Victorian Genres

Dramatic Monologues
and
Sonnets
Critical Texts:

Dramatic Monologues
"The dramatic monologue is a lyrical-dramatic-narrative hybrid. It absorbs an emotional expressiveness from lyrics, a speaker who is not the poet from drama, and elements of mimetic detail and retrospective structuring from narrative. This particular hybrid, which developed its recognizable features during the early Victorian period in the 1830s, followed several decades of destabilizing generic categories. In one sense, it was simply a natural development from the refashioning of old hybrids that Romantic poets had already begun, in the lyrical ballads of Wordsworth and Coleridge, or the lyrical drama of Byron and Shelley. In another sense, however, the move towards a poetry that overtly separated speaker from poet was a step away from the Romantic tendency to emphasize lyrical modes that indulged solitary self-expression - the ode, the hymn, the sonnet. A dramatized speaker is a way of avoiding the excesses of authorial self-absorption - or eluding gender constraints."

(Slinn, 80-81)
Dramatic Monologue

- performance of thoughts → theatrical elements; effect; representation of speech; exploration of character
- terms used for dm by critics: dramatic lyrics, lyrical dramas, mask lyric, monodrama
- terms used for dm by Victorian poets: Dramatic Lyrics, Dramatic Romances, Dramatic Idylls, Dramatic Studies, Dramatis Personae, Monodrama
- origins: prosopopoeia; Ovid's *Heroides*
- first writers: Tennyson, "St. Simeon Stylites" (read 1833); Browning, "Porphyria's Lover" and "Johannes Agricola in Meditation" (published 1836)
- range of topics, e.g. religious disputes, faith, immortality, death
- "By representing speakers talking about themselves and how they construct their perceptions, the dramatic monologue seems an ideal form to expose these subjective processes and how they relate to cultural beliefs. But the point is that process and enactment that are features of the form rather than just the allusiveness of content and theme. “ (Slinn, 91)
Dramatic Monologue - speaker

- aim: objectifying the representation of an "I"
- speaker clearly distinguished from poet
- Howe: "Only one feature is common [to dramatic monologues …] namely, their identification of the speaker as someone other than the poet, whether a mythical figure […] a historical one […] or a fictional [one]"
- Robert Browning, in his Advertisement to *Dramatic Lyrics* (1842): "though for the most part Lyric in expression, always Dramatic in principle, and so many utterances of so many imaginary persons, not mine"
- "Sinfield argues that the dramatic monologue is an authorial 'feint' that 'sets up a fictional speaker whilst claiming for him, by use of the first person, real-life existence' (1977: 25). He then accounts for varying forms of monologues by claiming that they may rest anywhere between the extremes of confession, on the one hand, and drama, on the other - that is to say, between the authenticity of personal utterance, or authorial expression, and the artifice of fiction, or simulated character.“ (Slinn, 83)
- immediacy and specificity in space and time ⟷ atemporality and universality of lyrical writing
- appropriates other historical periods or other cultures
- reveals speaker unvoluntarily
- interest in processes of consciousness, mechanisms of psychological and emotional self-stabilisation, self-disillusionment
Dramatic Monologue - interlocutor

• speaker talks to an interlocutor → disrupts isolated subjectivity of the speaker
• interlocutor: active, if silent presence
• "Interlocutors may be represented by some form of functional substitute [e.g. a mirror or self-images], and they are constituted more by the speaker's perceptions than by any separate reality. Nevertheless, they are a key element of the dramatic aspect of monologues that directs attention outwards to the speakers' social contexts." (Slinn, 81)
Dramatic Monologue - effect

