

To Lucasta, Going to the Wars



POEM TEXT

- 1 Tell me not, Sweet, I am unkind,
- 2 That from the nunnery
- 3 Of thy chaste breast and quiet mind
- 4 To war and arms I fly.

- 5 True, a new mistress now I chase,
- 6 The first foe in the field;
- 7 And with a stronger faith embrace
- 8 A sword, a horse, a shield.

- 9 Yet this inconstancy is such
- 10 As you too shall adore;
- 11 I could not love thee (Dear) so much,
- 12 Lov'd I not Honour more.



SUMMARY

Don't tell me, my dear, that I'm cruel for leaving the convent of your pure heart and calm thoughts and rushing off toward war and weapons.

It's fair enough to say that I'm pursuing a new lover: the first enemy I confront on the battlefield. And I'll be even more faithful to my sword, horse, and shield than I have been to you.

But this infidelity to you is something that you will come to admire, because I couldn't love you as much as I do, my darling, if I weren't so committed to my principles.



THEMES



LOVE, HONOR, AND SACRIFICE

The poem's speaker is trying to convince his lover, Lucasta, that his leaving her to go to war isn't an act of betrayal. While Lucasta is upset by this seeming abandonment, the speaker believes that his duty to his country takes precedence over romantic love, and thus that going to war is the right thing to do. To the speaker, to stay with Lucasta would be to dishonor himself and thus to cheapen the love he and Lucasta share. Honor means acting on his beliefs, even if that means being separated from the person he loves.

It's clear from the poem's first line that Lucasta is hurt by the speaker's decision to go to war, as he implores her not to think

of him as "unkind." The speaker acknowledges that what he's doing may *feel* like a betrayal, especially to someone as "chaste" (or pure) as Lucasta. He even compares the idea of chasing after an enemy soldier on the battlefield to chasing after "a new mistress." In other words, he knows Lucasta probably feels like he's leaving her for something newer and more exciting. However, it isn't *desire* that drives him to the battlefield, but rather the "faith" that what he is fighting for is worth this personal sacrifice.

The speaker goes so far as to try to convince Lucasta that his choice to serve his country actually makes their love *more* meaningful—that his love for her would be hollow if he weren't first and foremost someone who stands up for what he believes in. The speaker says that Lucasta should "adore" the "inconstancy" (or [metaphorical](#) unfaithfulness to her) that makes him "embrace / A sword, a horse, [and] a shield" even more steadfastly than he embraces her.

That is, she should be happy that he's so eager to join the war because this is proof of the kind of man he is: an "honor[able]" one who will uphold his duty to his countrymen regardless of personal consequences.

Where this theme appears in the poem:

- Lines 1-12



LINE-BY-LINE ANALYSIS

LINES 1-4

*Tell me not, Sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.*

The poem begins with an [apostrophe](#): the speaker addresses his lover, Lucasta, asking her not to call him "unkind" for choosing to leave her "chaste," "quiet" presence in order to go off to war and fight. The speaker compares being with Lucasta to being in a "nunnery"—a [metaphor](#) that suggests that he sees Lucasta as a pure and tranquil reprieve from the turmoils of the world. In her presence, the speaker finds an almost holy solace.

Yet the speaker is choosing to leave behind Lucasta's wholesome influence for "war and arms" (arms, in this case, meaning weaponry). The speaker's opening entreaty suggests that he has already revealed his plans to Lucasta, and they have had—or are in the midst of—an argument over his decision to leave her. However, the reader is only privy to the speaker's side of things; Lucasta isn't around to speak for herself.

[Consonance](#) adds some musical intensity to this first stanza. The combination of quiet /n/ sounds ("not," "unkind," "nunnery," "mind"), crisp /t/ sounds ("Tell," "not," "Sweet," "chaste," "breast," "quiet"), and soft [sibilance](#) ("Sweet," "chaste," "breast") evokes the tranquility of Lucasta's world. In contrast, more vigorous /r/ sounds in "war" and "arms" evoke the tougher world of the war for which the speaker is leaving.

LINES 5-6

*True, a new mistress now I chase,
The first foe in the field;*

In the second stanza, the speaker admits that he is in fact committing a betrayal—of sorts. He's "chas[ing]" after "a new mistress" (or another woman)—but this other woman is "the first foe in the field" (that is, the enemy).

In other words, the speaker is [metaphorically](#) comparing his choice to go to war with a love affair. This is his way of acknowledging the fact that his choice is hurtful; though his "new mistress" is metaphorical, his affair will still take him away from Lucasta.

