To His Coy Mistress” is a Andrew Marvell’s lyrical poem. “To His Coy Mistress” is a Andrew Marvell’s lyrical poem. Let’s consider the title: the intelligent reader is wondering why the poet uses the adjective “coy” referring to his mistress. The word “mistress” means poet’s beloved and desired woman who doesn’t correspond feelings. Moreover a “mistress” is a woman (married or not) having an affair with a married man. But if a person is coy, he or she pretends to be shy, quiet, and reserved. Therefore the poem’s title explains why he says her "coyness" is a "crime. If the intelligent reader finds "mistress" and "coy" together, he can imagine a complicated relationship and complicated communications between the speaking voice and his mistress. The poem is made up of 46 lines that can be organized into three sections; each section corresponds to a particular point of view of the speaking voice and a speciﬁc temporal sequence. Even if the speech follows a organization, characterized by the conjunctions “if” (lines 1, 9), “but” (line 21) “then” ( line 27), “therefore” (line 33), “thus” (line 45). The themes and objects of the poem are completely different from the medieval ones, since the reader can both ﬁnd references to the courteous poetry and to the physical and sexual sphere.
The ﬁrst section goes from lines 1 to 20. It is entirely dedicated to the poet’s desires and expectations in front of his mistress.
Marvell praises the lady’s beauty by complimenting her individual features which evokes the influential techniques of 15th and 16th century Petrarchan love poetry.
In the second line, the reader can notice the key word “Coyness”, that connotes the female ﬁgure of the poem in the social, psychological and sexual ﬁeld. Moreover it refers to shyness or modesty and links together disdain and decency. “Coyness” is in parallelism with the word “crime” used as a synonym of “offense”. At the middle of the line, the word “Lady” has an important position since it is written with the capital “L” and it refers to the power of the mistress who handles the poet’s heart. The day of love is seen as a long one, in contradiction with the ﬁrst line that focuses on the passing-by of the time and on the limitedness of human being's life. The contradiction may come from the poet’s desire of love that cannot be settled with the reality. Referring to this, it is interesting to notice the use of the verb “to pass”, that means both the passing-by of long loving days and of time and world. From line 5 to line 7, there is a clear reference to a hypothetical paradise made up through the image of far places (Asia) and from the bible with the universal deluge and the history of Judeans. At lines 10 and 11, the poet compares his love with a plant, bigger and stronger than historical empires because more powerful than the passing-by of time.
The poet uses the attributes of the courteous poetry “eyes”, “face”, “breasts” to combine his beloved woman and an angel. If the poet had more time to live with his lady, he would have spent his entire life staring at her.
In the second section (lines 21-32) there is the poet’s pessimistic point of view about existence. The intelligent reader should notice the use of the future. The tone of the poem is more and more desperate; the poet thinks it would take many centuries for the woman to love him and applies again to the passing-by of time. Once dead, he assures the Lady, her virtues and her beauty will lie in the grave along with her body as it turns to dust. Likewise, the speaker imagines his lust being reduced to ashes, while the chance for the two lovers to join sexually will be lost forever. Time is compared to a winged chariot which fast ﬂies to faraway places while love is an eternal desert seen like the paradise. Time will delete every trace of the belovers’ love and even “beauty shall no more” since it is not eternal. Death is personiﬁed by worms.
 The third section, that goes from lines 32 to 46, is an invitation to live the present, conﬁrmed by temporal adverbs “now… while” (lines 33, 37), “while” (line 35), “now” (line 38), “once” (line 39). The poet tries to persuade his mistress to abandon her virtue without wasting more time. By the sentence “Now therefore, while the youthful hue”, the poet is about to tell the mistress what she should do, since his argument is so successful. The third and final section of the poem shifts into an all-out plea and display of poetic prowess in which the speaker attempts to win over the Lady. He compares the Lady’s skin to a vibrant layer of morning dew that is animated by the fires of her soul and encourages her to “sport” with him “while we may. They can become “amorous birds of prey” that actively consume the time they have through passionate lovemaking. In the last two lines the speaker talks about sun. “Sun” can be associated to time and death it cannot be stopped by anything. Concluding, the theme of “to his coy mistress” is the latin “carpe diem”, that means to take the opportunities given by life. Every aspect and private moment of earthly life should be lived with the beloved person because life is short and everyone is going to die.