• Is the dramatic monologue rhetorically effective?
• Curry: "There is some purpose at stake; the speaker must […] cause decisions on some point of issue."
• Langbaum: "a superabundance of expression, more words, ingenuity and argument than seem necessary for the purpose" - the "impression of gratuitousness is heightened by the fact that the speakers never accomplish anything by their utterance, and seem to know from the start that they will not."
• Pearsall: "Each speaker brings a complex of ambitions to his or her discursive moment. [i.e. they desire to achieve some purpose] A dramatic monologue works actively to accomplish something for its speakers, perhaps the something they are overtly seeking - Ulysses's next voyage, the Duke's next duchess - but also something infinitely more subtle, some other kind of dramatic transformation of a situation or a self"
• Pearsall's definition: "a speaker seeks a host of transformations - of his or her circumstances, of his or her auditor, of his or her self, and possibly all these together - in the course of the monologue, and ultimately attains these, if they can be attained, by way of the monologue."
Dramatic Monologue – Who is speaking?

- speakers often are transgressive, or positioned outside the framework of social norms
- Ekbert Faas: dms render "abnormal mental states" or transgression
- "the newfound flexible poetic conventions of this genre provided a forum for speakers who strain against the restrictions of societies that their monologues go far in representing." (Pearsall, 73)
- But: "The majority of dramatic monologists are not criminals or charlatans, only searchers after some transformation, whether spiritual, professional, or personal. And yet these speakers display a marked tendency toward adopting extreme positions, including those not represented in any way as disturbing or insane" (ibid.)
- blurred borderlines between madness and sanity; mental states that are both rational and destructive or excessive
- concern with human longing and frustration
Dramatic Monologue – The Reader

• “tension between sympathy and moral judgment" (Langbaum)
→ double function of the reader:
  a) empathize with speaker
  b) assess and evaluate the speaker's arguments
→ often: dramatic irony
Robert Browning (1812-1889)

- son of a wealthy clerk at the Bank of England, who was interested in literature and the arts and had a well-stocked library
- mother non-conformist --> no public school or university education possible, but private tutelage
- broad reading in his father's library, almost encyclopaedic knowledge
- early wish to become a poet; made possible because of his father's money --> no vocational training for a profession
- 1844 begins a correspondence with Elizabeth Barrett and starts seeing her
- Barrett is a poet herself, in fact more famous than Browning by that time; she suffers from a spinal disease after an injury
- 1846 secret marriage; since Barrett’s father is against the marriage, both escape to Italy and live in Florence
- 1861, after Elizabeth's death, Browning returns to London; he dies during a holiday in Venice
- during the last years of his life, Browning was almost as much recognized as Tennyson; esp. due to his optimistic moral and religious attitude of his later works
- 1881 (i.e. during his lifetime!) foundation of the Browning Society for research of his works; reasons for his success: interest in hidden or suppressed dimensions of the psyche as they are explored in his dramatic monologues
Robert Browning (1812-1889)

- first publications: longer monological poems and dramas in an autobiographical manner, written under the influence of Shelley
- soon turns to dramatic monologues --> objectifying and psychologising representation of subjectivity
- characteristic feature: vigorous, flexible, almost colloquial, if stylised diction --> dynamic, dramatic language
- vital, often amoral, pathological and violent characters --> focus on the psychology and pathology of the speakers
- strong influence on modern poetry, esp. Pound and Eliot
- works: *Dramatic Lyrics* (1842); *Dramatic Romances* (1845); *Men and Women* (1855); *Dramatis Personae* (1864); *The Ring and the Book* (1868-69; technique of perspectivism)
- preferene for Italian Renaissance (strong, amoral and highly cultivated characters; beginning of a modern age --> modernization and secularism)
My Last Duchess (1842)

Ferrara
That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:" such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart - how shall I say? - too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.

Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace - all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men, - good! but thanked
Somehow - I know not how - as if she ranked
My gift of a nine-hundred-year-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech - (which I have not) - to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark" - and if she let
Herself be lessoned so, not plainly set
Her wits to yours, forsooth, and made excuse
- E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!
My Last Duchess (1842)

- main feature: pride
  - expects subjection of others
  - extreme concept of self: the "I" is the absolute centre and the norm
  - the "I" posits itself as lawgiver and law
  - type of the absolute Italian Renaissance Duke
  - absolute self-realisation without regard of other people
- also: high degree of cultivation
- art as an expression of power
- Duke transforms his late wife into a piece of art
My Last Duchess (1842)

- contradictions, dependencies or problems:
- Duke's obsession with his wife seems to counter his own self-security
- late wife as his counterpart
- murder only an artificial means of subjection

--> Hühn: "Der Machtkonflikt zwischen ihm und ihr ging psychisch zu ihren Gunsten aus"

- social dimension of the monologue: the Duke needs an audience
- need of others threatens the Duke's own definition of self as self-sufficient --
  > paradoxical situation: needs the recognition by others, but this need threatens his self-definition
- Duke's self-assurance is unmasked as an unadmitted weakness
- Duke believes in his absolute "I", but the dramatic monologue uncovers to the reader the speaker's inner contradictoriness
- juxtaposes two contradictory poles: a subject claiming autonomy vs. the need of the self of an object as well as the inner weakness of subjectivity
- ambivalent role of art: kills and objectifies life, yet also creates the appearance of life
Porphyria's Lover

So, she was come through wind and rain.
Be sure I looked up at her eyes
Happy and proud; at last I knew
Porphyria worshiped me: surprise
Made my heart swell, and still it grew
While I debated what to do.
That moment she was mine, mine, fair,
Perfectly pure and good: I found
A thing to do, and all her hair
In one long yellow string I wound
Three times her little throat around,
And strangled her. No pain felt she;
I am quite sure she felt no pain.
As a shut bud that holds a bee,
I warily oped her lids: again
Laughed the blue eyes without a stain.
And I untightened next the tress
About her neck; her cheek once more
Blushed bright beneath my burning kiss:
I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still:
The smiling rosy little head,
So glad it has its utmost will,
That all it scorned at once is fled,
And I, its love, am gained instead!
Porphyria's love: she guessed not how
Her darling one wish would be heard.
And thus we sit together now,
And all night long we have not stirred,
And yet God has not said aword!
Porphyria’s Lover (1836)

- originally published in *Monthly Repository* in 1836, paired with 'Johannes Agricola in Meditation'
- reprinted in *Dramatic Lyrics* (1842) under the title 'Madhouse Cells',
- speaker’s mindset is an exaggeration of feelings
- tender murderer (perspective is in some sense gentle or feminized)
- delicate, prettified language
- desire aims at total control of one partner by the other.
- artist-like instinct to seize, frame, or find the form in, one particular arrangement of things
- the diseased mind works with good images and ideas even if it terribly distorts them
- chilling relationship between verbal perfection and disturbing subject-matter
- social aspect: inversion of traditional class distribution – here: female = middle or upper class; male = lower class
- by killing Porphyria, the speaker restores the traditional order (male= active master; female= passive object)
Feminist Readings of “Porphyria’s Lover” and “My Last Duchess”

- male speakers murderously transform a live woman into a dead object.
- ‘Porphyria’s Lover’: strangling his lover and keeping her corpse beside him,
- ‘My Last Duchess’: having ensured his wife’s physical death, paradoxically celebrating her 'living' presence in the portrait
- men staring at women, and then sadistically controlling them

“Earl Ingersoll - inspired by the work of the influential psychoanalyst Jacques Lacan (1901-81) - sees both speakers as profound narcissists whose lives are controlled by the fear of death and meaninglessness. Human love must take place in time, must develop and change through time, and is vulnerable to diminishment and death: it is founded upon trust, intimacy, spontaneity, and physical warmth. But the Lover and the Duke are so afraid of loss or abandonment, so afraid at a deeper level of the fullness and warmth of love, that they actually kill the women who might love them, reduce them to objects, and so (apparently) hold at bay their own overwhelming fears of emptiness.” (Hawlin, 155)
When he finishes refection,
Knife and fork he never lays
Cross-wise, to my recollection,
As I do, in Jesu's praise.
I the Trinity illustrate,
Drinking watered orange-pulp —
In three sips the Arian frustrate
While he drains his at one gulp.

