



Carpe Diem in Cavalier Poetry and Tulip Era Poetry

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DOI: [10.33329/rjelal.14.2.353](https://doi.org/10.33329/rjelal.14.2.353)



Article info

Article Received: 13/05/2026
Article Accepted: 10/06/2026
Published online: 14/06/2026

Abstract

Inspired by the Roman poet Horace's Ode, Carpe Diem is a Latin aphorism which positions enjoyment at the centre of life since life has an inevitable end, and each minute is an opportunity to take pleasure from it. Cavalier Poetry in English literature and Tulip Era Poetry in Turkish literature which were written in different periods of history meet on common grounds with their thematic concerns because the emphasis on the pleasures of life occurred in different periods of history due to the diversity of political, social, and cultural circumstances. Cavalier Poetry and Tulip Era Poetry are two poetry traditions that were both produced by poets having close bonds with the courts that provided them with opportunities enabling them to ignore the burdens of life but to enjoy it. They heavily emphasized the theme of Carpe Diem in their poetries and tend to encourage readers to seize the day and not to waste time by obeying social constructs such as religion or honour. In this regard, this study offers a comparative examination of English Cavalier poetry and Turkish Tulip Era poetry, analysing how preeminent figures from both literary traditions embraced the carpe diem philosophy. Through a close reading of selected texts, this paper illuminates how these distinct courtly poetries convergently utilized themes of transient existence and hedonism to create spaces of individual autonomy during the periods of historical changes.

Keywords: Carpe Diem, Cavalier Poetry, Tulip Era Poetry.

1. Introduction

Taken from the Roman poet Horace's Ode, Carpe Diem is a Latin aphorism which positions enjoyment at the centre of life since it has an inevitable end. Slavitt translates it as "seize the day" and clarifies that, in the Ode, the

poet states future is unforeseen and one had better not delay the chance of enjoying life (Slavitt 21). The persona's recommendation to Leuconoe who is a lady addressed in the Ode 11 has exceeded the limits of the Ode and has become a philosophy advocating daily

pleasures in such a short span of time endowed to people. Such a theme, underlining the pleasures of life and their temporariness, has inevitably drawn many poets' attention and it has been expressed in many literary texts all over the world. Even though this sentiment found reflections in different countries in different periods since all social, cultural, religious and political phenomena did not appear in the same period of history all over the world, it can be suggested that Cavalier Poetry in English literature and Tulip Era Poetry in Turkish literature are two of those in which the theme of Carpe Diem was emphasized by composing many poems advocating readers to seize the day and not to waste time by obeying the constructed phenomena such as religion or honour.

Cavalier Poetry refers to the lyric poems written during the reign of Charles I, and Ben Jonson is seen as the forerunner of Cavalier Poetry. In addition to his being the pioneer of this tradition, his followers are also referred as "The Tribe of Ben or The Sons of Ben" (Crofts IV). Sir John Suckling, Robert Herrick, Thomas Carew, Richard Lovelace are the four of the poets whose names are labelled with Cavalier Poetry. They were famous with their artistic service to the king and even some of them were also soldiers performing military service in the army of the king. Being hand in and glove with the king and his accomplices, their poetry also dealt with cavalier issues and "focused on romance and Royalist sentiments, most reflecting humorous, plaintive or cynical tone" (Brackett 60). One of the most prominent themes of their poetry is Carpe Diem in which they glorified love; however, their understanding of love is different from the Metaphysical poets because Cavalier poet's understanding of love advocates physical love and bodily pleasure by means of their secular thoughts.

Similarly, Tulip Era Poetry is the period when the theme of Carpe Diem was efficiently reflected in Turkish literature by Ahmet Nedim whose name is associated with the Tulip Era. It

was a peaceful period between 1718 and 1730 when joy and pleasure settled at the centre of people's lives in Istanbul. With the help of Ahmet III's efforts, Ottoman Empire entered an era of peace when much attention was given to modernisation, acculturation and pleasure. To clarify, many ambassadors were sent to European cities where they were expected to establish not only diplomatic but also cultural relations. Besides, with the help of the establishment of the first printing press, people started to read, to obtain new ideas and to become curious about Europe. The concern for Europe showed itself in many fields including architecture and art in the country, and poetry as well as other forms of literature began to experience a golden age. These developments created an atmosphere where the poets produced works advocating the pleasure of life, and that luxury entertainments in the gardens built with European traditions became the right places for them to glorify the idea of Carpe Diem.

