AN INVESTIGATION OF THE DENOTATIVE VALUE OF DONNE'S IMAGERY

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ABSTRACT

This dissertation is an exposition of some of the qualities which make Donne's imagery so precisely denotative.

In the first instance, our concern will be with the sensuous particularity, which determines the nature of the meaning of Donne's imagery. A certain emphasis will be given to the vestigial visualization in the poetic image. However, we shall see that his visual imagery does not display physical meaning, but has a representational value. A note, therefore, will be made of the referential quality of the visual imagery and an analysis of the kind of signification aimed at undertaken.

A second point of investigation will be a classification and an analysis of the source material of imagery. In this, the aim will be to detect the relevance of the content for clear articulation of specific discourse. It will be seen how clarity and precision of meaning was related to the lack of poetic and emotional overtones of the image context.

Our next concern will be to ascertain how far, in Donne, figurative imagery or tropology can be used to limit rather than to expand an idea. An effort will be made to see how figuration involved new and narrow implication as well as emphasis of theme.

The final analysis will be directed towards discerning some organic link between the formal limits to meaning and the intention of the

poems. The single group of Songs and Sonets will be analyzed as an illustration of corresponding patterns of denotativeness and communicative tones of poems.

The study will be organized from the seventeenth-century critical perspective. The aim will be both to detect methods by which the quality of denotation in poetic meaning is achieved, and relate them to current theoretical and stylistic formulations.

TEXTUAL NOTE

All the quotations from Donne's poems unless otherwise mentioned have been made from Sir Herbert Grierson's edition of *The Poems of John Donne* (1912).

TABLE OF CONTENTS

INTRODUCTION

Any study of poetic imagery necessitates a brief exegesis of what we may consider to be the poetic image. An adequate definition for our purpose has been provided by Miss Caroline Spurgeon. She says:

> I use the term 'image' ... as the only available word to cover every kind of simile, as well as every kind of metaphor. I suggest that we divest our minds of the hint that the term carries with it of visual image only, and think of it, for the present purpose, as connoting any and every imaginative picture or other experience, drawn in every kind of way, which may have come to the poet, not only through any of his senses, but through his mind and emotions as well, and which he uses in the forms of simile and metaphor in their widest sense, for the purposes of analogy.[1]

According to this statement any idea or description which contains a simulacrum of something else is deserving of the term poetic image. It is important to emphasize the residuum of implicit comparison while discussing imagery, as its relevant distinguishing feature in contrast to description that is accomplished by ordinary literal details. Miss Spurgeon reiterates her point of view in another place:

> It is a description or an idea, which by comparison or analogy, stated or understood, with something else, transmits to us through the emotions and associations it arouses, something of the 'wholeness', the depth and richness of the way the writer views, conceives or has felt what he is telling us.[2]

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[1] Caroline Spurgeon, Shakespeare's Imagery and what it tells us, p. 5.

[2] Ibid., p. 9.

* insert the following:
what is really compressed simile — metaphor.

Cecil Day Lewis also points to this residuum of implicit analogy in the poetic image. He states that:

> ....an image may be presented to us in phrase or a passage on the face of it purely descriptive: but conveying to our imagination something more than accurate reflection of an external reality.[1]

S.J. Brown describes imagery as a language of substitution which may or may not involve a comparative statement. He defines imagery as:

> ....words or phrases denoting a sense-perceptible object, used to designate not that object but some other object or thought belonging to a different order or category of being.[2]

In the context of a discussion of Donne's imagery it is additionally useful to gather some idea of seventeenth-century opinion on the poetic image. This may be rescued from the rhetoricians' statements about visual description. Puttenham defines Icon as a "resemblaunce by pourtrait". By pourtrait, he alludes to a visual resemblance of an idea and not a literal description. The reference is clear in his formulation:

> But when we liken an humane person to another in countenaunce, stature, speach or other qualitie, it is not called bare resemblance, but resemblaunce by imagerie or pourtrait, alluding to the printers terme, who yeldeth to the eye a visible representatio of the thing he describes and printeth in his table.[3]

Peacham also refers to comparing "forme with forme, qualitie with qualitie and one likeness with another, in the painting of a person or thing".[4] Similar emphasis on the quality of similitude in description is given by

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[1] The Poetic Image, p. 18.

[2] The World of Imagery, p. 1.

[3] The Arte of English Poesie (ed. G.D.Willcock and A. Walker), 1936, p. 243.

[4] A. Garden of Eloquence (1593), pp. 145-46.

Sherry in defining Imago.[1] The citation of these critical opinions reveals that the seventeenth-century descriptive method was analogical. The descriptive devices discussed in the books of rhetoric were not literal, but ones in which an element of comparison existed. It is therefore, cogent to make a study of them in discussing imagery.

Our study of Donne's images will be limited to the qualities which impart a denotative character to the meaning. It may therefore be necessary to clarify our conception of the term 'denotative' in relation to meaning in poetry. The implication of the term is technical and logical in origin, and is quoted by Wimsatt as the meaning which is stated, explicit, definable or dictionary meaning. He discusses the nature of denotative meaning in opposition to 'connotative'. The nearest parallel to this distinction is statement versus suggestion.[2] Mr. Allen Tate in his essay 'Tension in Poetry' has further used the terms 'denotative' and 'connotative' interchangeably with 'extension' and 'intension', the two ways in which meaning expands. In general, the denotative implies a structure of 'substantial meaning'. The implication is on the surface level, with no rich ground of suggestion. The whole meaning is stated through precise, formal and specific terminology, and is not dependent on several overtones of emotion. This overt and explicit quality of meaning limits diffusiveness and controls ambiguity. A clearer view of the denotative meaning may be gathered by analysis of other kinds of meanings established in poetry known to us. We may distinguish the denotative

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[1] R. Sherry, A Treatise of the figures of Grammer and Rhetorike (1555), fol. liii.

[2] Wimsatt Jr., 'The Substantial level', The Verbal Icon, p. 148.

style from that illustrated in a poem by Spenser:

> Lyke as a ship that through the Ocean wyde,
> by conduct of some star doth make her way,
> Whenas a storme hath dimd her trusty guyde,
> Out of her course doth wander far astray.
>
> So I whose star, that wont with her bright ray,
> me to direct, with cloudes is overcast,
> doe wander now in darknesse and dismay,
> through hidden perils round about me plast.
> Yet hope I well, that when this storme is past
> My Helice the lodestar of my lyfe
> will shine again, and look on me at last,
> with lovely light to cleare, my cloudy grief.
>
> Till then I wander carefull comfortlesse,
> in secret sorow and sad pensivenesse [1.]

The poem is a development of a single conceit. Poetic images do not appear as several self-explicatory autonomous units. The single image of the ship on the sea is a totality of many strokes of minor and allied analogies. It is an amalgam of some details which are visually definitive, as the ship in the wide ocean, and others which are not. The meaning evolves from comprehensive complexity of statement and suggestion, and is not self-evident in particular and definite form. Spenser builds up a rich texture in the basic comparison of the ship and himself. Although the analogy is expressed in the overt form of a simile, thick metaphorical tissue is woven around it. The 'hidden perils' bring in the connotation of unknown mysterious surroundings of the voyage, the 'secret sorrow' implies rather than states the actual nature of the sorrow and the 'sad pensiveness' is hardly a descriptive phrase. There is a general enriching of meaning in these complex overtones given to emotion. Intensity rather than distinctiveness is achieved by them. Expansion of meaning in Spenser's poem is related to the evocative diction. The presence of several attributive qualitative adjectives such as

1. E. Spenser, 'Amoretti' xxxiiii Minor Poems, ed. de Selincourt, (Oxford, 1960.) p.386.

'cloudy grief', 'lovely light' contribute more to the area of emotional response than precision of the basic figure. There is also the preponderance of poetic phrases such as the 'lode-star', 'trusty guyde' or the 'bright ray'. There is a whole wealth of literary association connected with such consecrated imagery. The use of such familiar phraseology revives its general literary and contextual bearing, which introduces memories of other contexts, and also makes the meaning a more general one. There is no attempt to introduce a new specific meaning.

Romantic poetry illustrates even greater use of atmospheric language.

> She was a Phantom of delight
> When first she gleamed upon my sight;
> A lovely Apparition, sent
> To be a moment's ornament;
> Her eyes as stars of Twilight fair;
> Like Twilights, too, her dusky hair;
> But all things else about her drawn
> From May-time and the cheerful Dawn;
> A dancing Shape, an Image gay,
> To haunt, to startle, and way-lay.[1]

In this poem there is almost total lack of any specific, physical description. A 'lovely apparition', 'dusky hair like twilight', 'dancing shape' have an irridescent quality, which brings in a whole depth of suggestion, but they do not impart any further clarity to the outline of descriptive meaning. The epithets are colourless, and abstract , and hardly denote anything definite. There is also no attempt to give tangibility to expression by juxtaposing abstract vocabulary with concrete, in the manner of the Metaphysicals. The image is built up by several evocative details. The abstract terminology and shadowy idiom bring in intensity which is related to the exploration

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[1] W. Wordsworth, The Poetical Works (Oxford, 1952), ed. de Selincourt, Vol II, 'Poems of Imagination', p. 213.

of the world of Imagination by the Romantics. Allusiveness is the quality of such imagery as 'Phantom of delight', 'cheerful dawn', 'moment's ornament'.

The quality of far-echoing suggestion is also evident in Romantic poetry with a greater use of sensuous detail:

> Numb were the Beadsman's fingers, while he told
> His rosary, and while his frosted breath,
> Like pious incense, from a censor old,
> Seem'd taking flight for heaven without a death,
> Past the sweet Virgin's picture, while his prayer he saith.[1]

The introduction of the word 'pious' to qualify 'incense' and the implied image of the 'angels' echo several associative contexts, outside the overtly stated structure of the poem. Expressions like 'censor old' produce an aura of romantic, historical suggestion. The appeal of the lines lies not so much in the sensuous presentation of the Beadsman at prayer, but in all these associations that are revived in the mind. Thus the meaning is not tethered to the sensuously descriptive but includes all that is also suggested by these evocative phrases. Since the imagery is not tied to a definite thought, it is not confined and developes through its own logic of association. Thus the 'incense', which physically resembles the 'frosted breath' of the Beadsman melts into the suggested image of the angels aspiring towards heaven. Romantic imagery, therefore, expands along a line of its own, exploring a reality which is associative and which it evokes, and is not confined to a precise poetic purpose, which limits its radius.

The denotative meaning of a poetic image may be negatively defined as a lack of these features that lend width to poetic meaning. In order to illustrate this more specifically we may quote Donne's 'The good-morrow', as one of his most representative poems, and as it best indicates the handling

[1] J. Keats Poems 'The Eve of St Agnes', ed. J.M. Murry (1948), p. 191.

of precise and confined meaning.

> I Wonder by my troth, what thou, and I
> Did, till we lov'd? were we not wean'd till then?
> But suck'd on countrey pleasures, childishly?
> Or snorted we in the seaven sleepers den?
> T'was so; But this, all pleasures fancies bee.
> If ever any beauty I did see,
> Which I desir'd, and got, t'was but a dreame of thee.
>
> And now good morrow to our waking soules,
> Which watch not one another out of feare;
> For love, all love of other sights controules,
> And makes one little roome, an everywhere
> Let sea-discoverers to new worlds have gone,
> Let Maps to other, worlds on worlds have showne,
> Let us possesse one world, each hath one, and is one.
>
> My face in thine eye, thine in mine appeares,
> And true plaine hearts doe in the faces rest,
> Where can we finde two better hemispheares
> Without sharpe North, without declining West?
> What ever dyes, was not mixt equally;
> If our two loves be one, or, thou and I
> Love so alike, that none doe slacken, none can die.[1]

The theme of the poem is speculation upon the past and present experience, states of being and not being in love. The subject matter has a tremendous emotive potential but Donne ~~gets around~~ controls the latent exuberance and effusiveness by putting his thought in clearly articulated precise terms. The poem illustrates, first of all, Donne's style of argumentative evolution of theme in the shorter lyrics. Each thought is expressed in a precise image so that the imagery has a pronouncedly autonomous and self-sufficient character. Rumination upon the past is conveyed in definite images of the weaned child, the seven sleepers den, and others. No extra details are appended which may widen or diffuse implication. The past has one particular significance for the poet in the context of the poem. It is considered as a state of

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[1] Grierson edition of Donne's Poetical Works. I. pp. 7-8.

ignorance and illusion. The string of imagery emphasizes and particularizes this basic theme. The poet's experience of the past may be instinct with other significances which are irrelevant to the theme of the poem. The whole area of reminiscence of experience is very clearly defined and thereby curtailed by imagery. The clustering of imagery in the initial stanza does not extend the meaning, but merely restates the theme. This manner of explication is followed up in the consecutive stanzas. In the following stanzas the poet contrasts the illusory past with the present. The vision is less distant and visual details play a greater role than mere external symbols in indicating the significance. There is more stress on the concretion of idea. The poet's emotionally circumscribed existence is the 'little room', and the idea of completeness of that existence is introduced by the image of globes with maps. In the next stanza further elaboration of the nature of the present love is effected. The idea is to impress this sense of completeness and self-sufficiency further, to emphasize the superiority of such an involvement. The use of hyperbolic conceits is effective. However, Donne's use of extravagant imagery shows his same concern with definite formulations. The theories and scientific data are invaluable definitive material which impart this character to poetic meaning. The hyperbolic wit is manipulated intellectually to define the limits of the extension of the value of experience and is not an expression of emotional effusion. The general imagery illustrates the way Donne tries to fit his thoughts on a particular theme into a well-structured, clearly outlined

pattern of meaning. This pattern involves the use of both concrete, specific symbols as well as literal visual details, such as the reflection in each other's eyes. Placing this poem beside the preceding ones brings out Donne's concern with definiteness of expression.

Precision in Donne's imagery also comes from easily distinguished coincident meaning. In the two hemispheres of the heart, the suckling infant, or the globe, the reference is clear, and the comparisons are overtly stated rather than vaguely implied. This handling of meaning is basically allegorical in which the two parallel and concomitant meanings are discernible. The significance of Donne's imagery is therefore one that is clearly realised through figurative terminology. The method is one of drawing of comparables either by simile or metaphor. We may distinguish Donne's way of denoting the precise meaning from the symbolists' concern to express meaning through several unqualifying images.

In Symbolist poetry the secondary meaning is completely absorbed in the single meaning unit. The basic analogy is barely distinguishable. We are left with a series of precise pictures. The idea of the representational value of the image is what gives Donne's figures a definite conceptual basis; whereas in Symbolist poetry the images are merely sensuous entities, independent or without any related general implication. This makes much modern Symbolist poetry ambiguous; either because the poet's private symbols are unknown to the public at large or because the symbols, without a clearly indicated referential basis, are capable of wider and more general meaning. It may be

worthwhile to quote from T.S. Eliot's 'Preludes' to show a poet's use of several independent descriptive units which are not the expression of a formally designed ulterior meaning.

> The winter evening settles down
> With smell of steaks in passage ways.
> Six o'clock.
> The burnt-out ends of smoky days
> And now a gusty shower wraps
> The grimy scraps
> Of withered leaves about your feet.
> And newspapers from vacant lots;
> The showers beat
> On broken blinds and chimney pots,
> And at the corner of the street
> A lonely cab-horse steams and stamps
> And then the lighting of the lamps. [1]

This series of pictures makes use of certain visual details and is on the surface composed of sensuously descriptive images. There is no discernable ulterior meaning to the scenes. The first few words establish the general thought of the poem which is one of melancholy. The successive images are tinged with this initial emotion. The 'smell of steaks', the 'burnt out ends,' 'grimy scraps' and all subsequent imagery, reinforce, and expand emotively this basic theme and deepen the colour of the poem. They add to the richness of the texture of the meaning, but do not give any individual image a definite contextual pattern, making the meaning conveyed by imagery any more precise. The pattern of elaboration is therefore one in which the total imagery combines to produce the dominant aura or the mood of the poem. In Donne's poem, each image has a valid basis of representing a distinct thought, and the general effect is a conglomeration of several independent ideas. The evolution of theme involves reaching a conclusion through several distinct stages of thought.

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[1] T.S.Eliot, Collected Poems 1909-1935 (Faber, 1958), p.21.

Eliot also uses several evocative phrases. The 'burnt out' ends of days introduces the sense of spent up energy, the exhaustion of life force. This idea is further enhanced by other contributory details as the 'withered leaves', 'lonely cab horse' and others. The sequence of imagery has an associative pattern. The combined association tends to create the general sense of loneliness and frustration but deleting one or two of the images will not radically alter or diminish the meaning. Donne's imagery by contrast is yoked to particular a thought or stages of thought which are its raison d'etre. This organic relationship between the Icon and the Idea makes the structure of imagery in Donne basically tropological or figurative. No image like 'Maps to other worlds', in spite of its formal independence, can be severed without demolishing a substantial portion of the ideational content.

The investigation does not claim to have broken any fresh ground in Donnean criticism. It follows the general line of investigation initiated by Miss Rosamund Tuve in her pioneering study of Elizabethan and Metaphysical Imagery. It attempts, following Miss Tuve's fruitful method, to discuss Donne's techniques of expression in relation to the current tradition and evaluate the nature of poetic meaning in the light of modern understanding of the term. Certain general appraisals of Donne's poetry have introduced comments on the texture of his poetical expression.

As early as in Carew's 'An Elegie upon the death of the Deane of Pauls, Dr. John Donne', we discover the recognition of the lucidity of Donne's presentation of 'subtle thoughts':

> Did through the eye the melting heart distill;
> And the deepe knowledge of darke truths so teach,
> As sense might judge, what phansie could not reach;
> (ll. 18-20)[1]

Carew continues to describe how Donne got rid of the superfluities of Elizabethan diction.

> The Muses garden, with Pedantique weedes
> O'erspred, was purg'd by Thee;
> (ll. 25-26)

He not only hails Donne as one who had rescued language from soft melting phrases and considers him as one who has:

> drawne a line
> Of Masculine expression, [illegible]

G. Williamson describes this as the 'achievement of significant' expression in poetry resulting out of struggle between intellect and medium.[2] Grierson remarks that the texture of Donne's poetry is "so different from the florid and diffuse Elizabethan poetry." His later critics have also credited him with verbal precision. Leishman goes further than others in defining what it involved and perhaps first makes use of the term denotative in describing Donne's imagery. The denotative style is one which is totally different from that in which the language is

> ....deeply coloured and charged into all manner of association, so that it sets up infinite vibrations.[3]

He describes Donne's style as denotative as compared to Shakespeare's:

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[1] Grierson edition of Donne's Poetical Works. I. pp 378-379

[2] G. Williamson, The Donne Tradition, p. 55.

[3] Monarch of Wit, p. 227.