VI

Oh, those melons? If he's able
We're to have a feast! so nice!
One goes to the Abbot's table,
All of us eager to get a slice.
How go on your flowers? None double?
Not one fruit-sort can you spy?
Strange! And I, too, at such trouble,
Keep them close-nipped on the sly!

VII

There's a great text in Galatians,
Once you trip on it, entails
Twenty-nine distinct damnations,
One sure, if another fails.
If I trip him just a-dying,
Sure of heaven as sure can be,
Spin him round and send him flying
Off to hell, a Maniche

VIII

Or, my scrofulous French novel,
On grey paper with blunt type!
Simply glance at it, you grovel
Hand and foot in Belial's gripe:
If I double down its pages
At the woeful sixteenth print,
When he gathers his greengages,
Ope a sieve and slip it in't?

IX

Or, there's Satan! — one might venture
Pledge one's soul to him, yet leave
Such a flaw in the indenture
As he'd miss it till, past retrieve,
Blasted lay that rose-acacia
We're so proud of!

'St, there's Vespers! Plena gratia
Ave, Virgo! Gr-r-r — you swine!
Soliloquy of the Spanish Cloister

- ironic structure works against the speaker
- but also: his energy and worldliness seems attractive, and Friar Lawrence a rather tedious version of supposed virtue.
- comic-grotesque, humorous atmosphere
- Protestant viewpoint: examination of the decadence and worldly excess of the Roman Catholic Church
- hatred defeats its own object
- “In other words, the irony works a reversal of values and images. The speaker presents himself as good and Brother Lawrence as bad, but - using the framework of irony that Browning instils into the monologue - readers reverse these judgements and see the speaker himself as bad and Brother Lawrence as nearly saintly.” (Hawlin, 152)
- poem read in moral terms: conflict between good and evil
- poem read in aesthetic terms: conflict between the art of obedience and the art of rebellion
- “We could put this in another way by saying that the speaker is decadent but vital of consciousness, whereas Brother Lawrence is virtuous but dull. Even expressing it as simply as this begins to open out some of the ways in which this fine poem works on us.” (Hawlin, 153)

(cf. tension between sympathy and judgment!)
The Sonnet…

… in the Victorian Age
Sonnet Revival

- Wordsworthian influence: revival of the sonnet and of sonnet sequences
- only Italian form as legitimate
- “I seek to prove that while the Italian Sonnet of the best writers, taking Petrarch as their exponent, is made up of several organic parts, each of which has its determinate function, and the result of the whole is a logical, consistent structure, the English form is generally more loose and inaccurate. “(Charles Tomlinson, The Sonnet: Its Origin, Structure, and Place in Poetry [1874] vii)
Sonnet Revival

“...The object of the regular or legitimate Italian sonnet is to express one, and only one idea, mood, sentiment, or proposition, and this must be introduced in appropriate language in the first quatrains, and so far explained in the second, and this may end in a full point; while the office of the first tercet is to prepare the leading idea of the quatrains for the conclusion, which conclusion is to be perfectly carried out in the second tercet, so that it may contain the fundamental idea of the poem, and end, as it were, with the point of the epigram. In short, the quatrains should contain the proposition and proof; the tercets its confirmation and conclusion. It must be obvious that such conditions exclude the final couplet of the English sonnet, and are also opposed to the practice so common with Wordsworth and other celebrated English sonnet-writers, of running the second quatrains into the first tercet. If the English had followed the Italian practice of printing the sonnet – that is, with such an arrangement of type as to distinguish each separate part, and show that it really is a structure made up of four distinct members or organs – the defect alluded to would probably have corrected itself by the eye as well as by the ear.” (Tomlinson, 28-29).
Victorian Sonnet Ideology

- form associated with notions of national and racial purity
- hybrids are irregular, illegitimate, or violations
- Petrarchan sonnet = natural, eternal, transcendent → a perfect organic space
- laws of the sonnet are natural and not constructed
- “poetic impulse that arises out of the suddenly kindled imagination may generally be trusted to instinctively find expression through the medium that is most fitting for it” (William Sharp, *Sonnets of this Century*, 1886, xxvii)
A Sonnet is a moment's monument,--
Memorial from the Soul's eternity
To one dead deathless hour. Look that it be,
Whether for lustral rite or dire portent,
Of its own arduous fulness reverent:
Carve it in ivory or in ebony,
As Day or Night may rule; and let Time see
Its flowering crest impearled and orient.