2. Carpe Diem in Cavalier Poetry

Reverencing the tendency to take as much pleasure as possible in life has enabled this study to examine both Cavalier Poetry and Tulip Era poetry within the lights of the philosophy of Carpe Diem. When the philosophy of Carpe Diem is mentioned in Cavalier poetry, the first poem coming to minds is "To the Virgins, to Make Much of Time" by Robert Herrick. Following Jonson's prescription for writing well and his interest in the ancient poets, Herrick also revived the spirit of ancient classic lyric. He "wrote elegies, satires, epigrams, love songs to imaginary mistresses, marriage songs, complimentary verse to friends and patrons, and celebrations of rustic and ecclesiastical festivals" (Merriam 543). Even though his works can be defined to be light, worldly and hedonistic, "many of his works portray the natural world, agrarian society and even the non-existent world of the Fairies in a celebratory manner, and, then taken as whole, suggest there is much to admire in the country

life" in addition to his keenness on love and beauty (Classen 795). He tended to write poems "depicting a world of pleasure, part fantasy and part rural retreat, apart from- and in contestation with- the victorious Puritans' world" (Classen 241). He wrote more than 2500 poems in which he underlined that "laws of desire are more powerful than the distinctions central to early modern moral discourse concerning women" (Classen 242). His magnum opus, *Hesperides*, consists of his most well-known poem, "To the Virgins, to Make Much of Time," which centres upon the brevity of life evoking the philosophy of *Carpe Diem*, and the poem contributed much to his fame, labelling him as a remarkable Cavalier poet.

As understood from the title, the poem has a direct addressee; the virgins and it sounds to be a recommendation for them to enjoy most of the time they have. In the opening stanza, the poet reveals the philosophy of *Carpe Diem* which suggests that people have less time than they suppose and so they should redeem the time. The opening line "Gather ye rose-buds while ye may" uses the symbol of rosebuds to advise the virgins symbolically to seize all the romantic experiences they can because "Old time is still a-flying" (Herrick 72). Here, the poet attempts to remind the addressee of the brevity of their youth and beauty expressing that time is ticking unceasingly. Then, the poet puts emphasis on this idea by building an analogy between beauty and flowers and implies that both of them have temporal time expressing that "And these same flowers that smile today/Tomorrow will be dying" (Herrick 72). As seen, the persona underlines the temporariness of beauty with the help of flowers imagery and warns the addressees that they have limited time to enjoy the pleasure of beauty highlighting that they may lose the opportunity they have today. In the second stanza, "The glorious lamp of heaven, the sun, / The higher he's getting/ The sooner will his race be run/And near he is to setting" (Herrick 72), the poet continues focusing on the pace of time with

the sun metaphor whose swift risings and fallings hint at the passing of life without realization. One can also suggest that the life cycle of people is likened to the cycle of the sun in the poem, and the highest position of the sun which is also the indicator of the beginning of its setting is compared to the adulthood period which is the indicator of the beginning of elderliness period in life cycle. Thus, it is beyond suspicion that this stanza is used by the poet to warn the addresses about the brevity of life with the sun metaphor. In the third stanza the persona divides life into parts by saying that "That age is best which is the first" and then explains why he thinks so in the next line "When youth and blood are warmer" (Herrick 72). It is obvious that the reason why the persona glorifies the young adulthood is that the youth are more active and fuller of life in that period. The persona also suggests in the eleventh and twelfth lines that if youth which is the best period in life cannot be experienced by enjoying all pleasures, it becomes the worst period of life which will have a bad effect on the latter period because of the feeling of regret for the wasted past. In the last stanza, the persona goes on his recommendations to enjoy life by writing "Then be not coy, but use your time /And while ye may, go marry/ For having lost but once your prime/ You may forever tarry" (Herrick 72). Apparently, he also warns the virgins not to be shy or coy because if they lose their youth and beauty, they will lose the chance of enjoying life forever. The poet clarifies that the youth which is experienced happily will lead to contented elderliness, but if one delays enjoying life, happiness may be lost forever, and one has to face with eternal regret. Even though this poem is not as assertive and frank as Thomas Carew's "A Rapture" which obviously encourages the beloved to make love and depicts the probable sexual intercourse in a detailed way, it is apparent that the poet does not mean traditional marriage with the expression "go marry" but stimulates the beloved to experience all pleasures that marriage consents. That is, even though it is not expressed explicitly, the