> Although Shakespeare's language is not predominantly pictorial, ... it is much less precisely denotative, much more charged with complex association than Donne's and Shakespeare's Sonnets are much less self-enclosed than songs.[1]

There has also been partial recognition of some of the different qualities which have contributed to the denotative character of meaning in Donne's imagery. Leishman says Donne's diction is almost scientific, and the words completely uncharged with associations not strictly relevant.[2] Joan Bennett emphasizes the use of unpoetic vocabulary by the Metaphysical poets which applies very correctly to Donne. She says:

> Because of this analytical habit, the metaphysical poets preferred to use words which call the mind into play, rather than those that appeal to the senses or evoke an emotional response through memory. Commonly reverberations, or overtones, of words in poetry depend very largely on the memory of emotions that the same word has evoked in other contexts.[3]

Profusion of commentary exists regarding the character of Donne's imagery. J.Bennett, for example, says:

> Donne had a different conception of the function from that of these other poets. The purpose of an image in his poetry is to define the emotional experience by an intellectual parallel.[4]

This indissoluble link between thought and the sensuous or abstract image is what makes W.B. Smith comment thus on the poetry of John Donne and his followers:

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[1] Op.cit., p.228.

[2] Ibid., p. 228.

[3] Joan Bennett, Four Metaphysical Poets, p. 31.

[4] Op.cit., p. 31.

> Intellect controls this poetry. Passion is examined and probed, not eulogized. Imagery is used not because it is pretty but because it fits the idea. The metaphysical poet has a way of making his image and his idea become one, the image an explanation rather than an embellishment.[1]

Thus partial analysis of some of the attributes of the denotative style are evident everywhere in the critic's insistence on Donne's disregard for physical beauty, neutrality of minor terms, his use of learned and scientific material. But the failure has been to see all these as a part of a complete design. The incidental commentary suggests a line of investigation that would establish a correlated pattern in Donne's manipulation of technique of expression.

However, it would be fallacious to presume that the denotative is the main critical angle on Donne. Quite the opposite point of view is concurrent regarding Donne's imagery even apart from Empson's analysis of the ambiguities of expression. R.L. Sharp is concerned with the general character of seventeenth-century poetry and provides a commentary on Donne:

> These poets experimented with the meaning of words, aware of how much they depended upon extra-denotative associations. Their phrases were shaped to arouse a succession of responses which would be lost if precision replaced ambiguity.[2]

Elsewhere[3] Sharp connects the concentration of suggestion in Donne's poetry with the potentiality of the state of language already existent. He ascribes the packing and condensing of meaning to the aim of figurative idiom with a

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[1] W.B. Smith, 'What is Metaphysical Poetry?', S.R., XLII (1934), p.263.

[2] From Donne to Dryden, p.47.

[3] 'Observations on Metaphysical Poetry', S.R., XLIII (1935), p.464.

language which possessed tremendous accretion of suggestion. The object of this study is to see how Donne controls this natural suggestiveness and to point out those elements which restrict the radius of meaning in his poetry.

CHAPTER I

Modes of visualization

1

It would be impossible to overlook a certain residuum of visualization in any study of the rational limits of meaning in Donne's imagery. This is not an attempt to place Donne in the line of the 'visual sensationalists' where the implication is primarily sensuous. In order to retrieve Donne from the 'visualist fallacy' and at the same time establish him in the seventeenth century perspective of 'visual symbolism', it is necessary to state briefly the modern concept of the term visual.

Modern understanding of the term is related to the Imagist Credo of a 'vividly felt scene'. T.E. Hulme defines art as communication of experience with all its freshness. The conventional mode of expression is inadequate, as it "leaves out the individual quality of this freshness".[1] He remarks that the creation of imagery is needed to force language to realise this immediacy of impression:

> Imagery ... hands you over the sensation as directly as possible, attempts to get it over bodily with all the qualities it possessed for you when you experienced it.[2]

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[1] T.E. Hulme, Speculations, p. 162.

[2] Ibid., p. 164.

Metaphors are considered as sensuous entities without any significant value. Hulme says that poetry is not:

> ...a counter language, but a visual concrete one. ... It always endeavours to arrest you, and to make you continuously see a physical thing, to prevent you gliding through an abstract process.[1]

Visualization in Donne could not be further removed from this. Miss Rosemund Tuve characterises the Imagist concept as:

> ...the representation of a sensuous experience, or series of sensuous experiences, without comment or other unmistakable indication from author to reader of value or generalized meaning.[2]

She distinguishes the two ways of using the sensuous detail by comparing the respective methods of Pound and Herrick:

> One's pleasure in Pound's poem is due to the acute and delightful fidelity with which experience is represented. The subject matter of Herrick's poem is a sensuous experience; but its 'cause' is not the representation of that experience.[3]

There is no introduction of sensuous detail which is irrelevant to the significance the poem wants to impart.

The design of a poem in the seventeenth century is based on communicating significances. The importance of using sensuous and vivid details lies in the recognition of their use as a conscious and rational technique of definition. Peacham states:

> As the sight among the rest of the senses is most sharpe, and pierceth furthest, so is it proved most sure, and least deceived, and therefore is very nigh to the mind in the affinitie of nature....[4]

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[1] T.E. Hulme, op.cit., p. 134.

[2] R. Tuve, Elizabethan and Metaphysical Imagery, p. 10.

[3] Ibid., p. 12.

[4] Henry Peacham, The Garden of Eloquence (1593), p. 4.

To the seventeenth-century mind the visual connoted the rational and the two were not put in arbitrary opposition.

In this chapter it is proposed to establish Donne as a poet of this tradition of 'visual rationalism'. The tradition involved modes of visualisation in different forms of mental activity. An attempt will be made to analyse some of the elements of the tradition and to examine how far Donne in his particular images is adhering to the tradition. The main tone of the criticism of Donne barely recognises the element of visualization. Mention may be made of some of the more prominent examples of this view. Mr. J.E.V. Crofts says of Donne:

> The beauty of the visible world meant nothing to him and yielded him no imagery for serious purpose. I am not forgetting
>
> Her pure and eloquent blood
> Spoke in her cheeks, and so distinctly wrought
> That one might almost say, her body thought.
>
> This is always quoted. But it is quoted because it is the only passage in all his works which seems to record an intense visual experience; the one oasis in a visual desert.[1]

A.S. Brandenburg describes Donne's imagery as 'dynamic', and considers visualization only possible in the static image. She says:

> ... there was doubtless a fundamental lack of interest in visual beauty. In Donne's poetry the descriptions of a woman's hair, eyes and lips that form the stock-in-trade of most Elizabethan poets are absent.[2]

Mr. R.L. Sharp makes a similar observation:

> One wonders if it isn't a slipshod habit of visualizing all imagery that interferes with the proper appreciation of much metaphysical poetry.[3]

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[1] J.E.V. Crofts, 'John Donne', Essays and Studies, XXII (1936), pp. 136-37.

[2] A.S. Brandenburg, 'The Dynamic Image in Metaphysical Poetry', P.M.L.A., LVII (1942), p. 1042.

[3] R.L. Sharp, 'Observations on Metaphysical Imagery' S.R., XLIII (1935), p. 471.

Mr. J.B. Leishman fails, identically, to discover any visual quality in Donne's imagery. He is even more emphatic about Donne's 'imageless logic'. In the course of discussing the poem 'The Expiration' he remarks:

> There is not a single visual image, except the merely suggested, generalised, and, as it were, stylised one of the parting kiss and the turning away, and yet nothing thereby seems to be lost. Indeed, poem after poem of Donne's is a refutation of the widely held modern viewthat poetry consists essentially in the arrangement - or should I rather say, the collocation? - of visual images. The meaning of Donne's poems lies far more in the interplay between their logical structure and their rhythm and cadences than in their occasional illustrative imagery.[1]

The charge of the lack of visualisation, evident in the collating of some of the main criticism of Donne's poetry, comes very much from the assumption that the visual image involves sensuous implication and that it is generally illustrative. But this is far from Donne's method, and his type of visualization can be understood only by connecting it with other current forms of mental discipline. It is by visualization of concepts in the seventeenth-century manner that Donne achieves the emphasis of meaning in individual images.

Current theories regarding the art of expression both in poetry and rhetoric recognized the criterion of visual presentation. The general aim of persuasion made it all-important to discover and formulate the most effective poetic methods of achieving the power to move. The art of poetry was a consciously cultivated one. In the blunt words of Thomas Nashe:

> Nothing is more odious to the Auditor then the artlesse tongue of a tedious dolt, which dulleth the delight of hearing, and slacketh the desire of remembring.[2]

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[1] J.B. Leishman, The Monarch of Wit, p. 197.

[2] T. Nashe, Elizabethan Critical Essays (ed. G.G. Smith), I, p. 335.

To a great extent the art of expression involved the use of sensuous imagery.

Puttenham speaks of the two kinds of poetical ornament:

> ... one to satisfie & delight th'eare onely by a goodly outward shew set upon the matter with wordes, and Speaches smothly and tunably running: another by certaine intendments or sence of such wordes & speaches inwardly working a stirre to the mynde: that first qualitie the Greeks called Enargia, of this word argos, because it geveth a glorious lustre and light.[1]

In the use of a sensuous vocabulary the emphasis was simply on 'clarté', or illumination of meaning. Speaking of the means by which 'clarté' is achieved Puttenham goes on:

> This latter they call Energia of ergon, because it wrought with a strong and vertuous operation; and figure breedeth them both, some serving to give glosse onely to a language, some to geve it efficacie by sence, and so by that meanes some of them serve th'eare onely, some serve the conceit onely and not th'eare.[2]

Mr. D.L. Clark comments on this recognition of the art of sensuous presentation:

> Energia, the vivifying quality of poetry, had at the earliest age been adopted by rhetoric to lend power to persuasion. Carefully preserved among the figures of rhetoric it had survived the Middle Ages, and appears in Wilson's Arte of Rhetoric as 'an evident declaration of a thing, as though we saw it even now done'.[3]

It is, therefore, not difficult to trace the link between the aim of 'clarté' and the art of vivid realization. It satisfied the demand for Decorum

> ....every thing which pleaseth the mind or sences & the mind by the sences as by means instrumētall, doth it for some amiable point or qualitie that is in it, which draweth them to a good liking and contentment with their proper obiects.[4]

In the words of Mr. M.W. Bundy:

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[1] G. Puttenham, The Arte of English Poesie (ed. Willcock and Walker), p. 142.

[2] Ibid., p. 143.

[3] D.L. Clark, Rhetoric and Poetry in the Renaissance, p. 85.

[4] Puttenham, op.cit., p. 261.

> Despite the fact that the Renaissance was interested in the Poetics, and in deriving from its study certain laws of verisimilitude and decorum, it is to be doubted whether Renaissance poetry generally and criticism which is not mainly intent upon interpretation of classical treatises show any great interest in the theory of representative art. There is more interest, I believe, in another aesthetic principle, the notion that the worth of a work of art lay in the adequate expression in terms of sense and imagination of the characteristic features of the subject.[1]

The sensory becomes a means of convenient proportion, measurement or balance.

In discussing Analogie Puttenham states that:

> This lovely conformitie, or proportion, or conveniencie betweene the sence and the sensible hath nature her selfe first most carefully observed in all her owne workes, then also by kinde graft it in the appetites of every creature working by intelligence to covet and desire: and in their actions to imitate & performe: and of man chiefly before any other creature aswell in his speaches as in every other part of his behaviour. And this in generalitie and by an usuall terme is that which the Latines call [decorum],[2]

The modern editors of Puttenham's The Arte of English Poesie make this significant criticism of his work:

> It was doubtless his individual recognition of the sensory apparatus by which poetry works her spell that emboldened him in Book III to throw overboard the consecrated classification of schemes and tropes in favour of his own subdivision into auricular, sensable and sententious by which this 'efficacy' of speech was given maximum importance.[3]

Hoskins recommends as the principal virtues of the 'writer' and the 'speaker' variety, impressiveness and vividness.[4] It is also relevant to note the nature of the categories of the figures displayed in the books of rhetoric and poetry. Peacham makes two large divisions, and under the head of amplification includes nineteen figures which are mainly sensuously descriptive.[5]

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[1] M.W.Bundy, Introduction to R. Kelso's translation of Girolamo Fracastoro, Naugerius, sive de Poetica Dialogus. University of Illinois Studies in Language and Literature, IX, No. 3 (1924), p. 21.

[2] Puttenham, op.cit., p. 262.

[3] G.D.Willcock, Alice Walker, editors of The Arte of English Poesie, p. lviii.

[4] J. Hoskins, Directions for Speech and Style, p. xx. Introduction.

[5] Peacham, op.cit.; noted by Crane in his introduction, p. 10.

To sum up, the Elizabethans recognised the use of a sensory apparatus for emphasis of meaning. The collating of books on rhetoric and poetry reveals rudimentary but unmistakable evidences of figures which were founded on the principle of sensuous presentation. Not only was sensuous presentation a recognised formula, but visualization, as an important form of sensuous and descriptive method was prescribed by Puttenham:

> The matter and occaision leadeth us many times to describe and set foorth many things, in such sort as it should appeare they were truly before our eyes though they were not present, which to do it requireth cunning: for nothing can be kindly counterfeit or represente in his absence, but by great discretion in the doer.[1]

This importance of the visual was corroborated by Peacham:

> A description is when the Orator by a diligent gathering together of circumstances, and by a fit and naturall application of them, doth expresse and set forth a thing so plainly and lively, that it seemeth rather painted in tables, then declared with words...[2]

The skill and cunning of the poetical ornament was often compared to the painter's art. Thus Puttenham:

> ....the chiefe prayse and cunning of our Poet is in the discreet using of his figures, as the skilfull painters is in the good conveyance of his coulours and shadowing traits of his pensill, with a delectable varietie, by all measure and just proportion, and in places most aptly to be bestowed.[3]

Hoskins makes the remark that:

> The conceits of the mind are pictures of things and the tongue is interpreter of those pictures.[4]

To Sidney, poetry is an 'Art of Imitation':

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[1] Puttenham, op.cit., 238.

[2] Peacham, op.cit., p. 134.

[3] Puttenham, op.cit., p. 138.

[4] Hoskins, Preface, op.cit., p. 2.

> ....representing, counterfeiting or figuring forth to speake Metaphorically. A speaking Picture, with this end to teach and delight.[1]

Ben Jonson is also emphatic about the painterly quality of poetry:

> Poetry and Picture are Arts of a like nature, and both are busie about imitation. It was excellently said of Plutarch, Poetry a speaking Picture, and Picture a mute Poesie. For they both invent, faine, and devise many things.[2]

In the introduction to the Third Book of The Faerie Queene Spenser restates the familiar comparison between the art of the poet and the painter:

> But living art may not least part expresse,
> Nor life-resembling pencill it can paint,
> All were it Zeuxis or Praxiteles:
> His daedale hand would faile, and greatly faint,
> ...
> Ne Poets wit, that passeth Painter farre
> In picturing the parts of beautie daint,
> So hard a workmanship adventure darre,
> For fear through want of words her excellence to marre.[3]

A conclusion may now be drawn that visualization was considered as the formal character of signification and that the visual quality enforced proper conveyance of ideas. While discussing the superiority of the poet to the philosopher Sidney says that the poet gives a perfect picture of what the philosopher says:

> ...so as he coupleth the generall notion with the particular example. A perfect picture I say, for hee yeeldeth to the powers of the minde an image whereof the Philosopher bestoweth but a wordish description, which doth neither strike, pearce, nor possesse, the sight of the soule so much, as the other doth.[4]

This identification of "power to draw" and the "stedfast contemplation of the thing"[5] makes understandable the cause and the nature of Donne's use of visual

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[1] Sir P. Sidney, The Defence of Poesie (1595 reprint), $C1^{v}$.

[2] B. Jonson, Timber Sec. 109, cited D.L. Clark, op.cit., p. 94.

[3] E. Spenser, The Faerie Queene (ed. J.C. Smith) Proem III, st. 2.

[4] Sidney, op.cit., $D1^{v}$.

[5] Peacham, op.cit., p. 134.

symbols to convey his thoughts, although he may not fit into the category of a visual poet in the modern sense. In using visual terms for expressing abstract concept and sometimes, though rarely, in decorously employing more traditional forms of description Donne imparts precision and denotativeness to the poetic image.

Concretion of meaning is accurately realised when graphic outline confers a distinct boundary to thought, which is both confined and vivified within these limits. An imagination in which concepts take on tangible forms leaves little room for diffusiveness or supernumerary auras of signification. Apart from this, the linear character gives a stamp of unmistakable particularity to meaning, which is rescued from the general contexts of wider connotation. It is a commonplace of criticism to regard Donne as a highly individual poet. The visual technique reveals turns of mood and thought with a greater clarity and forcefulness. Donne's adherence to the tradition of visualizing concepts is one of the means by which his poetry gains in distinctiveness and precision.

So far, we have noted the general emphasis on vividness by the Rhetoricians. It may now be relevant to mention some of the recommended descriptive devices in which the visual technique was employed, and see how far Donne's poetry displays the use of these.

The Prosographia or the Counterfait Countenance is:

> The visage, speach and countenance of any person absent or dead.[1]

Descriptions of persons, suitable for poems with a long narrative structure, are absent from the Songs and Sonets, but the traveller in 'Elegie V' is described

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[1] Puttenham, op.cit., p. 238.

with the vividness of visual language:

> ..... my hand,
> Perhaps with rude oares torne, or Sun beams tann'd,
> My face and brest of hairecloth, and my head
> With cares rash sodaine stormes, being o'rspread,
> My body' a sack of bones, broken within,
> And powders blew staines scatter'd on my skinne,
> (ll. 5-10)

The same clear denotative language using visual details may be discerned in:

> If swolne with poyson, hee lay in' his last bed,
> His body with a sere-barke covered,
> ('Jealousie', Elegie I, ll. 3-4)

Pragmatographia is a:

> description of things where by the Orator by gathering together all circumstances belonging to them, doth as plainly portray their image, as if they were most lively painted out in colours, and set forth to be seene.[1]

Puttenham introduces the idea by saying:

> But if such description be made to represent the handling of any busines with the circumstances belonging thereunto as the manner of a battell, a feast, a marriage, a buriall or any other matter that lieth in feat and activitie: we call it then the counterfait action [Pragmatographia][2]

Where the structure permits, Donne exhibits rare but pertinent use of the device. In 'The storme', he describes the effect on the sea:

> The South and West winds joyn'd, and, as they blew,
> Waves like a rowling trench before them threw.
> (ll. 27-28)

The sailors' reaction to the storm is also described in vivid detail:

> Some coffin'd in their cabbins lye, equally
> Griev'd that they are not dead, and yet must dye;
> And as sin-burd'ned soules from graves will creepe,
> At the last day, some forth their cabbins peepe;
> (ll. 45-48)

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[1] Peacham, op.cit., p. 139.

[2] Puttenham, op.cit., p. 239.

Some details of activity revolving around the secret meeting of the lovers are delineated in 'The Perfume' (Elegie IV, ll. 14-30). There are few and frugal uses of Cronographia

> ....when the Orator describeth anie time for delectations sake, as the morning, the evening, midnight ...[1]

Puttenham glosses it, as description of "the time or season of the yeare".[2] Donne describes winter in 'Ecclogue 1613'.