Take a look at the use of [alliteration](#) in line 6:

The first foe in the field;

These strong /f/ sounds add intensity to this line, making it stand out. The speaker wants to leave Lucasta in absolutely no doubt that, though he is passionately pursuing something other than her, that something isn't actually another woman.

The poem doesn't reveal the nature of the war, so the reader doesn't learn what ideals—political, religious, or otherwise—motivate the speaker. But readers familiar with the poem's context might well suspect that the speaker, like Richard Lovelace himself, is a Cavalier, a Royalist soldier in the English Civil War.

Whatever the speaker's motives, what's clear is that he feels enough of a commitment to the cause that he is willing to leave his beloved behind.

LINES 7-8

*And with a stronger faith embrace
A sword, a horse, a shield.*

The speaker goes on to say that as he's riding out into the battlefield, he will "with a stronger faith embrace / A sword, a horse, a shield." In other words, as dedicated as he is to Lucasta, his dedication to the cause he is fighting for is even greater. His "faith" in this cause leads him to "embrace" the violence of war—notice the /ay/ [assonance](#) connecting these two words, making them feel inseparable. The speaker, it seems, has no choice but to act on what he believes in.

The poem uses [enjambment](#) effectively across these lines:

And with a stronger faith embrace
A sword, a horse, a shield.

By having the poem land briefly on the word "embrace" before continuing on to the next line, the poet allows for a little clever wordplay. The word "embrace" echoes the poem's earlier use of the word "arms" in line 4. While "arms" means weaponry, it also suggests the arms of the [metaphorical](#) mistress whom the speaker is "embrac[ing]."

In other words, the poem hinges on a playful [pun](#): the speaker is clearly having fun with this explanation. This mischievous wordplay suggests that perhaps the relationship between the speaker and Lucasta might be able to withstand this challenge after all. The speaker knows Lucasta well enough to feel at ease making a joke about his choice to run off to war.

LINES 9-12

*Yet this inconstancy is such
As you too shall adore;
I could not love thee (Dear) so much,
Lov'd I not Honour more.*

In the third stanza, the speaker makes a bold statement, claiming that his "inconstancy" (that is, his [metaphorical](#) infidelity to Lucasta) is something that Lucasta "too" will come to "adore." In other words, the speaker believes that his actions are admirable and that once Lucasta understands where he is coming from, she will not only accept what he has done but admire him for it.

The speaker concludes the poem with a [paradox](#), explaining that he "could not love [Lucasta] so much" if he didn't love "Honour" even more. Basically, the speaker is saying that he can't be a good lover to Lucasta until he's fulfilled his duty to his country and proved himself to be an honorable man. If he were to stay with Lucasta while other men fought, he would feel cowardly and false to his own ideals—no worthy lover for a lady so wonderful! By going to war, the speaker believes he is proving that he is a man of his word, a man who acts on his principles, and therefore a man who can truly love and be loved.

And perhaps Lucasta can find some consolation in these thoughts. If her lover is a man of "Honour," who clearly worships the ground his "Dear" walks on, he seems unlikely to be *literally* unfaithful to her. The only other "mistress" he'll ever pursue is righteous battle.

This poem is thus at once a witty joke and a sincere expression of devotion.



POETIC DEVICES

APOSTROPHE

The speaker uses [apostrophe](#) to address his beloved, Lucasta,

whom he is leaving behind as he rides off to war.

In the first few lines of the poem, the speaker seems to suggest that he's in the middle of an actual argument with Lucasta about whether or not he should go:

Tell me not, Sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.

However, the first two lines of the second stanza reveal that the speaker is "now" pursuing "the first foe in the [battle]field." The poem, then, might be read as a letter the speaker has written to Lucasta, or perhaps an argument he is only making in his own head.

Either way, Lucasta isn't around to respond: the reader doesn't get to know what's going through her mind, whether she accepts the speaker's explanation for his actions, or if choosing to fight in the war will cost the speaker her love and devotion. But the speaker's confidence that she will "adore" his principled commitment to "Honour" just as much as he does suggests that the two of them know each other pretty well and that Lucasta will find the speaker's argument persuasive.

Apostrophe thus invites readers to consider the nature of the lovers' relationship—and to get a sense of Lucasta's character, as well as the speaker's.

Where Apostrophe appears in the poem:

- **Line 1:** "Tell me not, Sweet,"
- **Lines 1-4:** "I am unkind, / That from the nunnery / Of thy chaste breast and quiet mind / To war and arms I fly."
- **Lines 5-6:** "True, a new mistress now I chase, / The first foe in the field;"

ALLITERATION

A sudden burst of [alliteration](#) in the second stanza gives the poem some intensity and draws attention to important words.

