 prick'd thee out selected you especially (with the obvious quibble). 14 use employment for sexual purposes.

20 - cloth of gold
 nty of Henry
 Henry's father
 Hugh Roe O'Donnell
 20 - ch. II (Hugh)
 Henry's father
 Hugh Roe O'Donnell
 20 - ch. II (Hugh)
 Henry's father
 Hugh Roe O'Donnell

Both are
 Phoenix gives
 identity
 19 - 20
 of Essex 48
 #64
 Devouring Time, blunt thou the lion's paws
 And make the earth devour her own sweet brood;
 Pluck the keen teeth from the fierce tiger's jaws
 And burn the long-liv'd phoenix in her blood;
 Make glad and sorry seasons as thou fleets,
 And do what'er thou wilt, swift-footed Time,
 To the wide world and all her fading sweets;
 But I forbid thee one most heinous crime:
 O, carve not with thy hours my love's fair brow,
 Nor draw no lines there with thine antique pen;
 In thine course untainted do allow
 For beauty's pattern to succeeding men.
 Yet do thy worst, old Time! Despite thy wrong,
 My love shall in my verse ever live young.

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20 identity poem
 A woman's face, with Nature's own hand painted,
 Hast thou, the master mistress of my passion;
 A woman's gentle heart, but not acquainted
 With shifting change, as is false women's fashion;
 An eye more bright than theirs, less false in rolling,
 Gilding the object whereupon it gazeth;
 A man in hue all hues in his controlling,
 Which steals men's eyes and women's souls amazeth.
 And for a woman wert thou first created,
 Till Nature as she wrought thee fell a-doting
 And by addition me of thee defeated
 By adding one thing to my purpose nothing.
 But since she prick'd thee out for women's pleasure,
 Mine be thy love, and thy love's use thy treasure.

John Hussey (+ Tho. Darcy)
 the mortal (#21) + #22
 the immortal (#19) + (#18)
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 the mortal (#21) + #22
 the immortal (#19) + (#18)