> Natures instinct drawes to the warmer clime
> Even small birds, who by that courage dare,
> In numerous fleets, saile through their Sea, the aire.
> What delicacie can in fields appeare,
> Whil'st Flora herselfe doth a freeze jerkin weare?
> Whil'st windes do all the trees and hedges strip
> Of leafes, to furnish roddes enough to whip
> Thy madnesse from thee;
> (ll. 3-10)

The 'Nocturnall' (ll. 1-4) contains a description of St. Lucies day, the shortest day of the year.

Both Topographia,[2] "an evident and true description of a place" and Topothesia[3] "a fained description of a place" as "when the Orator describeth a place and yet no such place": are sometimes detected in Donne's verse. The description of the sphere through which the soul travels ('The Second Anniversarie') and the souls' progress, by continuous metamorphoses ('The Progresse of the Soule') are such examples. Donne also makes use of similes with clear visual detail such as in:

> As no one point, nor dash,
> Which are but accessaries to this name,
> The showers and tempests can outwash,
> So shall all times finde mee the same;
> You this intirenesse better may fulfill,
> Who have the patterne with you still.
> ('A Valediction: of my name in the window'
> ll. 13-18)

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[1] Peacham, op.cit., p. 142.
[2] Puttenham, op.cit., p. 239.
[3] Peacham, op.cit., p. 141.
[4] Idem.

Tears are comparable to coins and globes, on the basis of visual likeness ('A Valediction: of weeping'). The poet's heart is described as 'broken glasses' ('The broken heart'). The wild primroses are in their radiance and clustering similar to the galaxy or the Milky Way ('The Primrose'). Love takes additions like the 'blossoms on the bough' or 'circles in stir'd water' ('Love's growth').

The lack of narrative form may explain the absence of extensive use of 'many and sundry kindes of descriptions' and therefore general visual imagery. However a certain amount of visualization which is outside the pure descriptive formula may be detected. The dramatic tone of the Songs and [redacted] Sonets allows visualization of certain episodic content. The expository technique involves the elaboration of a mood or idea arising out of particular situations. Donne's usual style is to set off a whole dramatic picture which may be visualised by pointing to certain graphic details. In 'A Valèdiction: of my name in the window' Donne paints an imaginary incident, by the graphic representation of certain episodic details:

> And when thy melted maid,
> Corrupted by thy Lover's gold, and page,
> His letter at thy pillow' hath laid ....
> (ll. 49-51)

This manner of inserting a hypothetical dramatic scene for emphasis preserves a certain residuum of visualization. The picture may even take on a static, almost emblematic quality:

> Hither with christall vyals, lovers come,
> And take my teares...
> ('Twicknam Garden', ll. 19-20)

'The Apparition' is lacking in [redacted] visual imagery, but the entire prophesied incident of the lover's ghost visiting the beloved, as well as her reaction to

it, may be imagined as a vivid dramatic scene:

> Then thy sicke taper will begine to winke,
> And he, whose thou art then, being tyr'd before,
> Will, if thou stirre, or pinch to wake him, thinke
> Thou call'st for more,
> And in false sleepe will from thee shrinke,
> (ll. 6-10)

In 'The Extasie', the lovers sitting together holding hands, or lying motionless 'like sepulchrall statues' are visualized. The visualization involves actively imagining the dramatic situation; it is not dependent on simple accretion of visual details. But it is almost impossible to conceive of a dramatic scene without involving visual comprehension. Donne's poetry is not lacking in such dramatic vignettes, which set the tone for the poem's theme:

> Who ever comes to shroud me, do not harme
> Nor question much
> That subtile wreath of haire, which crownes my arme.
> ('The Funerall', ll. 1-3)

or

> Let me powre forth
> My teares before thy face, whil'st I stay here
> ('A Valediction: of weeping', ll. 1-2)

In conclusion, it may be said that Donne did not manipulate the conventional and more elaborate forms of description set out by the rhetoricians. However, his imagery preserves a certain residual graphic quality both in its minor dramatic aspects and in its method of conveying or corroborating abstract ideas by visual examples. This latter technique is a studied process of private meditation, and will be taken up in the next section.

II

While the tradition of rhetoric held visual detail to be one of the most effective ways of conveying significance, the technique of meditation

provided a greater resource for the visualization of concepts and the drawing of visual analogies, which is Donne's particular style. According to L. Martz, the Anniversaries utilize "all the modes of meditation and self-analysis".[1] In this section, our concern will be mainly with the method of visualization employed in the prayer formula, and no attempt will be made to deal with the complete technique of meditation.

The form of private prayer, improvised by Saint Ignatius Loyola and popularised by the Jesuit fathers, exerted a considerable influence on the manner of artistic and poetic expression. Evidences of its impact on poetry have been gathered by Martz.[2]

It is important to possess some clear notion as regards the Ignatian Method in relation to visualization. A special emphasis was already given to the use of the senses in the contemplation of the spiritual in private meditation. The Fifth Exercise in the Directory to the Spiritual Exercises is solely on the application of the senses.[3] Sensuous comprehension was considered as the sole function of the pre-meditative stage, and only through this stage could the higher state of contemplation be reached.

> The application of the senses differs from meditation in that meditation is more intellectual and more concerned with reasoning, and is altogether more profound, for it reasons concerning the causes and effects of these Mysteries, and traces out in them the attributes of God, as His goodness, wisdom, love, and the rest. The application of the senses on the other hand is not discursive, but merely rests in the sensible qualities of things, as sights, sounds, and the like, and finds in them enjoyment, delight, and spiritual profit.[4]

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[1] L. Martz, The Poetry of Meditation, p. 220.

[2] Ibid.

[3] W.H. Longbridge, trans., The Spiritual Exercises of Saint Ignatius of Loyola and the Directorium in Exercitia, Directory, Chap. XX, p. 314.

[4] Ibid., p. 314.

The employment of the sensuous imagination was considered necessary for realising the spiritual idea.

> And it is useful in two ways. For sometimes when a soul is unable to search into more profound things, while it dwells on these sensible impressions it is gradually disposed and raised up to these loftier thoughts.[1]

In seventeenth-century poetry it becomes characteristic to use sensuous imagery as a vehicle and medium for lofty conceptual thought.

In the general emphasis on the five senses, a special place was occupied by the sense of sight. Not only did it form the first point in the fifth Exercise on hell, which was:

> ....to see with eyes of the imagination those great fires, and the souls as it were in bodies of fire; ...[2]

but it was given a special importance in sensuous comprehension and permeated the whole framework of meditation.

The regular pattern of the Ignatian spiritual exercises included "a preparatory prayer and two preludes, three principal points and a colloquy,"[3]. The first prelude is what is called the compositio loci:

> ....seeing the place. Here it is to be observed that in the contemplation or meditation of a visible object, as in contemplating Christ our Lord, Who is visible, the composition will be to see with the eye of the imagination the corporeal place where the object I wish to contemplate is found. ... such as the Temple or the mountain where Jesus Christ is found, or our Lady, according to that which I desire to contemplate.[4]

In his Instruction and Practise of Meditation Gibbons adds:

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[1] W. Longridge, trans., The Directory, op.cit., p. 314.

[2] Longridge, trans., The Spiritual Exercises, p. 67.

[3] The Text of the Spiritual Exercises of Saint Ignatius. Translated from the Original Spanish, with preface by John Morris, cited by Martz, op.cit., p. 27.

[4] W.H. Longridge, trans., op.cit., p. 53.

> The seconde is common to all Meditations, and is an imagination of seeing the places where the thinges we meditate on were wrought, by imagining our selves to be really present at those places; which we must endeavour to represent so lively, as though we saw them indeed, with our corporall eyes; which to performe well, it will help us much to behould before-hande some Image wherein, that mistery is well represented, ...[1]

This led to visualization of scenes in which the penitent saw himself placed, or to the imagining of dramatic situations, which meant that whole episodes were visualized. This manner of imaginative dramatization was considered helpful in achieving the concentration required in a mental prayer. Stress was laid by the Jesuit Puente and others on "feeling theological issues as a part of a concrete, dramatic scene."[2]

Puente describes "how wee may aide our selves with the imagination, and the tongue, and the rest of the faculties for mentall prayer: ..."[3]

> ... it were good before wee begin meditation, to procure with the imagination, to forme within ourselves some figure, or image of the things wee intende to meditate with the greatest vivacity, and propriety that wee are able ... If I am to meditate in the birth of Christ, I will forme the figure of some open place without shelter, and a childe wrapped in swadling cloutes, layed in a manger: and so in the rest.[4]

Therefore there was an unprecedented enthusiasm for the visualization of the life of Christ.[5]

It would be appropriate to look for the fullest exposition of the meditative technique, which includes visualization, in the Holy Sonnets, as they are spiritual exercises in verse form.[6]

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[1] R.Gibbons, An Abridgment of Meditations of the Life, Passion, Death & Resurrection of our Lord and Saviour Jesus Christ, translated from the Italian of Vincent Bruno, S.J. - 'A Practicall Methode of Meditation' Sec.2, para.10 sig**3.

[2] Martz, op.cit., pp. 29-30.

[3] Lewis of Puente, Meditations upon the Mysteries of our Holie Faith with the Practise of Mental Prayer, trans. John Heigham, Vol.I,Part I, section F, p. 23.

[4] Idem.

[5] Martz, op.cit., p. 30: "Fray Luis de Granada and St. Francois de Sales strongly advise this method in meditations on the life of Christ,death, hell, judgment,

(contd. on next page)

Martz comments:

> We can see then why, as Grierson records, three manuscripts of the Holy Sonnets entitle them Devine Meditations [vol. 1, 322]. They are, in the most specific sense of the term, meditations, Ignatian meditations: providing strong evidence for the profound impact of early Jesuit training upon the later career of John Donne.[1]

But both in structure and in language this group does not display a single stylistic pattern. 'La Corona' is more formal and the 'Holy Sonnets' the more impassioned utterance. Miss Helen Gardner states that there is hardly any evidence of visualization in the 'La Corona' group of poems.[2]

While acknowledging the general absence of detailed pictorial formulae in the nature of compositio loci, we may detect intermittent visualization on a minor scale. This may indeed be recognised as one of the characteristics of the group. In the contemplation of the 'Nativitie', is introduced a part of a dramatic scene:

> .... hath th' Inne no roome?
> Yet lay him in this stall, and from the Orient,
> Starres, and wisemen will travell to prevent
> Th' effect of Herods jealous generall doome
> (ll. 5-8)

The 'Ascention' is also described with a pictorial background:

> Behold the Highest, parting hence away,
> Lightens the darke clouds, which hee treads upon.
> (ll. 4-5)

(continued from previous page)
Paradise and similar matters where the dramatic setting can be easily visualized ..."

[6]See Helen Gardner, ed., Divine Poems, intro., p. xv ff.

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[1]Martz, op.cit., p. 53.

[2]"They echo the language of collects and office hymns shich expound the doctrines of the Catholic Faith, recalling the events from which those doctrines are derived, but not attempting to picture them in detail." op.cit., p. xxii.

Miss Gardner, however, finds the meditative structure organic to one group of six poems in the 'Holy Sonnets'. There is a pattern of graphic openings in the manner of traditional meditation:

> At the round earths imagin'd corners, blow
> Your trumpets, angells, and arise, arise
> From death, you numberlesse infinities
> (Holy Sonnet VII ll. 1-3)

Pictures of angels blowing trumpets are common in illustrations and often in emblems.[1] The graphic outline of this sonnet opening is distinct. In Holy Sonnet XI there is a visualization that may again be associated with dramatization of a particular scene, so common to the prayer formula:

> Spit in my face you Jewes, and pierce my side,
> Buffet, and scoffe, scourge, and crucifie mee
> (ll. 1-2)

At no point of the elaboration of the scene is there any deliberate utilization of pictorial detail. The conscious identification with Christ, again so typical of Donne's expression of devotion, brings the whole scene visually alive. There is, however, a more definite use of the pictorial method elsewhere where the image achieves the detailed picturesqueness of an emblem:

> Marke in my heart, O Soule, where thou dost dwell,
> The picture of Christ crucified, and tell
> Whether that countenance can thee affright,
> Teares in his eyes quench the amasing light,
> Blood fills his frownes, which from his pierc'd head fell.
> (Holy Sonnet XIII ll. 2-6)

In a longer poem, like 'Resurrection, imperfect' the soul's ascension is seen vividly in the context of the sepulchre and the body is visualized as "issuing from the [winding] sheet" (ll. 19-20).

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[1] Martz points to the similarity of description of Doomsday [the book of Revelation, especially the opening of the seventh chapter] op.cit., p. 51. See also R.Freeman, op.cit., illustration facing p. 243; and Sambuci, Emblemata, p. 113.

Apart from the composition of a place, the meditative technique also involved imagining visually things which are invisible:

> In a meditation on an invisible thing, such as the present meditation on sins, the composition will be to see with the eyes of the imagination and to consider that my soul is imprisoned in this corruptible body, and my whole compound self in this vale [of misery] as in exile amongst brute beasts; - I say my whole self, composed of soul and body.[1]

Therefore, it was necessary for the abstract and the invisible to have a symbolic corporeal representation. Gibbons amplifies this point persuasively:

> It helpeth much our attentiō to conceive the presence of God after the livliest manner wee can, and to fix our meditation as much as humaine frailtie will permit, continually in the sight of God.[2]

Elsewhere he is even more categorical:

> If our meditation be of some spirituall matter of which we spake before which affordes no historie, we must frame our second Preludium according thereunto: as if wee meditate on sinnes, we may imagine our soule to be cast out of Paradise, and to be held prisoner in this body of ours, fettered with the chaines of disordinate Passions, and affections, and clogged with the burden of our owne flesh.[3]

Francis de Sales recommends visualization of concepts:

> ... this is nothing els, but to represent into thy imagination, the summe and substance of the mysterie which thou wilt meditate, and to paint it out in thy thoughts so livelie, as though it passed reallie & verylie in thy presence. For example sake: If thou wouldest meditate Our Lord upon the crosse, imagin thyself to be present upon the mount of calvary, and that there thou beholdest, and hearest, all that is done or sayd in the passion of Our Lord.[4]

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[1] Longridge, trans. op.cit., p. 53-54.

[2] R. Gibbons, op.cit., Sec. 2, Para 3.***1[iv].

[3] Ibid., Sec. 2, para 11, **3[v].

[4] Francis de Sales, An Introduction to a Devoute life, Parte II, chap. IV, p. 138.

This method of visualizing ideas and spiritual concepts in graphic terms was essential to Donne, and is characteristic of both his religious and his secular poems. The visualization of concepts in the Divine Poems was in part a continuation of the inherited tradition of religious allegorical method which found further expression in the spiritual emblem books.

Conceiving the Saviour as a lamb or sheep continues the tradition of religious allegory. Donne writes:

> O strong Ramme, which hast batter'd heaven for mee,
> Milde Lambe, which with thy blood, hast mark'd the path;
> ('Ascention', ll. 9-10)

In his typical manner Donne exploits double meanings to make arguments forceful. The 'ramme' is both the male sheep, and a thing used for battering. In both these senses there is the exploitation of a concrete and tangible object to convey a different kind of meaning. This serious word-play starting from the visual detail is also noted in other places.

> Oh make thy selfe with holy mourning blacke,
> And red with blushing, as thou art with sinne;
> Or wash thee in Christs blood, which hath this might
> That being red, it dyes red soules to white.[1]
> (ll. 11-14)

The various physical and religious implications of red are utilized, including the association with Judas Iscariot and sin. Religious symbolism is usually the spirit behind Donne's use of colour imagery as in: "Oh my blacke Soule" (Holy Sonnet IV l.1). In the Christian tradition, the Cross is more than a tangible object, a wooden cross. Its symbolical value both in theology and devotion is enormous. But it is the visual cross that controls the meaning and development of the theme in Donne's poem. Spiritual passion assumes the

1. 'Holy Sonnets', IV.

form of obsession with the visual image in the mental eye.

Evasion/and attempted, is a sinful indifference:

> It bore all other sinnes, but is it fit
> That it should beare the sin of scorning it?
> Who from the picture would avert his eye,
> How would he flye his paines, who there did dye?
> (ll. 5-8)

Visualization becomes synonymous with the attainment of the highest peak in devotion, better than the prayers declared from the pulpit:

> From mee, no Pulpit, nor misgrounded law,
> Nor scandall taken, shall this Crosse withdraw,
> (ll. 9-10)

The Cross becomes the visual symbol of Divine omnipresence and omnipotence:

> Looke downe, thou spiest out Crosses in small things
> Looke up, thou seest birds rais'd on crossed wings;
> (ll. 21-22)

From this evolves a careful interplay of the visual and the conceptual signification of the Cross. It often assumes the form of a pun:

> ....for, the losse
> Of this Crosse, were to mee another Crosse;
> (ll. 11-12)

and

> therefore Crosse
> Your joy in crosses, else, 'tis double losse.
> (ll. 41-42)

The pun rests on simultaneous appreciation of both the visual and the conceptual implication. But it is mainly the visual form that controls the extension of meaning in the poem as a whole.

In the group of the Holy Sonnets, 'La Corona' displays the same pattern of visual control over the meaning. The conceptual by being given a visual form is completely taken over by the exigencies of this outward character,

and the nature of the extension of meaning takes place in visual terms. The 'vile crowne of fraile bayes' sets the pattern of imagery through which the central poetic theme is expanded:

> A crowne of Glory, which doth flower alwayes;
> The ends crowne our workes, but thou crown'st our ends.
> (ll. 8-9)

This same kind of control is extended in the expression of the idea of 'Annunciation'. The image of the enwombed Christ is followed by images with pronounced graphic outline; 'light in darke' and 'shutst in little roome'. Clarity is lent to the point of highest signification by visual language:

> Immensity cloysterd in thy deare wombe. (l. 14)

The Jesuits were conscious of the role played by visual imagination in restricting and controlling implication. Sales expresses this through a striking visual image:

> By the meanes of this imagination, we lock up our spirit as it were, within the closet of the mysterie which we meane to meditate to the end it range not idly hether, and thether; even as we shutt up a bird in a cage, that she flie not awaye; or as we tye a hawke by her leash, that so she be forced to tarie quietly upon the hand.[1]

Donne adapts this technique of visualizing abstract themes even in his secular poems. He describes his frustrated emotions as 'ragges of heart' ('The broken heart', l. 31). The idea of versifying the experience of love in 'We'll build in sonnets pretty roomes' ('The Canonization'). The notion of love's growth on the full bloom of the blossoms on the bough or increasing circles in the water. The meaning is controlled through similar visual specification.

A very important aspect of the meditative technique is additions to

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[1] F. de Sales, op.cit., pp. 139-40, para 3.

meaning 'by way of examples'. These are not aimed at a wider connotative area of meaning. According to Saint Ignatius they are "additions for the purpose of helping the exercitant to make the exercises better".[1]

> ....setting before myself examples e.g. as if a knight were to find himself in the presence of his king and all his court, covered with shame and confusion; because he has grievously offended him from whom he has first received many gifts and favours. Likewise in the second Exercise, considering myself a great sinner, bound with chains, and about to appear before the supreme eternal Judge, taking as an example how prisoners in chains, and worthy of death, appear before their temporal judge.[2]

The similitudes or examples generally take the form of the concrete and the visual. The implication is controlled through the technique of re-emphasis of the basic contention.