poet, in addition to marriage metaphor standing for sexual intercourse, puts emphasis on bodily pleasures of life with meaningful word choice, such as flower, rose, blood and warm, which reminds the reader of sensuous pleasures. While promoting hedonistic tendencies, the poet also underscores the classical belief that coyness is an incentive strategy to attract the opposite sex and encourage the youth to take active take pleasure. Briefly, with its suggestion to enjoy youth and beauty and its warning about feeling of regret for those who are not aware of the significance of beauty and youth, "To the Virgins, to Make Much of Time" becomes prominent as one of the greatest examples of Carpe Diem poems produced in Cavalier Poetry.

Unlike Robert Herrick's "To the Virgins, to Make Much of Time" in which Herrick alludes to earthly pleasures with implications and metaphors reminding of bodily love, Thomas Carew's "A Rapture" is by far the bravest poem of the period since its persona obviously tries to convince a woman to sleep with him by describing the act of sexual intercourse in a detailed way and by suggesting how honour which is the construct of the puritan idea prevents people from experiencing bodily pleasure. "A Rapture" is Carew's longest sensuous poem which was denounced by name in the parliament, which helped its reputation spread. It is also clear in the poem that the persona tries to encourage Celia, which is the name that Carew uses in all his love poems, to enjoy life experiencing bodily pleasures. Briefly, in the poem, the persona tries to convince a woman, Celia, to have sex with him and he also depicts how that activity would be in a detailed and sensuous way. What makes the poem wonderful is the accomplished depiction of the female body with the skilful metaphors and its enthusiasm to reflect the earthly pleasures describing probable sexual intercourse in a detailed way, which enables an analysis with the philosophy of Carpe Diem.

The poem starts with a calling to Celia and an invitation to her to accompany him to the

heaven of love: "I will enjoy thee now, my Celia, come/ and fly with me to Love's Elysium" (Carew 60). As seen, the persona tries to convince Celia to enjoy love and the first line of the poem underlines the fact that love is skinship, and he wants to enjoy her body. Then, the persona clarifies why people avoid sex:

The giant, Honour, that keeps cowards out, is but a masquer, and the servile rout Of baser subjects only bend in vain To the vast idol; whilst the nobler train Of valiant lovers daily sail between The huge Colossus' legs, and pass unseen unto the blissful shore... (Carew 60)

The poet makes an analogy between honour and the Colossus of Rhodes which used to be a giant statue at the entrance of the harbour of Rhodes. As the statue was standing against those who were coming closer to the harbour, honour is also on the watch restraining people from enjoying bodily pleasures. That is, while the statue is observing the sailors who are moving towards sea, their heaven, honour is also observing those having sex- which is defined to be in heaven by the persona- to label them with dishonour. The persona also suggests that as the ancient sailors passed between the legs of the statue, the lovers can also do the same, which is a reference to sexual intercourse with the use of "between legs". Likening honour to the statue and defining it as "the vast idol", the persona also refers to Puritanism keeping people apart from earthly pleasures with a pagan image. Then, the persona goes on what will happen when they arrive at "the blissful shore" of heaven of love, which stands for the acceptance of the offer:

There shall the queens of love and innocence, beauty and Nature, banish all offence from our close ivy-twines; there I'll behold Thy bared snow and thy unbraided gold; There my enfranchised hand on every side Shall o'er thy naked polish'd ivory slide (Carew 61)

As seen from the quoted lines above, the persona starts to depict the heaven of love, which is in fact the symbol of sexual intercourse. He states that "the queens of love and innocence" will be there, and it can be claimed that he endeavours to justify his persuasion by stating that people are in fact innocent because they tend to have sex naturally. While he tries to convince her to sleep with him, he claims that it is a natural desire and people having sex are innocent, which reminds the reader of the clarification of Psychoanalysis suggesting that sexuality is a bodily need. Then, he goes on describing how he will discover her body by touching to be able to feel Celia's body. Here, the persona depicts her body with "bared snow" to imply her unexperienced sexuality. That is, her body is as white as snow because it has not been seen or touched by anybody. To be able to arouse Celia's erotic feelings and to convince her, the persona also mentions the reaction that her body will experience when he touches her with an expression "naked polished ivory slide" which proves the naturality of sexuality with the natural reaction of female body. As mentioned before, "A Rapture" has been one of the most erotic poems because it not only consists of description of woman's body erotically, but also the depiction of probable sexual intercourse:

Then will I visit with a wand'ring kiss
The vale of lilies and the bower of bliss;
And where the beauteous region both
divide into two milky ways, my lips shall
slide down those smooth valleys...
(Carew 63)

Obviously, these daring lines help both Celia and the reader imagine the process of sexual intercourse. Moreover, the poet also renders the female body with skilful imagery, such as "vale of lilies", "milky ways" and "smooth valleys". The poem is full of such descriptions written to increase Celia's sexual desire and to show how it is voluptuous to experience sexual relationship with him.

Through the end of the poem, the persona addresses Celia again with her name and states that he cannot stand anymore: "Come then, my Celia, We'll no more forbear/ To taste our joys, struck with a panic fear" (Carew 64). He also clarifies the reason of that "panic fear" preventing Celia from having sex with honour and implies that by rejecting him, Celia behaves against her nature. However, the end of the poem is quite confusing, or it can be stated that the end is ironical:

And yet religion bids from blood-shed
fly, and damns me for that act. Then tell
me why this goblin Honour, which the
world adores, should make men atheists,
and not women whores? (Carew 66)

Even though the persona always tries to convince Celia to have sex with him during the poem, he finishes it with a perplexing end. One can claim that all the fantasies built by the persona to persuade his partner are created to show how men can abuse women's feeling. However, it does not sound logical because the persona depicts eroticism throughout the poem. Therefore, it may not be incorrect to state that the persona attempts to manipulate the concept of honour with irony. That is to say, the persona builds a similarity between killing someone and refusing men's offer to make love ironically and states that if killing someone is one of the biggest sins in religion, refusing men's offer to make love which means killing his sexual desire should also be banned and these women should be regarded as whores. Thus, the persona deconstructs the meaning of a "whore" and suggests that the women who stand against both their and men's natural desires to make love should be real whores who play with men's feelings.

Like Robert Herrick and Thomas Carew, another Cavalier poet whose works can be analysed with the theme of Carpe Diem is Sir John Suckling, who was the son of the secretary serving to King James. After taking an excellent education at Trinity College, he became the

councillor of King Charles I. Suckling's poetry is the generation "of a genius truly poetic and original: his language is animated and forcible; his versification, for the age, smooth and flowing; the structure of his stanzas is simple, and occasionally novel, founded apparently in some instances, on Italian models" (Suckling 53). Even though he did not have "a serious love affair," he "sported with the grande passion" and "treated it with curious, contradictory respect" (Warner 14156). His "Why so pale and wan, fond lover?" is one of those poems in which he gives advice to an addressee to take an action to steal his beloved's heart and enjoy the pleasure of life instead of staying in silence or to forget about the woman who does not love him back and look for another one with whom he can enjoy the life, which enables the analysis of the poem referring to the theme of Carpe Diem.

The persona opens the poem with a rhetorical question: "Why so pale and wan fond lover?" (Woods 152), which implies the condition of his friend who seems to be pale and collapsed. At the beginning of the poem, it becomes clear that his friend is sick at heart because the woman his friend loves does not requite his love. To be able to describe his miserable appearance, the persona uses "pale" and "wan" both of which suggest a face without colour. In the third and fourth lines of the first stanza "Will, when looking well can't move her, / Looking ill prevail? / Prithee why you so pale" (Woods 152), the persona also clarifies how illogical it is to be in such a condition by suggesting that since he cannot influence her with his beauty, it is pointless for him to be in such a condition because he does not have any chance to impress her with his miserable appearance. In the second stanza, "Why so dull and mute young sinner? / Prithee why so mute? / Will, when speaking well can't win her, / Saying nothing do't? / Prithee why so mute?" (Woods 152), the persona focuses on his personality which has changed lately because of his love or obsession to her. He suggests that his friend used to speak well, and he could not win

her heart when he used to be good at speaking well or when he used to be funny and entertaining. Thus, he makes another logical explanation for his friend to convince him to change his mood and to take an action. In the last stanza, "Quit, quit for shame, this will not move, / This cannot take her; / If of herself she will not love, / Nothing can make her; / The devil take her" (Woods 152), the theme of Carpe Diem appears when the persona claims that "this will not move", which signals that it is useless to wait for somebody who does not love him back. The persona states that if she does not love him, nobody or nothing can force her to love him. Here, the persona's message having the philosophy of Carpe Diem is clear that he wants his friend to move on and not waste his time waiting for her because life is going on. He implies that if she does not love him, it is pointless for him to experience miserable love sickness wasting his life for somebody who does not love him back while he has a chance to seize the day. As Thomas Carew does in "A Rapture," Sir John Suckling also finishes his poem cursing those who stand against the philosophy of Carpe Diem. While Thomas Carew wishes them to be defined as whores by honour, Sir John Suckling blames them for collaborating with the devil and desires them to be taken away by the devil.