For instance, in line 5, /n/ alliteration in the words "new" and "now" emphasizes the fact that the speaker is currently pursuing a passion, not for Lucasta, but for his "Honour."

And line 6 is filled with /f/ alliteration:

The first foe in the field;

Alliteration intensifies this revelation of the speaker's new pursuits. These forceful /f/ sounds suggest, not just the speaker's passion for battle, but the drama and fury of the battlefield. The /f/ sound appears again in the following line with the word "faith," suggesting that the speaker's zealous "chase" is fueled by his belief in the cause for which he is

fighting.

In lines 7-8, meanwhile, [sibilant](#) /s/ alliteration connects "stronger" and "sword," again suggesting the relationship between the speaker's faith in the cause and his "embrace" of war. It is implied, too, that his holding a "sword" is more proof of his idea of manhood than holding Lucasta; he has to prove himself on the battlefield first, and only then will he be able to love Lucasta "more."

Where Alliteration appears in the poem:

- **Line 5:** "new," "now"
- **Line 6:** "first," "foe," "field"
- **Line 7:** "stronger," "faith"
- **Line 8:** "sword"
- **Line 11:** "much"
- **Line 12:** "more"

CONSONANCE

[Consonance](#) gives the poem some of its music. In the first stanza, for example, muted /n/ consonance ("unkind," "nunnery," "mind") as well as delicate /t/ consonance and /s/ [sibilance](#) ("Tell me not, Sweet," and "chaste breast") evoke the "quiet[ness]" the speaker associates with Lucasta.

In contrast, harsh, muscular /r/ sounds ("war," "arms," "mistress," "stronger," "embrace," "sword," "horse") pepper the speaker's descriptions of battle.

In the last stanza, more sibilance ("this inconstancy is such") gives way to back-and-forth /l/ and /d/ consonance:

As you too shall adore;
I could not love thee (Dear) so much,
Lov'd I not Honour more.

This back-and-forth gives the last few lines a pleasant, lilting cadence, suggesting the speaker's hopeful belief that all will be well once Lucasta understands his motives for going to war.

Where Consonance appears in the poem:

- **Line 1:** "Tell," "not," "Sweet," "unkind"
- **Line 2:** "nunnery"
- **Line 3:** "chaste," "breast," "quiet," "mind"
- **Line 4:** "war," "arms"
- **Line 5:** "True," "new," "mistress," "now," "chase"
- **Line 6:** "first," "foe," "field"
- **Line 7:** "stronger," "faith," "embrace"
- **Line 8:** "sword," "horse," "shield"
- **Line 9:** "this," "inconstancy," "such"
- **Line 10:** "shall," "adore"
- **Line 11:** "could," "love," "Dear"
- **Line 12:** "Lov'd," "Honour," "more"

ASSONANCE

In addition to [alliteration](#) and [consonance](#), the poem also uses [assonance](#) to create music and meaning.

For instance, the long /i/ assonance in "quiet mind" gives the speaker's description of his beloved Lucasta a fittingly [euphonious](#) tone.

And in the second stanza, the /ay/ assonance in "with a stronger faith embrace" draws attention to the speaker's witty [metaphor](#): he's "embracing," not a new lover, but his "Honour."

Where Assonance appears in the poem:

- **Line 3:** "quiet," "mind"
- **Line 5:** "True," "new"
- **Line 7:** "faith," "embrace"
- **Line 8:** "sword," "horse"
- **Line 10:** "you too"

METAPHOR

In the first stanza, the poem uses a [metaphor](#) to describe Lucasta herself. The speaker calls her "chaste breast" (or pure heart) and "quiet mind" a "nunnery," a religious community of nuns. By comparing Lucasta's heart and mind to a nunnery, the speaker implies that she is not only pure and good, but also that she is somehow set apart from the concerns of the world. A community of pious nuns lives in sheltered seclusion; likewise, the speaker believes Lucasta's heart and mind are so pure as to provide a refuge from war—a refuge he must leave.

In the second stanza, meanwhile, the speaker admits that he's now "chas[ing]" after "a new mistress": not another girlfriend, but the "first foe in the field," the enemy on the battlefield. This metaphor suggests his passion for war; he imagines "embrac[ing] / A sword, a horse, [and] a shield" the way he might another woman, only with "a stronger faith."