A Sonnet is a coin: its face reveals
The soul,--its converse, to what Power 'tis due:--
Whether for tribute to the august appeals
Of Life, or dower in Love's high retinue,
It serve, or, 'mid the dark wharf's cavernous breath,
In Charon's palm it pay the toll to Death.
D.G. Rosetti (1828-1882), A Sonnet”

• clear separation of octet and sestet on the printed page
• blurring of Italian and English form (couplet in ll. 13-14!)
• hybrid form parallels other paradoxical doublings
• sonnet is an inherently bifurcated organism
• Rossetti: “To speak in the first person is often to speak most vividly; but these emotional poems are in no sense ‘occasional’. The ‘Life’ involved is life representative, as associated with love and death, with aspiration and foreboding, or with ideal art and beauty. Whether the recorded moment exist in the region of fact or of thought is a question indifferent to the Muse, so long as her touch can quicken it.” (introductory note in the manuscript to the sonnet sequence House of Life)
• monument and coin: sonnet as an art form, with a monetary value
Christina Georgina Rossetti (1806-1861),
“To My First Love, My Mother”

Sonnets are full of love, and this my tome
Has many sonnets: so here now shall be
One sonnet more, a love sonnet, from me
To her whose heart is my heart's quiet home,
To my first Love, my Mother, on whose knee
I learnt love-lore that is not troublesome;
Whose service is my special dignity,
And she my lodestar while I go and come.
And so because you love me, and because
I love you, Mother, I have woven a wreath
Of rhymes wherewith to crown your honored name:
In you not fourscore years can dim the flame
Of love, whose blessed glow transcends the laws
Of time and change and mortal life and death.
Elizabeth Barrett Browning (1806-1861),
“The Soul’s Expression”

With stammering lips and insufficient sound
I strive and struggle to deliver right
That music of my nature, day and night
With dream and thought and feeling interwound
And inly answering all the senses round
With octaves of a mystic depth and height
Which step out grandly to the infinite
From the dark edges of the sensual ground.
This song of soul I struggle to outbear
Through portals of the sense, sublime and whole,
And utter all myself into the air:
But if I did it,—as the thunder-roll
Breaks its own cloud, my flesh would perish there,
Before that dread apocalypse of soul.
Elizabeth Barrett Browning (1806-1861),
“Insufficiency”

When I attain to utter forth in verse
Some inward thought, my soul throbs audibly
Along my pulses, yearning to be free
And something farther, fuller, higher, rehearse
To the individual, true, and the universe,
In consummation of right harmony:
But, like a wind-exposed distorted tree,
We are blown against for ever by the curse
Which breathes through Nature. Oh, the world is weak!
The effluence of each is false to all,
And what we best conceive we fail to speak.
Wait, soul, until thine ashen garments fall,
And then resume thy broken strains, and seek
Fit peroration without let or thrall.
Elizabeth Barrett Browning (1806-1861), *Sonnets from the Portuguese* (1850)

- originally not intended for publication
- translation as an important rhetorical trope:
- amatory discourse of Petrarchism into a vehicle for a female poet speaking from an active female position
- sonnet sequence and sentimental tradition of women’s poetry are transformed into a more dynamic poetics
- sonnets become a transformative space
Elizabeth Barrett Browning (1806-1861),  
_Sonnets from the Portuguese_ (1850)

I
I thought once how Theocritus had sung
Of the sweet years, the dear and wished for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young:
And, as I mused it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung
A shadow across me. Straightway I was 'ware,
So weeping, how a mystic Shape did move
Behind me, and drew me backward by the hair;
And a voice said in mastery, while I strove,
"Guess now who holds thee?" - "Death," I said.
But, there,
The silver answer rang,--"Not Death, but Love."