3. Carpe Diem in Tulip Era Poetry

Although there is more or less a century between the appearances Cavalier Poetry and Tulip Era poetry, what is common in these different poetry traditions is that both focused on earthly pleasures and dealt with the concept of love within the frame of pleasures. It is not wrong to express that the lifestyle of the Tulip Era can be best summarized with a tendency to enjoy earthly pleasures because pleasures, enjoyment, alcohol, and women are the initial priorities of the Tulip Era upper class men (Tektaş 328). One of the forerunners of this philosophy in the Ottoman literary tradition is Ahmet Nedim, and like Cavalier poets, Nedim was also born into an upper-class family and

received an excellent education. He was Nevşehirli Damat İbrahim Pasha's close friend and it helped him to participate in the meetings where he could read his translations and poems to the Sultan Ahmet III, which can be seen as another similarity to Cavalier poets who forge closer ties with the King. This privilege also enabled him not to be blocked or censored while reflecting the soul of the era. He produced many poems in the Tulip Era and has been called the poet of the Tulip Era in Turkish literary tradition. In his poems in which he dealt with the subjects of love, wine and beautiful women without dealing with Sufism and religion, he used a plainer language than his contemporaries did. Like Cavalier poets, he also focuses on the theme of Carpe Diem in one of his songs, "Bir Safa Bahşedelim Gel Şu Dil-i Na-Şada" which is a call to the beloved to seize the day.

When compared to Robert Herrick's "To the Virgins, to Make Much of Time" and Thomas Carew's "A Rapture" and Sir John Suckling's "Why so pale and wan, fond lover?," Nedim's Song, "Bir Safa Bahşedelim Gel Şu Dil-i Na-Şada," can also be suggested to have mutual motivation attempting to convince the beloved or friend to seize the day. As Thomas Carew does in "A Rapture," Nedim also addresses his beloved at the beginning of the poem and attempts to convince her to enjoy the day, which hints for the theme of Carpe Diem. In the opening line, the persona clarifies his aim and tries to persuade the addressee to enjoy life together. He also depicts the physical features of his beloved with a symbol of a cypress tree which is used to describe the beauty of people who are tall and thin in Turkish culture. Thus, the persona reveals his interest in his beloved's body highlighting its thinness and beauty (Nedim and Mazıoğlu 194). However, unlike "A Rapture" which depicts the body of the beloved and sexual intercourse in a detailed way, Nedim's persona shows his interest to the addressee's body in a naïve way underlining its similarity to a tree and likening his beloved's body to its thinness. Then, he invites his beloved

to go to Sadabad which is a name used for both the park where many entertainments were organized in the Tulip Era and the palace which was built in this period. Inviting his beloved to Sadabad, the persona reveals the theme of Carpe Diem because Sadabad, both the park and palace, were the places where people met and enjoyed the day forgetting about the destructive effects of the wars. Thus, it is obvious that the persona wishes to seize the day going to there and enjoying earthly pleasures with his beloved.

In the second stanza, the theme of Carpe Diem becomes obvious because the persona tries to persuade his beloved to satisfy their desires related to earthly pleasures. He also offers his beloved to drink heavenly water from the fountain built in this period and to see how Adam's wine flows from the mouths of dragons which were built in the garden of the Sadabad Palace (Nedim and Mazıoğlu 194). Here, it can be stated that like the persona in "To the Virgins, to Make Much of Time," the persona in this poem is also afraid of losing youth and beauty and that is why he offers his beloved to see and drink heavenly water to be able to stay young forever; thereby, helping them enjoy the pleasures of life eternally. In the third stanza, the persona just focuses on the beauties of Sadabad and offers his beloved to enjoy its beauty by visiting the remarkable places of the city or singing love songs together. He finishes the stanza with the same encouragement complimenting the beloved's beauty (Nedim and Mazıoğlu, 1988: 194). If Nedim had not added the fourth stanza into the poem, it would be defined as an innocent poem in which the persona just attempts to flirt with somebody in Sadabad. However, the fourth stanza reveals that the persona not only wishes to enjoy the beauty of the world, but also to satisfy his sexual desires with his beloved (Nedim and Mazıoğlu 194). To clarify, he wishes to use desolate routes to go to the pier and it is clear that he expects to experience sexual intimacy with his beloved in this desolate way. There is also a direct reference to the theme of Carpe Diem in this stanza and it