Joseph Hall declares:

> After this opposition, the mind shall make cōparison of the matter meditated with what may neerest resemble it; and shall illustrate it with fittest similitudes, which give no small light to the understanding, nor lesse force to the affection.[3]

R.Gibbons corroborates this viewpoint:

> ....we may help our selves much to the framing of spiritual conceites, if we apply unto our matter familiar similitudes, drawne from our ordinary actions, and this as well in historicall, as spirituall meditations.[4]

Donne follows this method of emphasising and heightening the meaning by familiar and concrete examples.

In 'Resurrection, imperfect', Donne uses the visual example of the

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[1] H. Gardner, op.cit., p. lii.

[2] Longridge, trans., Spiritual Exercises cited by H. Gardner, op.cit., p. lii.

[3] Joseph Hall, The Arte of Divine Meditation (1607), chap. XXV, pp. 129-30 (G2.)

[4] R. Gibbons, op.cit., sec. 2, para. 16, **6^{r}.

rising sun as a material comparison to the spiritual event of the ascension:

> Hee was all gold when he lay downe, but rose
> All tincture, (ll. 13-14)

The last days of a man's life are likened to 'my playes last scene' and 'my pilgrimages last mile'. The heart is likened to a fortress in a siege:

> Batter my heart, three person'd God; for, you
> As yet but knocke, breathe, shine, and seeke to mend;
> (Holy Sonnet XIV, ll. 1-2)

Congruous examples of a 'usurpt towne' and the poet's captivity become relevant, analogous material reinforcing the single meaning in the entire poem. In general Donne's poetry reveals a pattern of emphasis and restatement. The emphasis is gained through concretion of the abstract at times and by vividness of detail, and the restatement and reëmphasis is attained by additions to meaning through an elaborate pattern of similitudes. These techniques are similar to those employed in the private meditation of the seventeenth century and may well be considered as an expression of the main stylistic current of the time.

III

The Ignatian method of meditation was not the only known source of visualization of concepts. The emblem books of the sixteenth and seventeenth century were, indeed, the most complete expression of the attempt to grasp the world of ideas in graphic forms. The existence of Jesuit emblem books such as Pia Desideria (Antwerp, 1624) or Van Haeften's Schola Cordis (Antwerp, 1629) prove that from the Ignatian method which "seeks to localize both the historic and the psychological, to realize, in pictorial or symbolic form, the whole of

religion" the transition to "emblems, tableaux vivants, and paintings designed to stir the pious emotions is but slight."[1]

Effective visualization of concepts became an established practice with the writers of the emblem books. The emblem books not only illustrated through their well-known engravings visualization of ideas, but gradually the ancillary verse acquired a figurative quality of imagery which was similar to the imaginative approach of the illustration:

> Again there were certain concepts which words might treat in general spiritualized terms, but which when taken over into picture must be shown in specific and physical terms; and when these concepts returned into ancillary verse, they brought with them the graphic, physical terms of the design in which they had become embodied.[2]

The English poets, therefore, were not only influenced by the graphic symbolism of the illustrations, they also took their cue from the attendant verses. This genre had acquired an unusual popularity during the sixteenth and seventeenth centuries.[3] The emblematic mode became a style of expression recognized and recommended in books on rhetoric and moral instruction. Miss Freeman comments:

> The application of the emblem form accordingly became two-fold. On the one side it was regarded as an aid to the mastery of rhetoric, the concern being exclusively with the text; on the other as a collection of heraldic or allegorical motifs useful to painters, sculptors, embroiderers, and the like.[4]

George Puttenham discusses the social uses of the emblem and emphasises its significance as a sign language. He says that the emblems are:

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[1] A. Warren, Richard Crashaw: A study in Baroque sensibility, pp. 68-69.

[2] R. Wallerstein, Richard Crashaw: a study in style and poetic development, p. 119. See also Joan Evans, Pattern: A study of ornament in Western Europe, 1180-1900, I, p. 152.

[3] R. Freeman gives a comprehensive account of the emblem books in English, English Emblem Books (1948). See also Mario Praz, Seventeenth century Imagery, 2 vols. (1939); H. Green, Shakespeare and the Emblem writers (1870); E.N.S. Thompson, Literary Bypaths of the Renaissance (1934) for detailed study of emblem books in England and Europe.

[4] Op.cit., p. 86.

> ....the shorte, quicke and sententious propositions such as be at these days all your devices of armes and other amorous inscriptions which courtiers use to give and also to weare in liverie for the honour of their ladies, and containe but two or three words of wittie sentence or secret conceit till they be unfolded or explaned by some interpretatiō.[1]

Hoskins defines the emblem as a literary style. It is

> ....but the one part of the similitude, the other part (viz., the application) expressed indifferently and jointly in one sentence, with words some proper to the one part, some to the other.[2]

Francis Bacon also refers favourably to the purposeful use of the emblematic style:

> Emblem reduceth conceits intellectual to images sensible, which strike the memory more.[3]

The use of the emblems was wide and varied. Among the indirect influences of the emblematic mode in verse in England one may be traced to Giordano Bruno's De gli eroici furori which is a set of verses with illustrations and containing emblematic imagery, dedicated to Sidney. It is, therefore, without doubt that the emblem had a distant but distinct relationship with the style and theory of poetic expression of the period. Frances A. Yates makes this observation:

> ....Petrarchism is really a kind of picture language, and the chief interest of the individual Petrarchist is in the pictures or concetti for their own sake.[4]

Spenser's Shepheardes Calender is composed in the pattern of emblematic verse with an explanatory note and motto attached and it may be asked whether Sidney's

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[1] Op.cit., p. 102.

[2] Op.cit., pp. 9-10.

[3] Francis Bacon, The Advancement of Learning, ed. Kitchin, p. 136.

[4] Frances A. Yates, 'The Emblematic Conceit in Giordano Bruno's De gli eroici furori and in the Elizabethan sonnet sequences', JWCI, VI (1943), p. 101.

dictum of poe ry 'as a speaking picture' is not the result of a recognition of the efficacy of visual representation demonstrated in the emblems.

Donne's personal acquaintance with the emblem writers may be traced in the mention of Jovius (Satyre IV) and Abraham Fraunce in a poem attributed to him and addressed to Sir Nicholas Smyth.[1] It may also be noted that he lodged with a Christopher Brooke, who was a friend of Wither,[2] and that Sir Henry Goodyeare[3] to whom is attributed the famed Mirror of Maiestie was a friend of his.

It is not to the present purpose to consider Donne's indebtedness to the emblem books or to discover the direct influence of engravings on the imagery of his poetry. Appendix A draws certain hypothetical connections between particular images and related sources. The occasional similarity does not establish any basis for comment, whereas the method of visualization and externalizing of concepts, used in the emblem books, provides a significant perspective on his style of writing. In this sense it may be reasonable to assume that the relationship between Donne's poetic expression and the emblem method is far more basic and pervasive than among poets who drew a larger number of motifs of imagery from the emblematic contexts.

The writers and theorists of emblem books were highly conscious of their aim of externalizing concepts. Speaking to his good friend Samuel Daniel 'N.W.' remarks:

> Then what was the intēt of these Ensignes and Devises? ..... [a]mbli[e]tus saveth that they were conceiptes, by an externall forme representing an inwarde purpose.[4]

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[1] E. Gosse, Life and Letters of John Donne, Vol. I, p. 44.

[2] Ibid., I, p. 48.

[3] Ibid., passim.

[4] Samuel Daniel The Worthy tract of Paulius Jovius [with a Preface] (1585) Introductory epistle by N.W. 'To his Good Frend Samuel Daniel', V^{v}

The importance of the motto lay in this:

> ....the figure without the mot, or the mot without the figure signifie nothing, in respect of the intent of the author, and this precept is of great importance, for many ignorant hereof, have composed Imprese altogether vayne and voyde of all invention.[1]

The visual form was recognised as the most effective manner of externalising ideas:

> Moreover besides the figuring of things in corporall and of visible forme, have also represented things incorporal, which they could not doe more fitly then by colours, as representing sorowe by blacke, desire to shed bloud by red, puritie by white, &c.[2]

Francis Quarles, a contemporary of Donne's, was even more emphatic as regards the pictorial representation of ideas:

> Let not the tender eye check to see the allusion to our blessed Saviour figured in these types: In Holy Scripture He is sometimes called a Sower; sometimes a Fisher, sometimes a Physician. And why not present so as well to the eye as to the ear?[3]

H. Estienne states categorically about the intention of the emblem:

> The finall cause, is the signification or Comparison understood, by meanes whereof we expresse more cleerly, with more efficacy and livelinesse a rare and particular conception of wit.[4]

In the Minerva Britanna Peacham speaks on this use of the emblem as utile dulci miscere "to feede at once both the minde, and eie".[5] The importance of the precept was seen in terms of the relation of the soul to the body.

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[1] Daniel, op.cit., Daniel's epistle to the Reader, Avii^{r},

[2] Ibid., 'To the reader', Aii^{r}.

[3] Francis Quarles, Emblems, 'To the Reader'; in The Poetical Works of Richard Crashaw and Quarles' Emblems, ed. Gilfillan, p. 200.

[4] H. Estienne, The Art of making Devises, trans. Blount (1646), p. 37.

[5] H. Peacham, Minerva Britanna (1612). To the Reader, A3^{v}.

49a

A CHOICE OF EMBLEMES,

AND OTHER DEVISES,

For the moſte parte gathered out of ſundrie writers, Engliſhed and Moralized.

AND DIVERS NEWLY DEVISED, by Geffrey Whitney.

A worke adorned with varietie of matter, both pleaſant and profitable: wherein thoſe that pleaſe, maye finde to fit their fancies: Becauſe herein, by the office of the eie, and the eare, the minde maye reape dooble delighte throughe holſome preceptes, ſhadowed with pleaſant deuiſes: both fit for the vertuous, to their incoraging: and for the wicked, for their admoniſhing and amendment.

To the Reader.

Peruſe with heede, then frendlie iudge, and blaming raſhe refraine:
So maiſt thou reade vnto thy good, and ſhalt requite my paine.

Imprinted at LEYDEN,
In the houſe of Chriſtopher Plantyn,
by Francis Raphelengius.
M. D. LXXXVI.

G. Whitney, A choice of Emblemes, Titlepage.

> An Impresa is accounted unperfect when the subject or body beare no proportiō of meaning to the soule, or the soul to the body.[1]

In all these discussions of the mutual indispensibility of the physical image and the idea, it is revealed how preoccupied the emblem writers were with the problem of communicating significances. The emblems were held in high respect for achieving perspicuity of meaning:

> For the admiration, which a Devise ought to beget in the mind of the Reader, doth not depend upon extraordinary figures; but rather upon the connexion of the soule with the body ... [2]

The emphasis on signification was consistent with the Renaissance ideal to please and to instruct.[3]

Donne's poetry reveals a similar bias for the conceptual meaning of his physical images. It is not a decorative adjunct to his style of explication but a necessary vehicle of thought. It is therefore not possible to eliminate his figures without demolishing the meaning of the poem. The figurative image becomes an inalienable symbol of thought in:

> Make me a mandrake, so I may groane here
> Or a stone fountaine weeping out my yeare.
> ('Twickham Garden', ll. 17-18)

The stone fountain is the physical correlative of the poet's emotions, the symbol of the static unwavering nature of the poet's passion, withstanding the flux in the outside world. This image is therefore a vital one, carrying the burden of the actual signification of the poet's passion. The image of the 'christall vyals' achieves a similar effect. As a Devise "which exposeth

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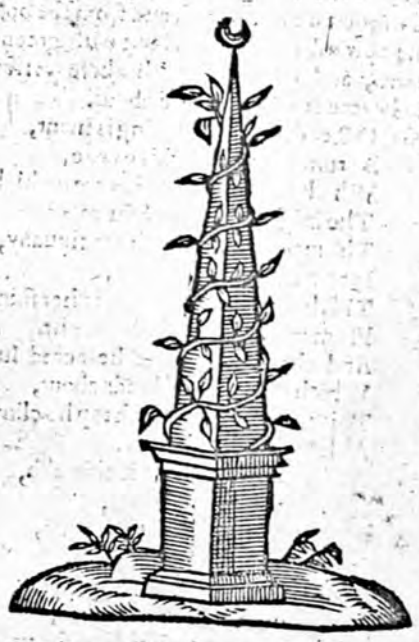
[1] Daniel, op.cit., Biiii[r].

[2] H. Estienne, op.cit., p. 30.

[3] R. Wallerstein says: "The emblems were the product, almost entirely, of religious and moral didacticism." op.cit., p. 115.

Teſtante, virebo.

While thou ſtandeſt I ſhall floriſh.



As ỹ Cardinall of Lorraine ſhould lately enter into his Abbey of Clunie, his armies were

Claudius Paradin, The Heroicall devises, (1591), p. 87.

the rare conceipts, and gallant resolutions of its Author, far more persipicuously, and with more certainty then Physiognimy ..."[1] it points to the sacredness of the poet's love which constitutes the central theme of the poem. It was Donne's particular style to imagine in concrete and visual terms. The poet's own life is a stage on which his mistress may enact her victories.

> So shall I, live, thy Stage, not triumph bee;
> ('The Prohibition', 1.22)

'Bubles'[2] are the symbol of unsubstantiality, the 'subtile wreath of haire'[3] the poet's outward soul. Figurative imagery in Donne externalizes and objectifies subjective states of mind. Miss Freeman mentions this technique of 'bodied ideas' as one device among many that Donne derives from the emblems, and maintains that he does not accept the method in its entirety. The emblem writers were vocal as regards externalization of meaning:

> The efficacie of a Devise spreads it selfe yet further externally, serving as an example to others; insomuch, as by its quaint conceptions and similitudes, the Beholders are excited and enflamed to the search of Vertue, and to propose to themselves some such gallant designes.[4]

The engravings in the emblem books also illustrate this manner of externalizing inward thoughts. They usually take the form of wise sayings or general statements which are given a graphic and somewhat symbolic character. A four-square pillar compassed by a branch of green leaves is the outward image of the statement "While thou standest I shall florish" [Te stante, virebo].[5]

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[1] H. Estienne, op.cit., p. 14.

[2] 'Love's Alchymie', 1.14.

[3] 'The Funerall', 1.3.

[4] H. Estienne, op.cit., p. 15.

[5] Claudius Paradin, The Heroicall devises (1591), p. 87.

Similarly the saying "things that are fearce of nature are not to be provoked" [Horrent commota moveri][1] is explicated in terms of an enraged animal. The connection between the statement and the image is not naturally obvious, but the emblematist tries to wring a relationship between such concrete objects and concepts. This method is consonant with the way Donne expresses himself in a series of concrete images:

> Observe his honour, or his grace,
> Or the King's reall, or his stamped face
> ('The Canonization' ll. 6-7)

Donne implies such general meaning as servitude and flattery practised in court, in remarking upon the study of royal features in a coin.

In 'Confined Love' Donne says

> Who e'r rigg'd faire ship to lie in harbors,
> (l. 15)

and in 'A Valddiction: of my name, in the window' he speaks of the glass which is

> As all confessing, and through-shine as I,
> (l. 8)

In both these concrete images the intention is to convey an 'inward conceipt'. They are in the nature of illustrations in the emblem books whose significance is explicated in the accompanying verse and the motto. Paradins' 'weaving machine', with its big noise 'to small purpose' is the objective correlative of the 'whisking Winde',[2] as much as Whitney's picture of the 'seiving barrel' conveys the idea of a blabber who cannot keep a secret.[3]

In a great many of his poems, Donne was giving expression to an acute

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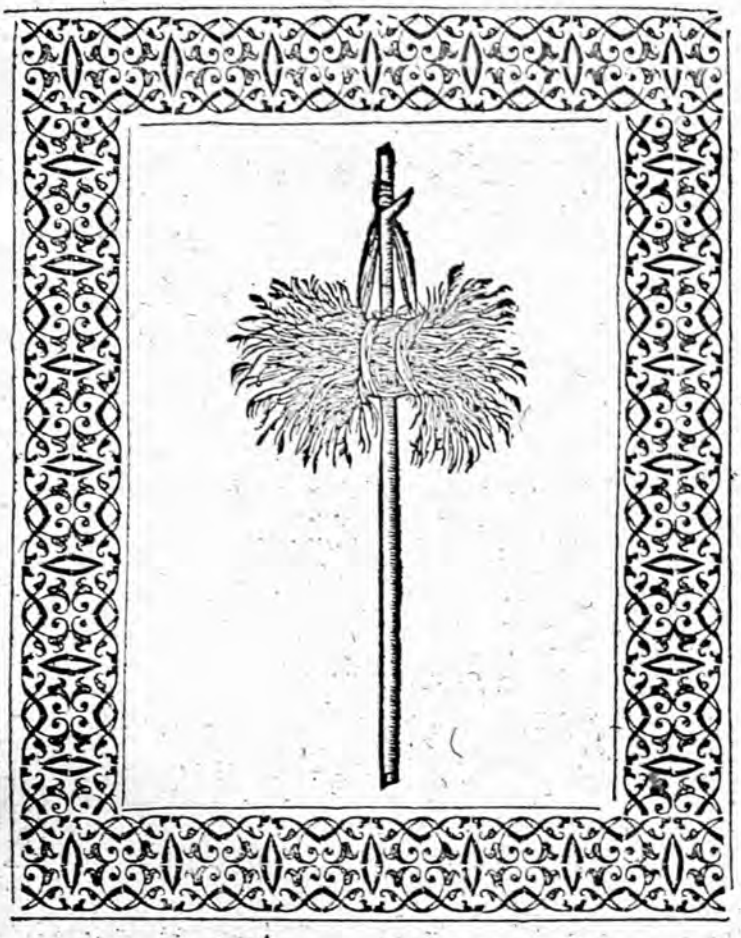
[1] Paradin, op.cit., p. 96.

[2] Ibid., p. 214. motto: Sic Violenta

[3] G. Whitney, A Choice of Emblemes (1586), p. 12. motto: Frustra.

To M. ELCOCKE *Preacher.*



ALL fleſhe, is graſſe; and withereth like the haie:
To daie, man laughes, to morrowe, lies in claie.
Then, let him marke the frailtie of his kinde,
For here his tearme is like a puffe of winde,
Like bubbles ſmalle, that on the waters riſe:
Or like the flowers, whome FLORA freſhlie dies.
Yet, in one daie their glorie all is gone:
So, worldlie pompe, which here we gaze vppon.
Which warneth all, that here their pageantes plaie,
Howe, well to liue: but not how longe to waie.

Inter ſpem curamq́, timores inter & iras,
Omnem crede diem tibi diluxiſſe ſupremum.
Grata ſuperueniet, quæ non ſperabitur, hora.

