

C-ROD'S FIRST POEM

"TIME'S FOOL"

134 WORDS - IAMBIC PENTAMETER - SHAKESPEAREAN RHYME SCHEME & SONNET FORM (ONE EXTRA QUATRAIN)

My oft' rumination sinks my blue eyes
In a humour of love and of madness;
As Time's and Tears' slave, I live and die.
And here begins my shame and my sadness:

Page 28 – Jaques – Act IV, scene i (personification)
Page 23 – Rosalind – Act III, scene ii (paradox)
Page 19 – Celia – Act III, scene ii (alliteration, paradox)
Page 1 – Orlando - Act I, scene I; Page 32 – Oliver - Act IV, scene I (alliteration)

Fathom deep has my love grown accustom'd,
But it cannot be sounded or touched.
My affection hath an unknown bottom;
Rhyme nor reason can express how much.

Page 30 – Rosalind – Act IV, scene i (metaphor)
Page 30 – Rosalind – Act IV, scene i (personification)
Page 30 – Rosalind – Act IV, scene i (metaphor, hyperbole)
Page 23 – Orlando – Act III, scene ii (personification, alliteration)

But You – Time – are love's executioner,
You're a villainous contriver 'gainst me.
You've come to kill my heart – Oh, Jupiter!
My clock gallops, while his ambles slowly.

Page 25 – Silvius – Act III, scene v; and Page 30 – Rosalind – Act IV, scene ii (apostrophe, metaphor, personification)
Page 2 – Oliver - Act I, scene i (apostrophe, personification, metaphor)
Page 21 – Rosalind – Act III, scene ii; and Page 12 – Rosalind - Act II, scene iv (apostrophe, allusion, personification)
Page 22 – Rosalind – Act III, scene ii (paradox, personification)

You are betwixt us two, you offender.
I beg, cure me or teach me to forget.
You must not learn me how to remember,
For there's no remedy to avoid it.

Page 33 – Oliver - Act IV, scene iii (apostrophe, personification)
Page 3 – Rosalind – Act I, scene ii (apostrophe, personification)
Page 3 – Rosalind – Act I, scene ii (apostrophe, personification)
Page 1 – Orlando – Act I, scene i

You, I abhor; you're my love's only fault.
And, You, I crave to make this heaviness halt.

Page 8 – Rosalind – Act I, scene iii (apostrophe, personification, irony)
Page 11 – Adam – Act I, scene iii; and Page 35 – Orlando - Act V, scene ii (apostrophe, alliteration, personification, irony)