reveals when the persona attempts to convince his beloved to have a very enjoyable day in the second line (Nedim and Mazioğlu 194). Here, it should be explained that this very enjoyable day is reflected with a Turkish expression which means that there is no limit on that day. On the other hand, throughout the poem, the persona does not mention his beloved's sex and a reader may suppose that his beloved is a woman. However, in this stanza, it becomes problematic because the persona suggests that they should get permission as if they would go to the mosque for Friday prayer, but they should have a very enjoyable day. Thus, there happen two alternatives: The first of them is that his beloved is a woman who goes to the mosques for Friday prayer. It can be possible because women are not forbidden to participate in Friday prayer in Islam and it can be suggested that his beloved can find a mosque where women can participate in Friday prayer. The other alternative is that his beloved is a man, especially a young boy, who has to get permission to be able to leave house. This homosexual tendency is also supported in the last stanza when the persona states that they can ignore the others for a day to be able to make the most of now (Nedim and Mazioğlu 194). In the final stanza, the persona wants to spend time with just the addresses and to send the rest of the group away. Here, for the other members of the group, the persona uses a word, "yaren", which means both a friend and a beloved in Turkish and this makes the poem more confusing (Nedim and Mazioğlu 194). By choosing such a word, the poet creates ambiguity in the poem letting the reader to consider that the persona may have a homosexual relationship with one of the members of the group. However, it is not against the Carpe Diem tendency of the poem because the persona is a man who wishes to enjoy his life with his beloved, whether a boy or a woman. The only thing that the persona wishes throughout the poem is to seize the day with his beloved in Sadabad where people went to enjoy in Tulip Era. Living in a period when peace was built after long years full of wars,

when a number of entertainments were organized in the city and when people had a tendency to enjoy life, Nedim also advocated the theme of Carpe Diem in this song by focusing on mirth waiting for people and by convincing his beloved, whether a boy or a girl, to enjoy life.

4. Conclusion

Consequently, each poem studied in this study takes an encouraging power to enjoy the pleasures of life referring to the theme of Carpe Diem. However, each of them uses different perspectives to motivate this sentiment. In "To the Virgins, to Make Much of Time," Robert Herrick focuses on the brevity of life and recommends virgins to have sexual relationship and to relish their youth and beauty. He uses the symbol of flowers to emphasize that both beauty and youth are temporary and warns them about the pace of life. Thomas Carew's "A Rapture," on the other hand, directly refers to sexuality as the most pleasurable activity of life. Throughout the poem, Carew depicts female body with skilful metaphors and glorifies the sexual intercourse describing it sensuously to convince a woman to sleep with him. It is not wrong to state that Carew approaches the theme of Carpe Diem from the perspective of sexuality and states that people should not keep themselves away from having sex because of honour, which is a strong Puritan tenet. Like Carew, Nedim also attempts to convince his beloved to have an enjoyable day and even though it is not as obvious as Carew's poem, Nedim also hints for flirtation and sexuality as activities to experience pleasure as well as wondering around the beauties built in the Tulip Era. On the other hand, Sir John Suckling stresses the philosophy of Carpe Diem by finding a lover's attitudes odd and suggests that it is meaningless to waste the life by waiting for a lady. He advocates his friend not to spend much time by trying to make her love him and to forget about her, which reflects his understanding of Carpe Diem. In spite of the differences, what meets these poems in common ground is that all of them have personas who attempt to warn the

addressees about the brevity of youth and beauty and to seize the day. Finally, since ancient times, people have showed a tendency to follow the philosophy of Carpe Diem ignoring all phenomena aiming to block them, and Cavalier Poetry and Tulip Era Poetry were two of those literary traditions in which poets did not hesitate to advocate people to seize the day.

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