Horat. 1. Epiſt. 4

Quis eſt, quamuis ſit adoleſcens qui exploratum habeat ſe ad veſperum eſſe victurum?

Senſim ſine ſenſu ætas ſeneſcit, nec ſubitò frangitur, ſed diuturnitate extinguitur. Cicer. Philip. 11.

G. Whitney, A choice of Emblemes, (1586), p. 217

conflict in his mind. The emblematic practice is evident in the manner of expressing these deep conflicts and the unusual and subtle turns of thought by novel and startling images. Sometimes it is only through visual representation that it is possible to impart clear contours to the expression of mood which eludes description by any other method:

> And now as broken glasses show
> A hundred lesser faces, so
> My ragges of heart can like, wish, and adore,
> But after one such love, can love no more.
> ('The broken heart', ll. 29-32)

The image of the broken glasses, concrete and startling in the emblematic manner, is the physical counterpart to the poet's emotions which are completely shattered under the impact of unsuccessful love. More specific emblem motifs like the 'phoenix' on the 'taper and the fly' appear as the explicit signs of very complicated and deep thoughts. In these, however, Donne exploits their contextual meaning. Whitney's A choice of Emblemes illustrates several commonplace ideas in a striking and graphically detailed manner. The illustration on page 217 expresses a Biblical idea. The motto reads Omnis Caro Soenum, and the attendant verse explains. The illustration imparts the quality of extraordinariness to:

> All fleshe, is grasse; and withereth like the haie:
> To daie, man laughes, tomorrowe, lies in claie.[1]

The idea of the perfect commonwealth is illustrated by the 'pen and the sword',[2] the combination of might and persuasion:

> The emblem books were also a striking indication of how accurately abstract and pure emotional situations could be given exact physical denominations. An illustration in

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[1] G. Whitney, op.cit., p. 217.

[2] Paradin, op.cit., p. 230. motto: Police Souveraine.

53a

Embleme 5.

CORDIS VANITAS.

Qui immoratur CORDE cogitat inania. Eccles. 6. 23

Ambitio follis vento distendit honorum
COR vanum; hinc spirat nil nisi grande NIHIL.

Nichel van Lorhem excu

B. Vam. Haeften, Schola Cordis (1647), p20

Bring my Soul out of prison, that I may praise thy name. Psal. 142. 9.

P. 230.

E. ARWAKER, Pia Desideria, (1624, ANTWERP.) p. 230.

> The Minerva Britanna reveals a key with wings and the motto Tandem divulganda.[1]

An eye, heart, a book and a branch with leaves imply that:

> Besides your education it is necessary that yee delight in reading and seeking the knowledge of all lawful thinges [2]

Worldly wisdom is visualised in terms of a serpent winding around a sharp two-edged sword supported by a book.[3] Van Haeften's Schola Cordis, Edmund Arwaker's Pia Desideria or Divine Addresses as well as Otto Van Veen's Amorum Emblemata are emblem books illustrating impalpable mental states in concrete terms. The Schola Cordis shows the heart as a solid tangible object, capable of being broken, carried, torn apart, rent open revealing hieroglyphics. Emblem 5.[4] shows the variety of human beings [Cordis Vanitas] in the most graphic manner, the same concretion is given to the idea of oppression of the heart due to excess or gluttony in Emblem 6.[5] In the Pia Desideria the soul is portrayed as a human being in various situations.[6] In Donne we discern the same tendency to visualise the most abstract of concepts. The lovers' gaze assumes a striking graphic outline:

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[1] Peacham, op.cit., p. 38. The ancillary verse reads:

> The waightie Counsels, and affaires of state,
> The wiser mannadge, with such cunning skill,
> Though long lock't up, at last abide the fate,
> Of common censure, either good or ill:
> And greatest secrets, though they hidden lie,
> Abroad at last, with swiftest wing they flie.

[2] B.M. Royal Ms. 12. A lxvi by Henerico Peacham, p.33. Emblem XLI. Libri Secundi Motto: Qverenda Scientia.

[3] H. Peacham, op.cit., p.2. Motto: Initium Sapientiae

[4] B. Van Haeften, Schola Cordis, English version by Christoper Harvey (?) 1647, p.20.

[5] Ibid., p. 24.

[6] Arwaker, Pia Desideria, translated from H. Hugo (1624, Antwerp)
See illustration on p.230 (Book iii) of Soul in Prison.

Our eye-beames twisted, and did thred
Our eyes, upon one double string.[1]

Love is a physical object capable of being overpowered by emotional excess, which is described in terms of a physical load:

Whilst thus to ballast love, I thought,
And so more steddily to have gone,
With wares which would sinke admiration
('Aire and Angels', 11.15-17)

The "ragges of heart" also approximate to the physical characteristics given to a pure notion in the emblematic manner. Visualising any mental situation involves to a certain extent the literal rendering of the idea. Often therefore in the emblem illustration the images take the form of literal representation of the concept. The two clasped hands with the solid shaped heart in between is a presentation of the idea of Strength in unity:

Standing unmoov'd like an heroicke rocke,
Affronts the batt'ries of fierce Envies shocke.
...
View, how this heart, and how these hands agree,
Whose heart, and hands are one, thrice happy hee.[2]

The image of the streaming heart illustrates 'rivulets of Comfort'.[3] In Paradin the wicked spirit entering the mind is actually represented as a mass of matter invaded by countless minute shapes.[4] A tree with a serpent is the literal figuration of 'poison underneath all sweetness'.[5] [Latet anguis in herba]

In Donne souls are bullets:

And so my soule more earnestly releas'd,
Will outstrip her; As bullets flowen before
A latter bullet may o'rtake, the pouder being more
('The Dissolution', 11. 22-24)

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[1] 'The Extasie', 11.7-8.

[2] G.H. The Mirrour of Maiestie (Holbein Society reprint of 1618 ed.), p.29, E.12.

[3] Ibid., p. 61, E.31.

[4] Paradin, op.cit., p.13. Motto: Animis illabere nostris

[5] Whitney, op.cit., p.24. B.M.Royal M.S. 12 A 1 xvi, p.35. E1 [Liber Tertius] Let your table be honourably served. The illustration shows the plate with vegetables.

The soul is like the bullet in its eagerness to reach heaven, but the description is literal. Two similar spirits negotiate without verbal communication. This is presented literally as:

> Our soules, (which to advance their state,
> Were gone out,) hung 'twixt her, and mee.
> And whil'st our soules negotiate there,
> Wee like sepulchrall statues lay;
> ('The Extasie', 11.15-18)

The heart is an object literally carried into a room:

> I bid mee send my heart, when I was gone,
> But alas could finde none,
> When I had ripp'd me, and search'd where hearts did lye;
> ('The Legacie', 11.12-14)

A substantial portion of the heart imagery in the Songs and Sonets is in the form of literal descriptions.

Donne's wholesale manipulation of purely material and technical objects is also related to his feeling for tangible and concrete expressions. In this too he resembles the emblem writers. The sundial appears in the emblem illustrations.[1] Donne says:

> And all your graces no more use shall have
> Then a Sun dyall in a grave.
> ('The Will', 11. 50-51)

Coins, clocks and compasses, frequent images in the Emblem books, are also very common in Donne's poetry.[2] Donne also introduces 'the globe', 'adamant', 'conduit pipe' and other objects which appear in the emblem books. As in the emblems, the use of mechanical objects impart a concrete visibility to the image, making the related meaning more comprehensible.

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[1] Arwaker, op.cit., p.66, E xiii.

[2] The clock appears at least seven times in Donne's poetry and the coin at least nine times.

Apart from thinking and expressing visually Donne is close to the emblematists in the way his imagery is linked up with specific signification. H. Estienne makes this observation:

> Bargagli saith with good reason, That a Devise is nothing else, but a rare and particular way of expressing ones self; the most compendious, most noble, most pleasing, and most efficacious of all other that humane wit can intent.[1]

In this respect the representational character of the emblems differed greatly from ordinary symbols nor was the consciousness of this difference lacking among the emblematists. Describing the characteristics of the emblem N.W. says to S. Daniel that symbol is not the proper term for describing the Ensignes and the Devices:

> The sole worde Symbolum every way is to large and generall a terme for them, .., that note by which we know or cāconiecture any thing, is Symbolum.[2]

Hethen says:

> Now to come to the difference of Emblemes, and Impreses, what subtilitie doth he shewe in it? Symbolum est genus, Emblema species.[3]

This emphasis on individual treatment of the emblems and ensignes was common in the theoretical writings. H. Green makes a significant comment on this aspect, drawing his argument from the available texts:

> Claude Mignault, or Minos, the famous commentator on the Emblems of Andreas Alciatus, in his Tract, Concerning Symbols Coats of Arms, and Emblems - eds. 1581, or 1608, or 1614 - maintains there is a clear distinction between emblems and symbols, which, as he affirms, "many persons rashly and ignorantly confound together." "We confess," he adds, "that the force of the Emblem depends upon the Symbol: but they differ, I say, as Man and Animal; for people who have any

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[1] H. Estienne, op.cit., p. 13 [italics mine]

[2] Op.cit., vi[r].

[3] Idem.

> judgment at all know, that here of a certainty the latter is taken more generally, the former more specially."[1]

Furthermore, symbolic relationship is based on associative context, physical and conceptual similarity. The emblems on the other hand were more connected with arbitrary opposition of significances. Bargagli calls these two kinds of resemblances intrinsicall and accidentall:

> Now the resemblances which meet in things, are either intrinsicall, occult, naturall and essentiall or otherwise extrinsecall, manifest, artificiall, knowne and accidentall.[2]

Estienne comments on Bargagli's definition and recommendations:

> Bargagli (considering the comparison, as an essentiall part of a Devise) doth not call those that are deprived of it by the name of Devises, but conceits rather, or figurative sentences...because he doth not perceive any comparison in these. But this is to be somewhat too rigorous, and subjecting our selves wholly to that rule, we lose many excellent conceptions of wit, which might, by some other meanes be effected. For this reason I grant that Devises made by Comparison or Metaphor are the richest and most excellent.[3]

The advantage of the emblematic method was in the conception of new witty resemblances as much as in its specific and limited significance, arising from its freedom of larger emotional and poetical contents. More than the

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[1] H. Green, op.cit., p.2. Green gives examples of both the emblem and the symbol which are quoted so that we may recognise how the emblem is an 'individual treatment' of meaning:
'An example of Emblem and Symbol united occurs in Symeonis' Dedication "To Madame Diana of Poitiers, Dutchess of Valentinois:" for Emblem, there are "picture and short posie" expressing the particular conceit, "Quo deunque petit, consequitur, She attains whatever she seeks; and for Symbols, or signs, the sun, the temple, the dogs, the arrow, and the stag". Ibid., p. 3.

[2] H. Estienne, op.cit., p. 40.

[3] Ibid., pp. 40-41. Miss R. Freeman points to the characteristic of both the intrinsic and the arbitrary symbols. Of the former she says: "in as much as it has a significance outside its context and is part of general human experience, it is more accessible and more easily productive," but admits that it is less clearly defined and more elastic and capable of wider application." Op.cit., p. 30. (italics mine)

emblem which often had larger narrative and allegorical context, the heroic symbol on the impresa contained the qualities of highly individual representation, arbitrary and narrowed meaning:

> As distinguished by specialists in definition, the impresa or "heroic symbol" was the more esoteric: it might not contain the human form; might not be obvious enough so that ordinary folk could interpret it; its accompanying motto must be in a language other than that spoken by the owner; and it was designed for the use of an individual. In function, it symbolized the character or purpose of an eminent person, or gave visual expression to his motto.[1]

The engravings in the emblem books as well as the verses display this individual and unique treatment of meaning. A Lady supporting a Pyramid is fame [Minerva Britanna P21]. But perhaps the heraldic signs exhibit a greater arbitrariness in position of signification. The Salamander becomes the heroic badge or cognizance of Francis the first of France.[2] The emblem of Anna Bosseina is equally esoteric.[3] The similarity imagined and delineated between the olive tree and Queen Anne is of this category.[4]

Although there is this distance and 'imparitie' between the two things compared they are linked by intellectual perception. N.W. defines this character of emblematic significance:

> They are dissevered by sondrie, congnisances, established by reason and confirmed by reading, and may bee authorised by experience.[5]

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[1] Warren, op.cit., pp. 69-70.

[2] Paradin, op.cit., p. 17. Motto: Nutrisco, & extinguo

[3] B.M. Royal Ms. 12 A 1 xvi Liber II. Emblema II - the phoenix.

[4] Peacham, op.cit., p. 13.

[5] N.W. 'To his Good Frend', op.cit., *vi[v].

59a

Non inferiora ſecutus.

Following no meane things.

Margaret

Margaret Queene of Nauarre vſed a moſt ſolemne ſigne, namely the marigold, whoſe colour reſembleth ſo neere the colour of the ſonne, as almoſt nothing more. For what way ſoeuer the ſunne goeth, it followeth it: it openeth and ſhutteth it ſelfe at the riſing and falling of the ſunne, according to his aſcending or deſcending. This godly Queene choſe this kind of ſimbole, that ſhe might euidently expreſſe, how that ſhe referred all her cogitations, affections, vowes, words & deedes to almightie God, onely wiſe, and euerlaſting, as one that meditated vpon heauenly things with all her heart.

Ante.

Claudius Paradin, The Heroicall deuises, (1591), p46.

Donne's imagery displays significances which are individual and witty and a connection which is often forcibly imposed. The flea is the 'marriage bed' and the 'marriage temple' for an esoteric reason ('The Flea', l.13). This is comparable to Whitney's Scarabee, which thrives with reprobation and dies with sweet words:

> So, whose delites are filthie, vile, and base,
> Is sicke to heare, when counsaile sweete we give,
> And rather likes, with reprobates to live.[1]

The 'Primrose' assumes a mysterious significance:

> Live Primrose then, and thrive
> With thy true number five;
> And women, whom this flower doth represent
> With this mysterious number be content;
> ('The Primrose', ll. 21-24)

Paradin's marigold has a similar esoteric significance.[2] In the 'Funerall' (ll. 3-5) Donne treats the 'subtile wreath' of hair as a mysterious sign or hieroglyph of the lovers' soul. Love is compared to the boat, and the soul to the bullets, the picture of the name on the window assumes the identity of the lover, love is connected with the spider, and the experience of loving is described as alchemical distillation.

Because the meaning is imposed and arbitrary Donne has often to work out details of likeness in the manner of the emblematists. Whitney's illustration on page one shows a spire entwined by a leafy branch. [Te stante, Virebo] The significance is described in great detail.

> The Piller great, our gratious Princes is:
> The braunche, the Churche: whoe speakes unto hir this.

Whitney amplifies the likeness further by describing how the Church had

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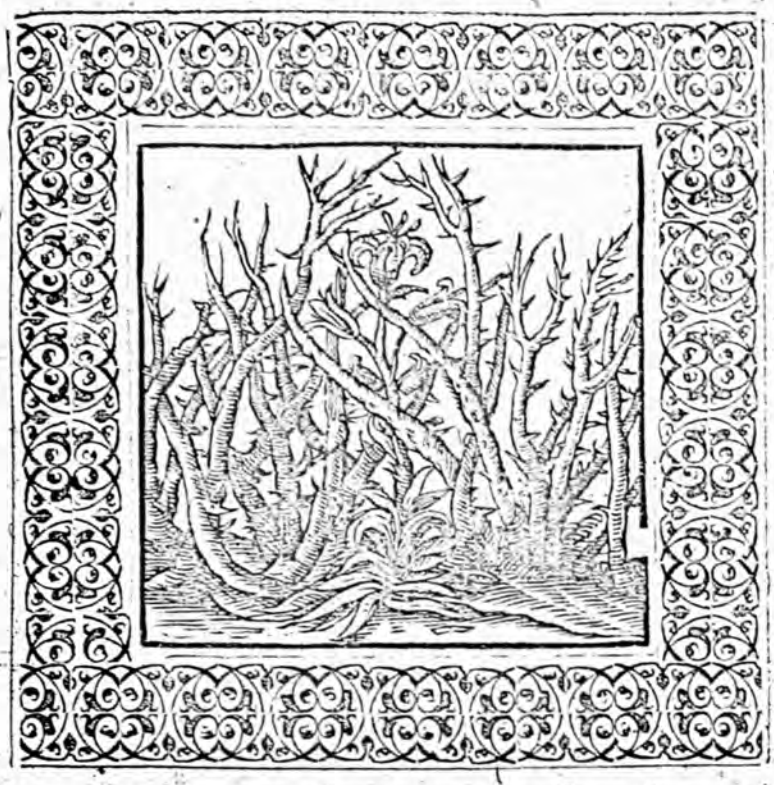
[1] G. Whitney, op.cit., p. 21, Motto: Turpibus exitium.

[2] Paradin, op.cit., p. 46. Motto: Non inferiora secutus.

60a



WHERE as the good, do liue amongſt the bad:
And vertue growes, where ſeede of vices ſpringes:
The wicked ſorte to wounde the good, are glad:
And vices thruſt at vertue, all their ſtinges:
The like, where witte, and learning doe remaine,
Where follie rules, and ignoraunce doth raigne.

Yet as wee ſee, the lillie freſhlie bloomes,
Though thornes, and briers, encloſe it round aboute:
So with the good, thoughe wicked haue their roomes,
They are preſerud, in ſpite of all their route:
And learning liues, and vertue ſtill doth ſhine,
When follie dies, and ignoraunce doth pine.

G. Whitney, A choice of Emblemes, (1586), p. 221.

TO THE THRICE-VERTVOVS, AND FAIREST OF QVEENES, ANNE QVEENE OF GREAT BRITAINE.

Anagramma D: Gul: Fouleri.

In ANNA regnantium arbor.
ANNA *Britannorum Regina.*

AN Oliue lo, with braunches faire diſpred,
Whoſe top doth reach vnto the azure skie,
Much ſeeming to diſdaine, with loftie head
The Cedar, and thoſe Pines of THESSALIE,
Faireſt of Queenes, thou art thy ſelfe the Tree,
The fruite * thy children, hopefull Princes three.

* Non claſſes, non Legiones, ieri ide firma imperii munimenta quam numerum liberorum. Tacitus. 4. Hiſt:

Which thus I gheſſe, ſhall with their outſtretcht armes,
In time o'reſpread Europa's continent,
* To ſhield and ſhade, the innocent from harmes,
But overtop the proud and inſolent:
Remaining, raigning, in their glories greene,
While man on earth, or Moone in heauen is ſeene.

* pareere ſubiectis. &c.

Fatum

H. Peacham, Minerva Britanna, (1612). p.13.

withstood battles and all kinds of persecution and had lent support to the Queen. Donne works out detailed likeness between the compass and the pair of lovers ('Forbidding Mourning') and the separation between the lovers and the expandibility of gold (ibid.). But similar detailed treatment is given even to ordinary comparisons such as in the image of the dying virtuous men or in the elucidation of various scientific and conceptual materials that appear in the context of comparison in his poetry. The manner of working out detailed comparison is emblematic, arising out of the necessity of explication of a new meaning. [1]

The arbitrary imposition of significances results in restricting and confining meaning to its immediately related background. Having no previous associativeness it emerges as a fresh context and therefore independent of subsidiary implication. This narrows the area of meaning.