Il
But only three in all God's universe
Have heard this word thou hast said,--Himself, beside
Thee speaking, and me listening! and replied
One of us . . . _that_ was God, . . and laid the curse
So darkly on my eyelids, as to amerce
My sight from seeing thee,--that if I had died,
The deathweights, placed there, would have signified
Less absolute exclusion. "Nay" is worse
From God than from all others, O my friend!
Men could not part us with their worldly jars,
Nor the seas change us, nor the tempests bend;
Our hands would touch for all the mountain-bars:
And, heaven being rolled between us at the end,
We should but vow the faster for the stars.
Christina Georgina Rossetti (1839-1894),
*Monna Innominata: A Sonnet of Sonnets* (18)

- records Rossetti’s love for Charles Cayley
- speaks from the position of the other and the silenced
- macrosonnet: 14 sonnets divided to replicate an octave and sestet
- preface:
  “[H]ad the Great Poetess of our own day and nation only been unhappy instead of happy, her circumstances would have invited her to bequeath to us, in lieu of the ‘Portuguese Sonnets’, an inimitable ‘donna innominata’ drawn not from fancy but from feeling, and worthy to occupy a niche beside Beatrice and Laura”
  
  → challenge to Barrett Browning: the speaker’s erotic and spiritual desire exceeds form and language in an endless play of desire (most important rhetorical figures: substitution, doubling, exchange)
Christina Georgina Rossetti (1839-1894),
Monna Innominata: A Sonnet of Sonnets (18)

preface: "Beatrice, immortalized by 'altissimo poeta ... cotanto amante'
(loftiest poet, and lover of equal height); Laura, celebrated by a great
though an inferior bard,—have alike paid the exceptional penalty of
exceptional honour, and have come down to us resplendent with
charms, but (at least, to my apprehension) scant of attractiveness.
"The heroines of world-wide fame were preceded by a bevy of
unnamed ladies 'donne innominate' sung by a school of less
conspicuous poets; and in that land and that period which gave
simultaneous birth to Catholics, to Albigenses, and to Troubadours,
one can imagine many a lady as sharing her lover's poetic aptitude,
while the barrier between them might be one held sacred by both,
yet not such as to render mutual love incompatible with mutual
honour. "Had such a lady spoken for herself, the portrait left us
might have appeared more tender, if less dignified, than any drawn
even by a devoted friend ....“
Christina Georgina Rossetti (1839-1894),
*Monna Innominata: A Sonnet of Sonnets* (1881)

I
Come back to me, who wait and watch for you:-
Or come not yet, for it is over then,
And long it is before you come again,
So far between my pleasures are and few.
While, when you come not, what I do I do
Thinking "Now when he comes," my sweetest
when:" For one man is my world of all the men
This wide world holds; O love, my world is you.
Howbeit, to meet you grows almost a pang
Because the pang of parting comes so soon;
My hope hangs waning, waxing, like a moon
Between the heavenly days on which we meet:
Ah me, but where are now the songs I sang
When life was sweet because you call'd them sweet?

XIV
Youth gone, and beauty gone if ever there
Dwelt beauty in so poor a face as this;
Youth gone and beauty, what remains of bliss?
I will not bind fresh roses in my hair,
To shame a cheek at best but little fair,--
Leave youth his roses, who can bear a thorn,--
I will not seek for blossoms anywhere,
Except such common flowers as blow with corn.
Youth gone and beauty gone, what doth remain?
The longing of a heart pent up forlorn,
A silent heart whose silence loves and longs;
The silence of a heart which sang its songs
While youth and beauty made a summer morn,
Silence of love that cannot sing again.