In other words, he admits that going off to war *is* a betrayal of sorts: war, like another woman, pulls his attention away from Lucasta. But the speaker insists that Lucasta will come to "adore" this infidelity, as it is proof that he is an honorable man, dedicated to something more important than his own pleasure. In fact, he implies that his loyalty to "Honour" is part of what allows him to love Lucasta herself as faithfully as he does!

Where Metaphor appears in the poem:

- **Lines 2-3:** "the nunnery / Of thy chaste breast and quiet mind"
- **Lines 5-6:** "a new mistress now I chase, / The first foe in the field;"

ASYNDETON

The second stanza of the poem uses [asyndeton](#) to give the

speaker's description of his new life as a soldier a little extra flair.

In this stanza, the speaker tells Lucasta he's on his way to "embrace," not another "mistress," but:

A sword, a horse, a shield.

The lack of any coordinating conjunction at the end of this list gives this line a briskness and spareness that suits the military context. Think how different this line would feel if the speaker had written "a sword, a horse, **and** a shield": it would have felt much more like a plain old list of "thing to pick up before heading out to the battlefield," not a dramatic series of warlike images, framed one by one.

The asyndeton here creates some rhythmic drama, too. Because the poem has a set [meter](#) in which odd lines are written in trimeter, a coordinating conjunction would have thrown off the rhythm by adding an extra syllable. As it's written, the line is perfectly [iambic](#); the precise da-DUM rhythm of the line might even evoke the sound of horses galloping to war.

Asyndeton thus helps to create the poem's heroic [tone](#).

Where Asyndeton appears in the poem:

- **Line 8:** "A sword, a horse, a shield."

ENJAMBMENT

The poem uses [enjambment](#) lines to shape some of its wittiest images.

For example, take a look at the enjambments in the first stanza:

Tell me not, Sweet, I am unkind,
That from the **nunnery**
Of thy chaste breast and quiet **mind**
To war and arms I fly.

The enjambment across lines 2 and 3 plays an important role here: the reader doesn't learn that the nunnery is a [metaphor](#) for Lucasta's sheltered purity until after the line break. This emphasizes the degree to which the speaker thinks of Lucasta's presence as a kind of safe haven from the world, a safe haven he is choosing to leave in order to act on his principles and fight in the war.

The enjambment across lines 7 and 8 is also meaningful:

And with a stronger faith **embrace**
A sword, a horse, a shield.

By landing on the word "embrace" at the end of line 7, the poem emphasizes the wordplay surrounding the metaphor of war as

a "mistress" (or girlfriend). This wordplay begins in line 4, when the speaker says that he is leaving Lucasta's side for "war and arms." "Arms" in this context means weaponry, but because the speaker follows this up by comparing war to a mistress he is pursuing, "arms" can be read as a [pun](#): it means weapons but also suggests the arms of the metaphorical "other woman."

Enjambment thus underlines the poem's central, clever metaphor. It also gives the poem some flowing momentum, sweeping readers along—and making the speaker's excuses for leaving Lucasta behind sound smooth as silk.

Where Enjambment appears in the poem:

- **Lines 2-3:** "nunnery / Of"
- **Lines 3-4:** "mind / To"
- **Lines 7-8:** "embrace / A"
- **Lines 9-10:** "such / As"

PARADOX

The final two lines of the poem contain a [paradox](#). The speaker says to Lucasta:

I could not love thee (Dear) so much,
Lov'd I not Honour more.

At first glance, this statement doesn't make a lot of sense. How does loving something *more* than Lucasta allow the speaker to love Lucasta as much as he does? Yet what the speaker is really saying is that his love for Lucasta is made more meaningful because of his integrity. In other words, by choosing to be a man of "Honour"—a man who acts on his principles and actually follows through on what he says he believes in—the speaker proves that his love is substantial, not just empty words. If he were to stay with Lucasta while other men fought, then his love for Lucasta would only ring false. By going off to war, the speaker proves that some things matter to him more than his own pleasure. At least, this is the argument he is making to Lucasta!

It is important to keep in mind that the speaker's ideas about honor and love are deeply tied to 17th-century ideals around manhood. During this time, a woman was considered virtuous if she was "chaste," "quiet," and devoted to her man (which Lucasta is). A man's "Honour," on the other hand, was tied to his ability to fight and defend his beliefs. In other words, while sexual virtue was considered a woman's primary duty, a man's first allegiance was to his own conscience—and only by fulfilling his duty to his country would he then feel free to focus on love and family.