Some reflection may at this stage be made on those images which may have a direct connection with emblem motifs. This can be seen in the way Donne retains their original emblematic meaning on some occasions. The compass appears many times in the emblem books conveying the idea of constancy and fixity of purpose. [2] Donne declares:

> If they be two, they are two so
> As stiffe twin compasses are two ...
> (11. 25-26)

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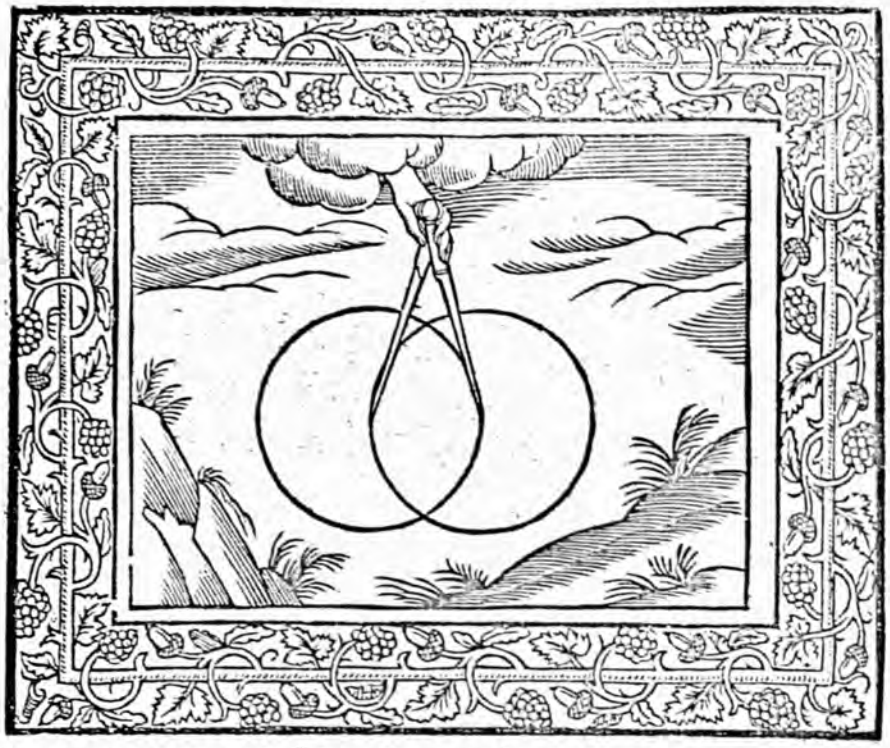
[1] G. Whitney, op.cit., p.1. Similar explanation is given to the other engravings. See p.221 [Acu rei irriti] lilies and briars growing together and p.223 [Nemo potest duobus dominis servire] man bearing a globe. Peacham, op.cit., p.13, olive tree.

[2] Ibid., title page; Motto: Labore et constantia; H. Peacham, op.cit., p. 184, Motto In Requie, Labor.

61a



EXESSE we loath, of want we moſt complaine,
The golden meane we prooue to be the beſt,
Let idle fits refreſh thy daylie paine,
And with ſome Labour exerciſe thy reſt,
For overmuch of either, duls the ſpright,
And robs our life, of comfort and delight.

If that thou wouldſt acquaint thee with the Muſe,
Withdraw thy ſelfe, and be thou leaſt alone,
Even when alone, as *SOLON* oft did vſe,
For no ſuch frend to Contemplation,
And our ſweete ſtudies, as the private life,
Remote from Citie, and the vulgar ſtrife.

H. Peacham, Minerva Britanna, (1612), p. 184

EMBLEME 18.

AS buſie Bees vnto their Hiue doe ſwarme,
So do's th'attractiue power of *Muſicke* charme
All *Eares* with ſilent rapture: nay, it can
Wilde *Reaſon* re-contract, diuorc'd from man.
Birds in their warblings imitate the *Spheares*:
This ſings the *Treble*, that the *Tenour* beares:
Beaſts haue with liſtning to a Shepheards lay,
Forgot to feed, and ſo haue pin'd away:
Brookes that creepe through each flowr-befretted field,
In their harmonious murmurs, muſicke yeeld:
Yea, ſenſeleſſe *ſtones* at the old *Poets* ſong,
Themſelues in heapes did ſo together throng,
That to high beauteous ſtructures they did ſwell
Without the helpe of *hand*, or vſe of *skill*:
This *Harmony* in t'humane *Fabricke* ſteales:
And is the ſinewes of all Common-weales.
In you this *Concord* ſo diuinely placed:
That *it* by *you*, not *you* by *it* is graced.

G.H. The Mirrour of Maiestie, (1618) p.35.

The compass objectifies the steadfastness of the affection between the lovers, so that even though they endure temporary separation, they attain a complete unity of purpose. This is symbolized by the unerring action of the compass. The drawing of the circle signifies harmony and concord. Together with the compass it is an emphasis on the concept of unity and agreement.

The circle appears with an obsessive frequency as a poetic image in Donne. But its signification is close to that emphasized in the various emblem books.[1] The emblems with the circle conveyed the idea of harmony which was an accepted meaning in both the Greek and Christian religious contexts.

The image of the phoenix appears less startling when we trace it to the emblem motifs. Its use as the heraldic sign for royal personages has been noted. In the 'Canonization', Donne recalls the mystery of the bird repeatedly emphasized in the emblems, namely the mystery of its rebirth '_Is coelebs, Vrit cura_'[2] the ancillary verse explains the significance:

> The Arabian _Phoenix_ heere, of golden plumes,
> And bicie brest, upon a sacred pile
> Of sweetest odors, thus himselfe consumes;
> By force of _Phoebus_ fiery beames, the while,
> From foorth the ashes of the former dead,
> A faire, or fairer, by and by is bred. ...

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[1] G.H. _op.cit._, p. 9, E.5. Circle of hands guards religion; P.35, E.18, circle of chains "harmonious murmurs, & musicke yeeld." Peacham, _op.cit._, p.184, shows the circle with the compass.

[2] Peacham, _op.cit._, p. 19. In the _Mirror of Maiestie_, the phoenix is the emblem of Anne wife to James I. Her death in childbirth makes her the symbol of regeneration:

> So must from your dead life-infusing flame,
> Your Multiplyed-selfe rise thence, the same:

BEhold, how Death aymes with his mortal dart,
And wounds a Phœnix with a twin-like hart.
Theſe are the harts of Ieſus *and his* Mother
So linkt in one, that one without the other
Is not entire. They (ſure) each others ſmart
Muſt needs ſuſtaine, though two, yet as one hart.
One Virgin-Mother, Phenix *of her kind,*
And we her Sonne *without a father find.*
The Sonne's *and* Mothers *paines in one are mixt,*
His ſide, a Launce, her ſoule a Sword tranſfixt.
Two harts in one, one Phenix loue contriues:
One wound in two, and two in one reuiues.

THE

H. A. (Henry Hawkins), Parthenia Sacra, (1633), p. 266.

To this figure of regeneration and continuation of life Donne adds his own significance. He declares:

> The Phoenix ridle hath more wit
> By us, we two being one, are it.
> ('The Canonization', ll. 23-24)

The mysterious significance of the bird is heightened by imposition of an even greater esoteric meaning. In this image Donne makes the phoenix the symbol of perfect unity in which two separable existences are merged, as also their sexual identities. The Phoenix is the 'it', the symbol of the neutrality of the sexes.

The phoenix of the 'Epithalamion...on St. Valentine's day' celebrates union without relinquishing the separate identities. Reference is made to the dualism of the Phoenix.

> Two Phoenixes, whose joyned breasts
> Are unto one another mutuall nests
> (ll. 23-24)

This bears a faint resemblance to the treatment of the Phoenix in Partheneia Sacra where it is the emblem of both the Virgin Mary and Christ.[1] The celebration of marriage is the suitable context for the treatment of the phoenix as a symbol of union. The consummation of the marriage is expressed in these terms:

> For, since these two are two no more,
> Ther's but one Phenix still, as was before.
> (ll. 101-102)

Tapers and flies are symbols of the brevity and shortness of life. They are treated plentifully in the emblems and Donne retains their original particular meaning.

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[1] H.A. (Henry Hawkins) Partheneia Sacra (1633), p. 266.

63a

Coſi viuo piacer conduce à morte.

So doth pleaſant delights leade to deſtruction.

Vnder the figure of the butter flie, who ſo much delighteth in the brightnes of the fire, that of her owne accord ſhe caſteth her ſelfe into the ſame, and ſo is burned: may be ſignified, how that a man who goeth about, or affecteth

Claudius Paradin, The Heroicall deuises, (1591), p. 340.

63b

LOOKE how the *Limbeck* gentlie downe diſtil's,
In pearlie drops, his heartes deare quinteſcence:
So I, poore Eie, while coldeſt ſorrow fills,
My breſt by flames, enforce this moiſture thence
In Chriſtall floods, that thus their limits breake,
Drowning the heart, before the tongue can ſpeake.

Incerti. Ex per-gula Regia:

Great Ladie, Teares haue moou'd the ſavage feirce,
And wreſted Pittie, from a Tyrants ire:
And drops in time, do hardeſt Marble peirce,
But ah I feare me, I too high aſpire,
Then wiſh thoſe beames, ſo bright had never ſhin'd,
Or that thou hadſt, beene from thy cradle blind.

XI. *Sic*

H. Peacham, Minerva Britanna, (1612), p. 142.

We are Tapers too, and at our own cost die
('Canonization', l. 21.)

The emblem illustrations emphasise the idea of self-destruction and diminishing vitality by the image of the burning taper.[1] In the same manner tears are common emblems of grief,[2] and are pictured with the same significance in Donne's poems and in the emblem books. The world or the earth is conceived in visual global terms conveying the idea of power and the entire universe.[3] Donne likens the lovers tears to the globe:

So doth each teare,
Which thee doth weare,
A globe, yea world by that impression grow,
('A Valediction: of weeping', 11.14-16)

The point of comparison is stated categorically in the preceding section in the idea of 'All'.

In these images Donne was clearly utilising emblematic meaning, which though particular and individual was also an established one, and it is understandable why the exploitation of this type of meaning makes his imagery so precise and definite.

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[1] Paradin, op.cit., p. 340. Motto: Cosi vivo piacer conduce à morte. Peacham, op.cit., p. 66; G. Whitney, op.cit., p. 219; F. Quarles, Emblems Divine and Moral (1866), Bk.II, p.49. Motto:'Sic lumine lumen ademptum'

[2] H. Peacham, op.cit., p. 142. 'Hei mihi quod vidi'.

[3] G. Whitney, ibid., p. 203, Motto: Anxilio divino; Sambuci, Emblemata et aliquot, p.106.

CHAPTER II

The Background of Imagery

In this chapter an attempt will be made to discuss certain elements of the source material which served as a reservoir for Donne's poetic imagery. An exhaustive study of all the component elements of his sources will not be offered, nor any attempt be made to evaluate his imagery by quantitative analysis, as this will not help the type of investigation aimed at here.[1] The object of this chapter is to relate the nature of the content and its associative contexts to the denotative value of the individual images. It will, therefore, be sufficient to take up the main categories of the source material, and investigate some of the representative images belonging to them.

The general picture, produced by the collection of the various categories of images, is one which clearly reveals a marked emphasis on material which is factual, precise and non-emotive. The full effect of these qualities upon the meaning conveyed by the imagery will be discussed. Three broad categories arising out of the nature of the sources may be indicated.

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[1] Milton Allan Rugoff in his book Donne's Imagery: a Study in Creative Sources has made such a study and has included a numerical table of the different categories of images made use of by Donne, pp. 247-8.

In the first place, we may refer to the factual data, derived from direct observation, both by natural and scientific means. The range that will be covered extends from matters of everyday experience to those 'hard stubborn facts' which have already been established as scientific data, e.g. the new and startling discoveries of the telescope. A second category will include those images which are related to established and clearly formulated theories. Both the general concepts and the particular theories relating to them as they appear in the form of imagery will be discussed. Among the ideas, both the new scientific theories and those involving older scholastic and platonic concepts will be given their due emphasis. The third category will be mainly concerned with those observational material and ideas which find their origin in some form of chemical or technical processes. These images adopt the terminology descriptive of some continuous action leading to a fixed result, mainly involving a transmogrification in the substance or shape of the chemical or the metal, and investigation of certain definite findings. A note will be made of Donne's peculiar use of hard tools and solid objects, relating to the world of science and commerce.[1]

Imagery from natural and scientific observation

Donne is regarded as a poet who draws least from nature. Yet

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[1] Donne's poems are "pestered with the apparatus by which contemporary science endeavoured to extend man's tactual apprehension of the universe...: globes, orreries, compasses, deep-sea plummets; a model of the planets consisting of beads threaded on a string, a model of the nervous system done in hair, a dissecting-table..." J.E.V. Crofts, loc.cit., p.137.

evidence points to the use of certain images derived from direct observation of natural phenomena.

> But, now the Sunne is just above our head,
> We doe those shadowes tread;
> And to brave clearnesse all things are reduc'd.
> ('A Lecture upon the Shadow', 11. 6-8)

Similar observation produces the image of the 'falling star' ('Song', 1.1) the added luminosity of the sun in the summer ('Farewell to love', 11. 36-37) and the seeming largeness of the stars at sunrise ('Loves Growth', 11. 17-20). Again "these starres were but so many beads" ('The Second Anniversary', 1.207) is an image that can only occur to a person who has spent time watching the phenomenon of the sky with his naked eye. When Donne draws from a direct experience of observing nature he says:

> So, carelesse flowers strow'd on the waters face,
> The curled whirlepooles suck, smack, and embrace,
> Yet drowne them; so ...
> ('Elegie VI', 11. 15-17)

The acuteness of observation gives rise to details of imagery as seen also in:

> If, as in water stir'd more circles bee
> Produc'd by one ...
> ('Loves growth', 11. 21-22)

These images are more literal transcriptions of facts without superimposition of any figurative structure. The implication is straightforward and pointed, based on clear statement of the incontrovertible fact.

But images involving physical description of nature appear more frequently as parallels to emotional experience. Elegie xviii, 'Love's Progress' (11. 41-70) draws a parallel between the course of love and a sea voyage. The similarity is emphasized on an overt level which makes

use of physical denominations. The definite stages of advancement of a subjective experience are indicated in terms of geographical landmarks. This method is also used elsewhere:

> I scarce beleeve my love to be so pure
> As I had thought it was,
> Because it doth endure
> Vicissitude, and season, as the grasse;
> ('Love's growth', ll. 1-6)

In this case, the flux and changeability of nature provides the correlative for the instability of emotional experience. Donne also fixes on a natural phenomenon to describe a very personal experience. In the description, he attributes his own feelings to nature in the manner of personification.

> Little think'st thou, poore flower,
> Whom I have watch'd sixe or seaven dayes,
> And seene thy birth, and seene what every houre
> Gave to thy growth, thee to this height to raise,
> And now dost laugh and triumph on this bough,
> Little think'st thou
> That it will freeze anon, and that I shall
> To morrow finde thee falne, or not at all.
> ('The Blossome', ll. 1-8)

The poem 'A lecture upon the shadow' presents a parallel between the progress of love and the phases of the shadow of the lovers walking in the sun. Drawing of comparables from everyday happenings and natural events helps to state significance of experience in more accurate and emphatic terms.

Sometimes, though rarely in Donne, there are images denoting a natural description, but having a distinct metaphorical implication:

> And that a grave frost did forbid
> These trees to laugh, and mocke mee to my face;
> ('Twicknam Garden', ll. 12-13)

The trees are emblematic providing an accurate outline for the poet's sorrow

at his entrance into the garden, which he must leave shortly. In the 'Nocturnall' the poet describes the feeble sun which:

> ....is spent, and how his flasks
> Send forth light squibs, no constant rayes; (11.3-4)

In fact Donne does not describe the solar sun but his own state of complete negativity. He has been reduced to the 'first nothing', a state also of absolute deprivation by loving and losing his beloved through death. The natural image of the feeble sun is the figurative sign of the poet's mental situation and not an ordinary description. However the factual material, verified by observation, lends precision in the evaluation of the spiritual significance. Thus the quality of meaning conveyed through the figure gains accuracy.

Factual material was supplied in Donne's time by observations of the Universe through the telescope. Theories of the Universe which arose out of these telescopic findings were given expression in the writings of Kepler and Tycho Brahe. However, for the present it may suffice to mention some images related to the use of this new scientific apparatus and not pertaining to any subsequent theory of the nature of universe. The extent of familiarity in England with the results of this new observation has been noted by Mr. C.M. Coffin.[1] Galileo's Siderius Nuncius was published in

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[1] Charles M. Coffin, John Donne and the New Philosophy, pp.120-122. Coffin cites the instance of H. Wotten's letter to Salisbury accompanying a copy of Galileo's Siderius Nuncius (1610) as well as mentioning John Wells' letter to Galileo (1613). Other instances are also noted. He sums up: "Thus with England providing a congenial climate for the ideas of the new astronomy, it is not very strange that Donne should have read Galileo's book shortly after its publication ..." (idem)

March 1610. Doubtless Donne's remarks made in the Latin edition of Ignatius his Conclave (which was entered in the Stationer's Register on 24 January 1611) were the earliest English appraisals of this dynamic event.[1] It may therefore be presumed that Donne knew of the revelations of the telescope. His imagery derived from the stars reflects the type of figuration which could be available only to one familiar with the revelations of the telescope.

Images describing the appearance of the new star are plentiful in Donne. Tycho had recorded the occurrence of a new star in the sky in the constellation of Cassiopeia in De Stella Nova (1573). Another new star in Serpantarius had been observed in 1604 in Copenhagen and was mentioned by Kepler in his treatise De Stella Nova (1606 Prague). But on the whole the idea was substantially verified when Galileo recorded the findings of his telescope:

> But beyond the stars of the sixth magnitude you will behold through the telescope a host of other stars, which escape the unassisted sight, so numerous as to be almost beyond belief...[2]

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[1] "Galileo...who of late has summoned the other worlds, the Stars to come neerer to him, and give him an account of themselves." In the final pages of the same book there are further comments on Galileo's use of the telescope: "Galileo the Florentine..., who by this time hath thoroughly instructed himselfe of all the hills, woods and Cities in the new world, the Moone."Ignatius His Conclave, facsimile of the 1611 ed., pp. 2 and 117.

See also E. Gosse, Life and Letters of J. Donne, vol. i, pp.220, 257-58; E.M. Simpson (Spearing), A Study of the Prose Works of John Donne, 1948, pp. 117, 119 et passim.

[2] The Sidereal Messenger of Galileo Galilei: trans. E.S. Carlos, p.40. A special mention of the new star discovered in the constellation Serpantarius was made by Galileo in his Difesa contro alle Calunnie ed Imposture d Baldassare Capra and Postille al Libro d' Antonio Rocco, cited J.J. Fahie, Galileo His life and work, p.55. "As regards the star itself we know, from references in his other writings, that he demonstrated that it was neither a meteor, nor yet a body existing from all time, and only now noticed, but a body which had recently appeared and would again vanish."

