

A letter to daphnis: anne finch, countess of winchelsea



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Winches expressed affection towards her husband Velapoetry, which was, in her time, a medium of expression dominated by men. Her husband's encouragement of her creative pursuits was among many factors that produced a happy marriage. Daphnia became her husband's neo-classical nickname, which the Finches and their literary friends each adopted. In Finch's versified billet- Doug, A Letter to Daphnia, April 2, 1685, Finch relegates her marital bliss by citing love as the reason for her poetry.

She begins her poem, " This to the crown and blessing of my lifetime much loved Cubans of a happy wife,/To him whose constant passion found the art/To win a stubborn and ungrateful heart" (1-4), relegating her husband to the role of a muse. Metonymy in the first line confirms affection towards her husband as the inspiration of her poem. Enjambment connects lines 2-3, emphasizing the surplus of source material derived from the poet's gratefulness to her significant other. Finch concludes her statement, " And to the world by tenderness proof discovers/They err, who say that husbands can't be lovers. (5-6). Misanthropes In line 5 underscores her cabana's gentle yet profound effects, a source of wonder which provides her with poetic stirrings. By adhering to pentameter, Finch gives the introduction a formal, reverent tone, appropriate for addressing one's motivating subject. The poem continues, " With such a return of passion, as is despairing I love, Daphnia my thoughts prudishness's, my hopes, my joys are bounded all in you:' Even I, for Daphnia, and my promise sake,/What I in women censure, undertake" (7-bob furthering the theme of partnership as a joyous well of inspiration.

The poet explains that her "passion" (7) stems from a reaction to his "passion" (3) to show that the give-and-take rhythms of marled life continuously stimulate expressions of love. Combining misanthropes with anaphora while she proclaims her love for Daphnia establishes the couple's euphoric matrimony as the focus of the piece. She addresses Daphnia in the singular, formal pronoun "you," (9), malignantly the praiseworthy tone. Again, Finch employs misanthropes in the phrase, "What I in women censure, undertake" (11) calling attention to her acceptance of a subservient position.

Culturally, a woman in Finch's time entered a marriage to bare children and take care of her husband. The average woman lacked a voice and rights, and was regarded as a husband's property. Finch expressed frustrations with the social restrictions of her time; however, she found meaning in making her husband happy, particularly by means of composing romantic poetry. A Letter to Daphnia reveals Finch's dedication to her spouse's liveliness through creative pursuits, in the lines, "But this from love, no vanity, processed;/You know who writes; and I who 'tis that reads."

Judge not my passion by my want of salesman love well, though they express it ill" (12-15). Once more, misanthropes in the phrase "But this from love, not vanity, processed" (12) highlights the author's gratefulness for her husband's muse-like effects on her work. Misanthropes reoccurs in her technique appropriate given that she addresses her husband in his neo-classical nickname in the poem. She concludes, "And I your censure could with pleasure bear / Would you but soon return, and speak it here" (16-17), unveiling a desire to be near her fountain of illumination.

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Finch returns to the concept of "censure" (16) and propriety, which she paradoxically defies by writing poetry to please her spouse. In Anne Finch's poem *A Letter to Daphnia*, April 2, 1685, defiance of societal norms, namely women writing poetry, becomes a means to express deep affection for the man who inspires her. Through extensive use of stylistic devices, Classical traditions, and social critique, Finch demonstrates her talent for praising the Joys of marital bliss. The result is a famous love letter steeped in sincerity and eloquence.