Where Paradox appears in the poem:

- **Lines 11-12:** "I could not love thee (Dear) so much, /

Lov'd I not Honour more."



VOCABULARY

Nunnery (Line 2) - The building that houses a religious community of nuns.

Thy (Line 3) - An old-fashioned form of "your."

Chaste (Line 3) - Virtuous, pure, and faithful.

Arms (Line 4) - Weapons.

Mistress (Line 5) - In 17th-century terms, a girlfriend—not a woman involved in an extramarital affair!

Foe (Line 6) - Enemy.

Inconstancy (Line 9) - Disloyalty or infidelity.

Thee (Line 11) - An old-fashioned form of "you."

Lov'd (Line 12) - A contraction of the word "loved."



FORM, METER, & RHYME

FORM

The poem is made up of three four-line stanzas, or [quatrains](#). Each of these stanzas uses a steady [meter](#) and [rhyme scheme](#), and each is self-contained (that is, lines do not carry across stanza breaks).

The orderly movement of these stanzas mirrors the speaker's neat argument as he tries to convince Lucasta that:

1. He is not unkind;
2. He *has* committed a kind of betrayal by leaving for the war, but—
3. —this betrayal is only proof of his "Honour"—the same virtue that allows him to love Lucasta so well and faithfully.

METER

The poem is written in [ballad](#) meter, a kind of [meter](#) traditionally associated with folk songs and stories—fitting for this poem, as the speaker "fl[ies]" off to war to defend his "Honour."

Ballad meter alternates between tetrameter (lines with four metrical feet) and trimeter (lines with three feet), with odd lines being in tetrameter. Here's how that sounds:

And with | a strong- | er faith | embrace
A sword, | a horse, | a shield.

But the meter here doesn't stick to those regular [iambs](#)—feet with a da-DUM rhythm—throughout. Take line 1, for instance:

Tell me | not, Sweet, | | am | unkind,

This line has four feet—but all different kinds! There's a [trochee](#) (a foot with a DUM-da rhythm) followed by a [spondee](#) (a foot with a DUM-DUM rhythm) followed by two [iamb](#)s (feet with a da-DUM rhythm). This mix of different kinds of metrical feet makes the line feel dynamic and informal, reflecting the speaker's intimacy with the person he's speaking to.

The poem's meter thus feels at once traditional and playful—fitting, considering the speaker's mixture of pride, affection, and wit as he addresses his beloved Lucasta on his way to the wars.

RHYME SCHEME

Each stanza follows this singsong [rhyme scheme](#):

ABAB

For the most part, these rhymes are perfect: "unkind" and "mind," "chase" and "embrace," etc. However, the poem does use one eye rhyme in lines 2 and 4: "nunnery" and "fly" *look* like they should rhyme, but don't, quite! The dissonance of this not-rhyme reflects the contrast between the purity and "quiet" of Lucasta, whose company is peaceful as a "nunnery," and the violence of the war for which the speaker is (at least temporarily) leaving her.

Overall, the rhyme scheme gives the poem a jaunty tone. Though the speaker is dealing with big ideas (honor and sacrifice, duty to country, love), he does so in a succinct, lively, upbeat way.



SPEAKER

The speaker of this poem is someone who has decided to go fight in a war despite the fact that doing so means leaving his devoted lover, "Lucasta," behind. The speaker values honor above all else, insisting that he couldn't love Lucasta "so much" if he didn't love honor "more."

While the speaker is never given a name nor gender in the poem itself, it's fair enough to assume from context that Lovelace envisioned his speaker as being a man (a woman wouldn't be going off to war in the 17th century). While modern readers can interpret the poem differently, reading the speaker as male suggests that his conception of honor is tied to his conception of manhood. That is, his going to war allows him to prove to the world and himself that he is a good man—the kind of traditionally gallant, chivalrous chap who values courage and honor above all else.



SETTING

The poem seems to take place in the middle of a conversation

between the speaker and his beloved Lucasta, as he tries to convince her his choice to leave her behind and "fly" off to war is an honorable one. The poem's first line suggests that Lucasta has just told the speaker he is "unkind," or that he anticipates such a response. The speaker, then, has not yet left for the war he longs to join.

While the poem doesn't mention any specifics in terms of when it's taking place more broadly, it's worth remembering that Lovelace wrote "To Lucasta" in 1649—right in the middle of the English Civil War. This historical context may enrich readers' understanding of the poem, while the text itself is vague enough to keep the focus on its universal themes of love, duty, sacrifice.