It became plausible that other stars existed beyond the acknowledged ones. The impact was tremendous and shattered the current belief in the unchangeability of the firmament, put forward so explicitly in the words of Tycho Brahe:

> For all philosophers agree, and facts clearly prove it to be the case, that in the ethereal region of the celestial world no change, in the way either of generation or of corruption, takes place; but that the heavens are without increase or diminution and that they undergo no alteration, either in number or in size or in light or in any other respect,...[1]

Against this background the advent of a new star in the sky was responsible for immense astonishment and awe. It was conceived of as something little short of a miracle:

> ....either the greatest of all that have occured in the whole range of nature since the beginning of the world, or one certainly that is to be classed with those attested by the Holy Oracles.[2]

In his Verse Letter 'To the Countesse of Huntingdon: Madame, Man to God's image', Donne says:

> Who vagrant transitory Comets sees,
> Wonders, because they are rare; But a new starre
> Whose motion with the firmament agrees,
> Is miracle; for, there no new things are;
>
> In woman so perchance milde innocence
> A seldome comet is, but active good
> A miracle, which reason scapes, and sense;
> For, Art and Nature this in them withstood.
> (11. 5-12)

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[1] De Nova Stella, in H. Shapley and H.E.Howarth, Eds., A Source Book in Astronomy, p.13.

[2] Idem. Of this discovery of the new star Galileo himself declares "That which will excite the greatest astonishment by far, and which indeed especially moved me to call the attention of all astronomers and philosophers is this, namely, that I have discovered four planets, neither known nor observed by any one of the astronomers before my time." Cited by Marjorie Nicolson, 'The Telescope and Imagination', Modern Philology, XXXII (1934-35), p. 247.

J.J.Fahie describes the consternation created by the new star: "Some said it was a light in the inferior regions of space - 'the elementary sphere', but they did not explain how it got there, others, that it was an old star hitherto unnoticed; others again, founding their opinion on abstruse teleological grounds, declared that new stars were created by God from time to time, and that this was one of them." Op.cit., p.54.

Donne considers positive goodness in woman to be a rare phenomenon, as miraculous as the new star in the firmament. He carries this analogy further in likening the virtue to that miraculous star that led the magi to Infant Christ.

The same sense of miracle and rare achievement is expressed in:

> We' have added to the world Virginia,' and sent
> Two new starres lately to the firmament;
> (V. Letter 'To the Countess of Bedford,
> T' have written then', ll. 67-68)

The 'new star' became a symbol of rarity either in virtue or in beauty. Donne says:

> Bee thou a new starre, that to us portends
> Ends of much wonder;
> ('Epithalamion on Lady Elizabeth', ll. 39-40)

It provided the terminology for any quality that was beyond ordinary human denomination. Here it is the suitable language in the invocation to the bride to assume the heights of rare beauty and glory. As a term of wonderment and rarity it is also a fit analogy for the life of Elizabeth Drury. Her brief existence created as much doubt and perplexity as the new star in the firmament.

> But, as when heaven lookes on us with new eyes,
> Those new starres every Artist exercise,
> What place they should assigne to them they doubt,
> Argue,' and agree not, till those starres goe out:
> ('A funerall Elegie', ll. 67-70)

The physical character of the heavenly bodies as noted by the telescope, which had a magnifying power of three diameters, making the objects nine times larger, is the source of several literal images based on the stars, quite without any external implication or symbolical value. Donne

describes factually the appearance and disappearance of the stars:

> When, if a slow pac'd starre had stolne away
> From the observers marking, he might stay
> Two or three hundred yeares to see't againe,
> And then make up his observation plaine;
> ('The first anniversary', 11.117-120)

He also notes that stars have movements even when they appear fixed, to the ordinary eye: an observation that could have been made with the aid of the telescope.

> ...those starres which then lo'r-lookest farre,
> Are in their place, and yet still moved are
> ('The Harbinger to the Progresse, 11.8-9)

Apart from the physical character of the stars in general, Galileo's observation solved all problems and put an end to the dispute regarding the Galaxy or the Milky Way:

> By the aid of a telescope any one may behold this in a manner which is so distinctly appeals to the senses that all the disputes which have tormented philosophers through so many ages are exploded at once by the irrefragable evidence of our eyes, and we are freed from wordy disputes upon this subject, for the Galaxy is nothing else but a mass of innumerable stars planted together in clusters. Upon whatever part of it you direct the telescope straightway a vast crowd of stars presents itself to view; many of them are tolerably large and extremely bright, but the number of small ones is quite beyond determination.[2]

Donne utilizes this 'irrefragable material' to denote the physical character of the primroses growing wild and numerous upon the hill. The physical analogy imparts extreme vividness to the description

> ....Where their forme, and their infinitie
> Make a terrestriall Galaxie.
> ('The Primrose', 11. 5-6)

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[1] J.J. Fahie cites Galileo's own observations on this phenomenon of the temporary appearance of stars, op.cit., p. 55.

[2] Galileo, op.cit., pp.42-43. Galileo says that the cluster of stars which to the ordinary sight appear nebulous are revealed by the telescope as groups of small stars set thick together. Ibid., p.43.

This same vividness is lent to the sparkling quality of his beloved's girdle by the star terminology:

> Off with that girdle, like heavens Zone glittering,
> But a far fairer world incompassing.
> ('Elegie XIX', ll. 5-6)

The ethereal beauty of Elizabeth Drury is discussed in planetary terms:

> One, whose cleare body was so pure and thinne,
> Because it need disguise no thought within.
> ('A funerall Elegie', ll. 59-60)

The description of the transparent physical body is enhanced by use of the terminology of physical characteristics of a star.

Looking through his telescope Galileo discovers that:

> ....the surface of the Moon is not perfectly smooth, free from inequalities and exactly spherical, as a large school of philosophers considers with regard to the Moon and the other heavenly bodies, but that, on the contrary, it is full of inequalities, uneven, full of hollows and protuberances, just like the surface of the Earth itself, which is varied everywhere by lofty mountains and deep valleys.[2]

This kind of a view of the surface of other planets may have been responsible for this particular image of the earth:

> Are these but warts, and pock-holes in the face
> Of th' earth?
> ('The first anniversary', ll. 300-1)[3]

Thus through the image of the new star Donne could bring in symbolism of wonder, and rarity which were its current implications in the field of

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[1] See also Heroicall Epistle (ll. 59-60), the whiteness of the cheek is compared to the dazzling whiteness of the galaxy.

[2] Galileo, op.cit., p. 15.

[3] M.A. Rugoff makes the following comment on the particular image: "...he takes a position - somewhere between heaven and earth, from which he can observe not only the firmament above but also the broadest aspects of the world beneath." op.cit., p. 196.

astronomy.[1] Its effect was wide enough both in fields of theology and science to make it an established fact even to the layman. The use of an established symbol, therefore, was successful in making the significance clear and pointed. But revelation of the actual character of the physical universe was even more a resource of immense value conducive to the production of imagery with a strong physical and factual bias. In these images literalness of description reduces any larger poetically connotative area. The Elizabethan poets in general use much star material for their imagery. The treatment is slightly different. The tendency was to idealize the star as 'ideal' virtue or beauty or to compare the lover's eyes in their beauty and brilliance to the star. The new attitude towards planets, owing to influence of the current scientific ideas, produced a different treatment of the material. The imagery of Donne shows how factual and corroborative details bring precision of a physical implication. Donne expresses contempt for conventional star imagery when he describes poetically that the sun was degraded because

> ...his dissevel'd beames and scattered fires
> Serve but for Ladies Periwigs and Tyres
> In Lovers Sonnets:
> (V. Letter 'To the Countesse of Salisbury, August 1614, ll. 5-7)

Theories of the Universe

Apart from observational data, both natural and scientific, Donne also makes use of conceptual material to delineate and give form to his

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[1] In 'The Telescope and Imagination', MP, XXXII (1935), pp.233ff. Marjorie Nicolson gives an idea of the impact of telescopic observation on the seventeenth century mind.

experience. The presence of a large bulk of imagery drawn from scientific and scholastic resources is no indication that Donne adhered to any particular theory.[1]

It has been proved satisfactorily that Donne was familiar with the theories of Copernicus.[2] The general sense of disturbance and questioning that was produced by new astronomical theories revolved around the moving of the centre of the universe or the dislocation of the earth from the pivotal point of the sphere. In Chapter IX of his De Revolutionibus Orbium Celestium (1543) Copernicus airs his ideas about the earth's location and movements:

> That it is not the centre of all revolutions is proved by the irregular motions of the planets and their varying distances from the earth, which cannot be explained as concentric circles with the earth at the center ... If then the earth, too, possesses other motions beside that around its centre, then they must be of such a character as to become apparent in many ways and in appropriate manners; and among such possible effects we recognize the Yearly revolution.[3]

The position of the sun and the earth were settled facts of old astronomy and a basis of man's philosophy of life. The loss of belief in this established fact had a shattering impact on man's confidence. Donne makes use of this implication of the moving of the earth to describe a similar disturbing experience:

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[1] M.A. Rugoff points out that "one point should immediately be made concerning Donne's use of astronomy or of any learning - is that he apparently took it for granted that imagery, so long as it fulfilled its essential function of clarifying and making vivid, might be drawn from any side of a controversial question." Op.cit., p. 30.

[2] Coffin, p. 81, et passim.

[3] A Source Book of Astronomy, pp. 11-12. J.L.E. Dreyer comments thus: "In the ninth Chapter Copernicus considers whether the earth is in the centre of the world, or whether it is a planet. That it is not the centre of all the circular motions is proved by the apparently irregular movements of the planets, and their varying distances from the earth." History of the Planetary systems from Thales to Kepler, p. 327.

> If then least moving of the center, make
> More, then if whole hell belch'd, the world to shake,
> What must this do, centers distracted so,
> That wee see not what to beleeve or know?
> (Epicedes and Obsequies, Prince Henry, ll.21-24)

The death of Prince Henry had dealt a great blow to man's dependence and hope in his permanent active role in the state. This faith is now as heretical as faith in the old astronomy with the fixed position of the earth. Describing the excess of feast and revelry on the occasion of the marriage of Lord Somerset Donne says:

> And were the doctrine new
> That the earth mov'd, this day would make it true;
> For every part to dance and revell goes.
> (Epithalamions: Lord Somerset, ll 186-192)

The revelry far exceeded the normal routine of the day. Man defied the natural waking and sleeping habits.

The 'new philosophy' also implied the degradation of the sun, as it had lost its original motion and had become a static thing, bereft of former glory of activity. It supplied an analogy for the dull and inalert mind.

> As new Philosophy arrests the Sunne,
> And bids the passive earth about it runne,
> So wee have dull'd our minde, it hath no ends.
> (V. letter 'To the Countesse of Bedford,
> T' have written then', ll. 37-39)

The sun's inability to run the planetary-course is taken as a sign of debility, which becomes the image of the general state of feebleness of the earth, on the death of Elizabeth Drury:

> nor can the Sunne
> Perfit a Circle, or maintaine his way
> One inch direct; but where he rose to-day
> He comes no more, but with a couzening line,
> Steales by that point, and so is Serpentine:
> And seeming weary with his reeling thus,
> He meanes to sleepe, being now falne nearer us.
> ('The first anniversary', ll. 268-274)

When the poet asks the Countess of Salisbury to repair this general state of moral and physical prostration and infuse the world with a new vitality, he describes the situation in similar terminology:

> ...now when the Sunne
> Growne stale, is to so low a value runne,
> (V. letter 'To the Countesse of Salisbury'
> August, 1614, ll. 3-4)

Thus while the revelation of the magnitude of the universe created a situation of exultant emotion and wonder, the disturbance of the old world picture produced a state of anxiety and loss. Theories of the new universe therefore carried this implication of disorder, loss of faith and decrepitude. The specific meaning was exploited by Donne in his imagery when describing emotional loss or general state of frustration. Again the direct implication of the current theories imparted precision to the verbal meaning.

In his imagery Donne not only utilizes the new planetary theories of Copernicus but also the Ptolemaic conception of the Universe, which had absorbed the system of Aristotle and had become indissolubly connected with medieval religious thought.[1] Of his acquaintance with the older astronomical theories there exists ample evidence.[2] The main tenets of the older theory figure prominently in Donne's images. The classical foundation upon which the theory rested was the unalterability of the Heavens. The existence of the star catalogues indicates how firm and unshakable was the belief

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[1] See Coffin, op.cit., p. 75.

[2] Coffin remarks "../but if he was introduced to the study of science, it was to the stock-in-trade of the Middle Ages, the account of the system of the world given by Aristotle in De Coelo, and in De Mundo and in the Meteorologica, or the substances of these works as adapted to the use of his Jesuit tutors by some acceptable commentator." op.cit., p.28. Chapter II Early Influences contains a detailed study of Donne's acquaintanceship with these older theories.

I thought it meete also to put here this figure, shewing the placinge. compaſsing, and distaunces of ech of the foresayd Planets in the heauen (which distances at my last publishing were thought impoſsible. This figure wittily wayed may confirme a poſsibilitie to agree vnto the true quantities, immediatly before putforth, therfore not omitted here to be placed.

L. Digges, A Prognostication, (1576), Fol. 4.

in the permanence and fixity of the number of stars.[1] The unalterable sky assumed the significance of perfection and eternal beauty.

> These burning fits but meteors bee,
> Whose matter in thee is soone spent.
> Thy beauty, 'and all parts, which are thee,
> Are unchangeable firmament.
> ('A Feaver', ll. 21-24)

The Ptolemaic permanent sky provides a correct terminology for describing perfection of one kind or another.[2] The fever is nothing but the temporary heat of foreign bodies which is soon dissolved, in the manner of the meteors. The stress is on the unchangeability of the beauty and health of the mistress.

The Ptolemaic universe is also responsible for some graphic imagery in Donne. In the soul's journey through the spheres, (The Second Anniversary, ll. 185-266) the sequence of the stars is Ptolemaic.[3] A graphic reproduction of the old universe renders the journey more vivid and stages of advancement are clearly demarcated. Besides the vividness of the details, it conveys the idea of the swiftness with which the soul (in joy, released from the inferior bondage of the body) travels. The scientific imagery not only lends

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[1] Dreyer comments: "In addition to a complete theory of the planetary motions the great work of Ptolemy also contains a catalogue of stars, which, however, is nothing but the catalogue of Hipparchus brought down to his own time with an erroneous value of the constant equinox of precession." op.cit., p. 202.

Speaking of the achievements of Tycho Brahe Dreyer says: "That a new catalogue of accurate position of fixed stars was urgently needed had early been felt by Tycho Brahe. The Ptolemaic Catalogue of stars was fourteen hundred years old. ... The co-ordinates of stars given in Ptolemy's catalogue were known at Tycho's time through the two Latin editions of the Ulmegist of 1515 and 1528 and the Greek edition of 1538. Tycho Brahe, p. 347.

[2] Cf. 'To the Lady Carey', ll.13-15, "a firmament/Of virtues, where no one is growne, or spent".

[3] Leonard Digges, A Prognostication (1576), Fol.4. In The Second Anniversary ~~ll.195-200~~ Donne's soul covers similar cosmography.

clarity to the mental conception of the journey but imparts a specific and strongly visual implication to the description. Donne again draws from the Ptolemaic concept of the spheres to explain the significance of the growing expanse of love:

> Those like so many spheares,but one heaven make,
> For, they are all concentrique unto thee
> ('Loves growth', ll. 23-24)

The implication here, also, is primarily graphic and pictures of the Ptolemaic universe are common enough to make it more than a notion, so that apart from its symbolic value of the perfection and order of the universal design it provides material for accurate detailed imagery.

In 'The first anniversary' Donne draws an analogy between the soul of Elizabeth Drury and the magnetic force which controls and is a part of the earth. He says:

> She that should all parts to reunion bow,
> She that had all Magnetique force alone,
> To draw, and fasten sundred parts in one
> (ll. 220-222)

She was the cohesive power, without which the world is "all in peeces". The image of the 'magnetic force' has its origin in one of the fundamental ideas of De Magneta.[2] Of this force of the earth Gilbert says:

> Such then is our earth in its inward parts, possessed of a magnetick homogeneal nature, and upon such more perfect foundations as these rests the whole nature of things terrestrial,

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[1] Redpath comments: "just as when water is stirred additional circles are produced by the original one, then these new additions will only constitute one heaven, just as the spheres in Ptolemaic astronomy only form one heaven; and that is because all these additions will be centred on you, just as in that system the spheres are all centred on the earth." Ed. of Songs and Sonets, 1956, p.51.

[3] Of this work by William Gilbert of Colchester, Coffin says: "It is neither astronomical, nor, save by implication, mathematical. Rather, it describes in detail with rich illustration, a great number of 'laboratory' experiments with the loadstone, all beautifully organized to establish the thesis that the earth itself is a magnet." Op.cit., p. 85.

> manifesting itself to us, in our more diligent scrutiny, everywhere in all, magnetick minerals, and iron ores, in all clay, and in numerous earths and stones ....[1]

The image based on the loss of this cohesive force is basic to the meaning of the 'First anniversary'. It symbolises the state of disintegration, lack of coherence in which

> All just supply, and all Relation:
> Prince, Subject, Father, Sonne, are things forgot,
> (ll. 214-215)

The world without Elizabeth Drury is a patternless one, devoid of meaningful interrelation, 'crumbled into atomies'. These are the findings of the dissection to which the picture of the world is subjected in the poem. Gilbert ascribes earth's constancy and movement to the magnetic power. He describes this concisely in his heading to Chapter XVIII of his book:

> That the globe of the earth is magnetick, & a magnet; and how in our hands the magnet stone has all the primary forces, of the earth, while the earth by the same powers remains constant in a fixed direction in the universe.[2]

Elizabeth Drury is this power, the rationale of existence. Her death creates the dislocation.

> The Cyment which did faithfully compact,
> And glue all vertues, now resolv'd, and slack'd,
> ('The first Anniversary', ll. 49-50)

In the language of Gilbert:

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[1] William Gilbert of Colchester, On the Magnet, facsimile ed., pp.42-43. "Cardan does not consider the loadstone to be any kind of stone, but a sort of perfected portion of some kind of earth that is absolute; a token of which is its abundance, there being no place where it is not found." Ibid., p. 43.

[2] William Gilbert op.cit., BkI, heading to Chapter XVII, p.39. In Bk.II, Chapter XXIII, Gilbert speaks specifically of the Magnetic force as the cause of all motions towards unity. His book was based on the rejection of Aristotelian concept of earth as consisting of elements and the theory of Primum Mobile as the principle behind universal motion. In Book III, Chapter III, he discusses the magnetic diurnal revolutions of the earth.

> Magnetick fragments cohaere within their strength well and harmoniously together. Pieces of iron in the presence of a loadstone (even if they are not touching the loadstone) run together,... In this way also the foundations of the world are connected and joined and cemented together magnetically.[1]

The theory of De Magneta supplies the exact intellectual referent to the description of emotional loss, which thereby gains much definiteness of verbal meaning.