CONTEXT

LITERARY CONTEXT

Richard Lovelace (1617-1657) was one of a number of aristocratic 17th-century English poets who supported King Charles I in his fight against the Parliamentarians, a long-running conflict now known as the English Civil War. The primary aim of these "Cavalier poets" was inherently political: their poetry was meant to lionize the King and his reign. Ironically, however, most of this poetry only glancingly refers to politics or philosophy, instead focusing on themes of beauty, sex, carousing, and personal valor—virtues and pleasures the Cavaliers associated with a free life under a rightful monarchy. Other Cavalier poets include [Robert Herrick](#), Thomas Carew, and Sir John Suckling.

"To Lucasta, Going to the Wars" was originally published in 1649. Lovelace wrote it in 1648, while imprisoned for the second time. He had already served a shorter sentence in 1642, during which he wrote his best-known poem, "[To Althea, from Prison](#)." His second imprisonment lasted for a year; during this time, he completed his first collection of poetry, *Lucasta*.

Unfortunately for Lovelace, by the time he was released from prison, King Charles I had been executed and England had changed dramatically. As a disgraced Royalist, Lovelace spent the last ten years of his life in abject poverty—a far cry from the indulgent life he'd lived before.

Unlike many Cavalier poems, "To Lucasta, Going to the Wars" actually refers (however indirectly) to the real-world events that were going on around Lovelace, and tackles more serious themes: not just the importance of honor, but the price one might need to pay in order to act on one's beliefs. It is perhaps for this reason that this poem is one of his best-remembered works—and exemplary of Cavalier poetry at its best.

HISTORICAL CONTEXT

Lovelace was a soldier for the Royalist cause, which sought to maintain the authority of King Charles I. He and other

supporters of the king didn't just support Charles I himself, but the whole idea of the monarchy. At the root of this support was a belief in divine authority: the idea a king's right to rule came directly from God.

While there were many factors at play in the conflict between the crown and the Parliamentarians, the biggest issue was differing religious beliefs. The Royalists supported the Church of England. Parliamentarians (also known as "Roundheads") were largely Puritans—that is, Protestants who aimed to make the Church of England more "pure" by ridding it of any lingering Catholic traditions. In other words, the Roundheads believed that, when the Church of England broke away from the Catholic church during the English Reformation, it didn't do so radically enough.

This all came to a head in the 1640s, when the Parliamentarians, led by Oliver Cromwell, decided that they didn't just want to *reform* what they saw as a corrupt and decadent monarchy: they wanted to eliminate it altogether. The English Civil War began.

The Royalists ended up losing this war the same year that this poem was published; the victorious Parliamentarians beheaded Charles I, an unprecedented regicide that sent shockwaves across Europe. But the Parliamentarians' victory would prove short-lived. The English monarchy would be restored only a few years later in 1660, when a nation fed up with Cromwell's increasingly dictatorial "protectorate" welcomed Charles I's son, the flamboyant and pleasure-loving Charles II, home from exile.

(<https://www.poetryfoundation.org/poets/richard-lovelace>)

- [The Poem Aloud](#) — Listen to a reading of the poem. (<https://www.youtube.com/watch?v=VtVLnuY79rE>)
- [The English Civil War](#) — An introduction to the English Civil War, in which Lovelace fought. (<https://www.britannica.com/event/English-Civil-Wars>)
- [The Cavalier Poets](#) — Learn more about the Royalist writers, like Lovelace, known as the "Cavalier poets." (<https://www.britannica.com/topic/Cavalier-poets>)
- [A Portrait of Lovelace](#) — Take a look at a portrait of Lovelace that was published in a posthumous 1795 edition of *Lucasta*. (https://www.britishmuseum.org/collection/object/P_1865-0311-44)

LITCHARTS ON OTHER RICHARD LOVELACE POEMS

- [The Scrutiny](#)
- [To Althea, from Prison](#)



HOW TO CITE

MLA

Mottram, Darla. "To *Lucasta, Going to the Wars*." *LitCharts*. LitCharts LLC, 6 Feb 2020. Web. 7 Sep 2021.

CHICAGO MANUAL

Mottram, Darla. "To *Lucasta, Going to the Wars*." LitCharts LLC, February 6, 2020. Retrieved September 7, 2021. <https://www.litcharts.com/poetry/richard-lovelace/to-lucasta-going-to-the-wars>.



MORE RESOURCES

EXTERNAL RESOURCES

- [A Brief Biography](#) — Read a biography of Lovelace from the Poetry Foundation and find links to more of his poems.