Elsewhere, too, Donne makes use of the modern doubts with regard to the Ptolemaic universe, to indicate a different kind of disregard. One of the most important tenets of the scholastic theory is the existence of fire as an element of the universal sphere.[2] Donne refers to this when he says:

> .....she stayes not in the ayre,
> To looke what Meteors there themselves prepare;
> She carries no desire to know, nor sense,
> Whether th'ayres middle region be intense;
> For th' Element of fire, she doth not know,
> Whether she past by such a place or no;
> ('The Second Anniversary', ll. 189-194)

Current confutations of this theory of fire relegated it to an inferior position and it thus becomes a symbol of irrelevance and mirror importance. The soul's disregard for the element of fire reflects this, but it also points to the undependability of human conjecture. The soul, free from the trivialities of human existence, can at last be indifferent to such foibles of mankind. In a similar manner other outdated Ptolemaic beliefs appear in

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[1] Ibid., B.II, Chap. XXIII, p. 90.

[2] Coffin says: "it is doubtless from Kepler, who taught Donne so much about the new philosophy, that he derived the full impact of Tycho's and Penn's 'confutation' of the element of fire." op.cit., p.167; Gilbert also rejects the 'Plotinus' fiery firmament', op.cit.,p.218. "Cardan, Tycho, and John Pena, manifestly confute by refractions, and many other arguments, there is no such element of fire at all" Robert Burton, Anatomy of Melancholy (1923) Vol. II, Pt. ii. sec. ii, Digressions of Air, I, p.56. However, Cardan's De Subtilitate (1550) was doubtless Donne's main source.

Donne's poetry as images of absurdity and inconsequence.

> But trepidation of the spheares
> Though greater farre, is innocent.
> ('Forbidding Mourning', 11.11-12)[1]

The idea of the movement of the ninth sphere was a part of the old astronomical theory rejected by the new science. It had lost its connotations of calamity and disaster. It therefore becomes a fitting analogy to illustrate the nature of the parting of the lovers.

Scholastic and Platonic Imagery

Besides theories regarding the Universe many scholastic concepts appear in the form of images in Donne.

> Shee is dead; And all which die
> To their first Elements resolve;
> And wee were mutuall Elements to us,
> And made of one another.
> ('The Dissolution', 11. 1-4)

This echoes the Aristotelian concept of the essential elements. In fact the pre-Renaissance medical theory was based on the idea of the human body as a compound of the elements. Galen makes this observation:

> Therefore, boldly, it is to be professed, that fire, Ayre, and Earthe, to be the firste, and the common, and most simple Elementes and beginners of all thinges, of which verily both plantes, and also all living creatures are engendered, nourished, and encreased.[2]

Regarding resolving into the primary elements after death Galen says:

> If so be where he saieth, when a man dyeth, it is necessarye that everye part returne to his owne nature, the drye to the drye, the

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[1] The current connotation of trepidation was "a libration of the eighth (or ninth) sphere, added to the system of Ptolemy by the Arab astronomer Thabet ben Korrah, c.950, in order to account for certain phenomena, especially precession, really due to motion of the earth's axis". O.E.D. cited by Redpath, op.cit. p.83.

[2] Galen's Book of Elementes, published foorth of Latine into English by John Jones Phisitian (1574), p.3.

> the moiste to the moiste, the hote to the hote, the coulde to the coulde. He calleth drye moyste, hote and coulde, not onely qualities, but also substaunces, in which those qualityes are founde; for those they be whiche the Creature being deade, doe departe, and are mingled to the Elements of universalitye.[1]

The idea of the primary elements repeatedly appears in Donne's poetry.

> This Booke, as long-liv'd as the elements,
> Or as the worlds forme,...
> ('Of the Booke', 11.19-20)

and

> As in the first Chaos confusedly
> Each elements qualities were in the other three;
> (To Sir Henry Wotton, 'Sir, more then kisses',
> 11.29-30)

The theory carries the implication of universality and incorruptibility.

Aquinas talks of the purity of the celestial spheres:

> The matter of each of these celestial spheres is strictly incorruptible, because, in order to corrupt, it must be capable of change, but in order to change, it must be capable of becoming other than it is, which is precisely what is called "being in potency".[2]

Donne also uses the idea of the superiority of the soul when released from the body; the lovers have self-knowledge only when they leave their physical bodies:

> Wee then, who are this new soule, know,
> Of what we are compos'd, and made,
> For, th' Atomies of which we grow,
> Are soules, whom no change can invade.
> ('The Extasie', 11. 45-48)

Change is connected with the composition of the substance. Lovers in their pure existence as souls composed of universal components are beyond this corruption and change. So the poet says that:

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[1] Galen's Book of Elementes, op.cit., p. 4.

[2] Etienne Gilson, The Philosophy of St. Thomas Aquinas, trans. Bullough, p. 187.

What ever dyes, was not mixt equally.
('The good-morrow', 19).[1]

The same purity of elements becomes the standard of adjudging physical beauty.

These things are beauties elements, where these
Meet in one, that one must, as perfect, please
(Elegie II, 'The Anagram', ll. 9-10)

The scholastic concept of the 'intelligences of the sphere' also form the basis of some images in Donne. It provides the terminology for describing the relation of the soul to the body.

But O alas, so long, so farre
Our bodies why doe wee forbeare?
They are ours, though they are not wee, Weeare
The intelligences, they the spheare
('The Extasie', ll. 49-52)

Aquinas claims that:

> To each sphere, so moving Intelligence is assigned which maintains and directs its circular motion, but is not, properly speaking, either its form, or its soul.[2]

The 'Intelligences' or Angels are substances of lesser purity and perfection than air,'not pure as it, yet pure doth weare' and stands in contrast with the sphere with its maximum elemental purity. This subtle scholastic concept

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[1] Cf. "Her death hath taught us as dearely that thou art/corrupt and mortal in thy purest part". (First anniversary, ll.61-62). Grierson comments: "What is simple - as God or the Soul - cannot be dissolved; nor compounds, e.g. the Heavenly bodies, between whose elements there is no contrariety." op.cit, II, p.11. "Some substances indeed are simple and the others are composite, and in both there is an essence. But essence is possessed by simple substances in a truer and more noble mode according as simply substances have a more exalted existence, for they are the cause of those which are composite - at least the primary substance, which is God. St. Thomas Aquinas, Concerning Being and Essence, trans. G.G.Leckie, p.6.

Plato defined the purity of the soul's state: "...the soul [acquires changeability] when using the body as an instrument of perception, that is to say, when using the sense of sight or hearing or some other sense.... But when returning into herself she reflects, then she passes into the other world, the region of purity, and eternity, and immortality, and unchangeableness, which are her kindred, and with them she even lives..." Dialogues, trans. B.Jowett,vol.II,p.222

[2] E. Gilson, op.cit., p. 187.

provides an analogy to the super-subtle difference between male and female love.[1]

> Just such disparitie
> As is 'twixt Aire and Angells puritie,
> 'Twixt womens love, and mens will ever bee.
> ('Aire and Angels', ll. 26-28)

The scholastic tradition conceives the human soul in stages of evolution towards perfection.[2] According to Aquinas:

> ... the forms of the elements, lowliest of all and nearest to matter, perform no operation beyond the qualities of activity and passivity, such as rarefaction and condensation and others of the same order which seem reducible to simple dispositions of matter. ... Further above these forms we find the souls of the plants, the operation of which, superior to that of the mineral forms, results in nourishment and growth. Finally we reach the sensitive souls, possessed by animals; their operations extend to a certain degree of knowledge, though it is confined to matter and is obtained exclusively by material organs. Thus we come to the human souls which, exceeding in dignity all preceding forms, are destined to rise above matter by a virtue and operation in which the body has no share.[3]

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[1] See Redpath, op.cit., pp. 31-2. In the scholastic tradition there is an identification between the Intelligences and Angels. It is a combination of the old Aristotelian theory of intelligent substances which are responsible for spherical motion and Platonic conception of stars set in motion by divine souls. The Thomist concept of angels assimilated old astronomical theories of spiritual substances and old Biblical stories of angels and daemons. However the identification of angels with the intelligences though somewhat established by the Arabs and the Jews was never fully accepted by Western Scholasticism. "Albertus Magnus, for instance, refused categorically to identify the angels with the intelligences; neither St. Bonaventure nor St. Thomas accept this assimilation which at bottom could be wholly satisfactory only to the Averroists". E. Gilson, op.cit., p. 170.

[2] "Plants have a vegetative soul, which cannot select what it can feed on and reject what it cannot. Above this is the soul of motion, possessed by beasts who can select ends and means, belonging to man alone. The unborn child possesses first the soul of sense, and then the soul of motion, which absorbs the soul of sense. At last, however, God infuses into the child the immortal soul, which swallows up the two preceding souls." E.M. Simpson, A Study of the Prose Works of John Donne, p. 116.

[3] E. Gilson, op.cit., p. 217.

* insert. The following and thirdly, there is the rational and immortal soul,

To Donne the deepest involvement in love would imply the absorption of the vegetative, sensitive and intellectual souls in scholastic philosophy.

> Then, as all my soules bee,
> Emparadis'd in you, (in whom alone
> I understand, and grow and see,)
> ('A Valediction: of my name in the Window', 11.25-27)

The evolution of the soul to a higher state of awareness and existence is why man can only be sure of relative truth:

> So though some things are not together true,
> As, that another is worthiest, and, that you:
> Yet, to say so, doth not condemne a man,
> If when he spoke them, they were both true than.
> How faire a proofe of this, in our soule growes?
> Wee first have soules of growth, and sense, and those,
> When our last soule, our soule immortall came,
> Were swallowed into it, and have no name.
> (V. Letter 'To Countesse of Salisbury, August 1614.', Faire, great, and good', ll. 49-54)

The same idea echoes in images elsewhere.[1] For the source of the Platonic imagery in Donne, we have to turn again to Aquinas and the schoolmen. His direct acquaintance with Plotinus has been widely disputed.[2] The conception of the universal soul appears frequently in his images. Plotinus comments:

> Invoking the help of God, let us assert that the existence of many souls makes it certain that there must first be one from which the many rise. This one is competent to lend itself to all yet remain one, because while it penetrates all things it cannot itself be sundered.[3]

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[1] Cf. 'The second anniversary', 11.160-2; Verse letter 'To the Countesse of Bedford, Madame Reason is', 11.34-36;

[2] F.A.Dogget gives a detailed study of Donne's probable Platonic source. He decides in favour of the schoolman although evidences exist regarding the popularity of Ficino's translation of Plotinus, Andreas Capellanus' Art of Courtly love and Castiglione's The Book of the Courtier done into English by Sir Thomas Hoby. 'Donne's Platonism', Sewanee Review XLII (1934), pp.274-92.

[3] Plotinus Ennead Book iv ix (8), trans. S. Mackenna, in The Essence of Plotinus, ed. G.M. Turnbull, p. 152.

In 'Annunciation' Donne describes Christ as this Universal soul

> That All, which alwayes is All every where,
> (1.2)

The image is repeated with the same significance and in the same phraseology in The Progresse of the Soule.

> That All, which alwayes was all, every where;
> Which could not sinne, and yet all sinnes did beare:
> (viii, ll. 74-75)

The character of this Universal soul which lends itself to human shape and form and yet remains expressive of the final Principle, is why it is suited to define Christ the Divine head as a man. The basic unity of souls (the doctrine of the unity of simple substances) imparts the nature of unusual harmony to the relation between the lovers. The elemental unity makes lovers love each other, with corresponding intensity and precludes any possibility of a slackening of interest:

> If our two loves be one, or, thou and I
> Love so alike, that none doe slacken, none can die.
> ('The good-morrow', ll. 20-21)

Plotinus argues that:

> ....if the soul in me is a unity, why need that in the universe be otherwise, seeing that there is no longer question of bulk or body? And if that is one soul, and yours and mine belong to it, then yours and mine must also be one.[1]

The unity of souls is also the reason behind the poets' presumption that they are 'made of one another' and that her dissolution would involve his.[2] Plotinus

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[1] Plotinus, op.cit., p.151.

[2] 'The Dissolution', ll.1-4. "There is one identical Soul, every separate manifestation being that Soul complete. The differentiated souls issue from the unity and strike out here and there, but are held together at the source much as a light is a divided thing upon earth, shining in this house and that, and yet remains one". Plotinus, Ibid., p. 118.

also speaks of the intense relation that arises between human beings owing to this basic sympathy.

> Reflection tells us that we are in sympathetic relation to each other, suffering at the sight of others' pain, melted from our separate moulds, prone to forming friendships; and this can be due only to some unity among us.[1]

The soul's descent into the body forms the logical analogy to argue the case for loving a woman:

> But since my soule, whose child love is,
> Takes limmes of flesh, and else could nothing doe,
> More subtile then the parent is,
> Love must not be, but take a body too,
> ('Aire and Angels', ll. 7-10)

Elizabeth Drury is the 'soul' that gives life and movement to the worldly body:

> Because shee was the forme, that made it live;
> ('The second anniversary', l.72)

In both these instances the Platonic soul affords definition to the spiritual principle or an abstract emotion which is the poet's theme. The Platonic soul rules the physical body:

> When the soul and the body are united, then nature orders the soul to rule and govern, and the body to obey and serve.[2]

The control of the soul by the body is therefore a reversal of this natural order and becomes a fit symbol for conveying a sense of disaster:

> As dead low earth ecclipses and controules
> The quick high Moone: so doth the body, Soules.
> ('To the Countesse of Bedford, T' have written then', ll. 41-42)

An important aspect of the Platonic body and soul dichotomy is the soul's

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[1] Plotinus, op.cit., p. 152.

[2] Plato, Phaedo, op.cit., p. 222.

degradation in the body.[1] The soul in the body is virtually in imprisonment:

> Thinke in how poore a prison thou didst lie
> After, enabled but to suck, and crie.
> Thinke, when 'twas growne to most, 'twas a poore Inne,
> ('The second anniversary', 11.173-180

Plato also describes "the release of the soul from the chains of the body".[2] The separation of the soul from the body signifies its purification. Literally however it is equated with death:

> When the soul exists in herself, and is released from the body and body is released from the soul, what is this but death?[3]

Metaphorically it conveys the idea of a higher form of existence, and greater enlightenment. It forms the basis of Donne's image:

> When bodies to their graves, soules from their graves remove
> ('The Anniversarie', 1.20)

So the true philosophers, according to Plato, "are always occupied in the practise of dying"[4] and the men are virtuous who "passe mildly away/And whisper to their soules, to goe," ('Forbidding Mourning', 1.1-2).

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[1] "Then when does the soul attain truth? - for in attempting to consider anything in company with the body she is obviously deceived.
True.
Then must not true existence be revealed to her in thought, if at all?
Yes.
And thought is best when the mind is gathered unto herself and none of these things trouble her - neither sounds nor sights, nor pain nor any pleasures, - when she takes leave of the body, and has as little as possible to do with it, when she has no bodily sense or desire, but is aspiring after true being?"
Ibid., p. 204.

[2] Ibid., p. 206.

[3] Ibid., p. 203.

[4] Ibid., p. 207.

Donne's manipulation of the Platonic and Scholastic concepts brings a good deal of vigour to the verbal meaning. Apart from their symbolical significance which contributes to the illustration and definition of ideas from other areas, the theories often find expression in literal explicatory terms and these form the residue of intellectualism in poems of personal emotion. In their symbolical capacity these theories, belonging as they do to the realm of pure ideas are non-emotive, characteristically abstract, and therefore lay more stress upon the conceptual quality of experience. Both in the logical function of defining or providing similars to the argument from experience, their well-formulated and determinate quality of meaning imparts much to the opaqueness of Donne's expository technique.

Alchemical Imagery

Donne's construction of images based on alchemical notions also deserves a special notice. There remains however a certain difficulty in ascertaining the exact sources of Hermetic and Paracelsian concepts.[1] Mr. E.H. Duncan has provided us with the alchemical milieu of Donne's own time.[2] Some evidences exist testifying to Donne's knowledge and access to the current Hermetic sciences and philosophy.[3] However the body of Donne's poems

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[1] "....Renaissance alchemy was such an inclusive and heterogeneous body of knowledge and pseudo knowledge that one cannot be certain to have detected all of the figures in Donne's poetry which may bear some affinity to it," E.H.Duncan, 'Donne's Alchemical Figures', E.L.H., IX (1942), p.257.

[2] Ibid., p. 258, n.2.

[3] The mediator between Donne and Ann More's father was Henry Percy, ninth Earl of Northumberland, whose chief interest was alchemy. See E. Gosse, Life and Letters of John Donne, I, pp.99-100. Donne records his reaction towards the Galen-Paracelsean controversy in Letters to Severall Personages (H. Wotten) 1159-62; Ignatius his Conclave, ed. op.cit., p.22.

is strewn with alchemical ideas which he uses "to body forth or explain a concept in another realm of thought which is the poet's subject."[1]

The theory of Balasam appears with some frequency in Donne's imagery. In the Paracelsian tenets the human body is a concordant mixture of its corporeal and earthly mass as well as its celestial, balasamic part. It is this part that keeps the rest rejuvenated and refreshed.[2] This intrinsic balasum is the exact physical and intellectual counterpart of 'the birth and beauty' of the Countess of Bedford.

> In every thing there naturally growes
> A Balsamum to keepe it fresh, and new,
> If 'twere not injur'd by extrinsique blowes;
> Your birth and beauty are this Balme in you.
> ('Reason is our Soules left hand', ll. 21-24)

The dual implication of the Hermetical science provides the proper terminology for verbal meaning. The Balsam has the medicinal curative implication, based on physical properties, as well as the spiritual one, which is essentially the life force.[3] In the V. Letter 'To the Countesse of Bedford' the poet stresses the spiritual and moral qualities as the essence of her inner strength. In 'The first anniversarie' Donne compares the effect of Elizabeth Drury upon this worldly scene in terms of the Balasam, which has tremendous rejuvenating and vital medicinal power.

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[1] E.H. Duncan, op.cit., p. 262.

[2] See A.E. Waite, The Hermetic and Alchemical Writings of Paracelsus, II, pp.72 and 90. The Balsam has several connotations in Paracelsus. However, the corporeal balsam defends the body - protects the dead as well as living. It is "a fermentation which is developed and mingled with the root of life, and has the power of ruling the life in a good essence.' Ibid.

[3] See J.A. Mazzeo, 'John Donne's Alchemical Imagery', ISIS, XLVIII (1957), pp.104-5

> Sicke World, yea, dead, yea putrified, since shee
> Thy' intrinsique balme, and thy preservative,
> Can never be renewe'd.
> (ll. 56-58)

The lack of this 'rejuvenating principle' of the balm is responsible for the state of utter debility of the earth:

> The generall balme th' hydroptique earth hath drunk.
> ('Nocturnall', 1.6)[1]

A good part of Paracelsian theory is taken up by the idea of preservation of perfect health. In fact alchemy was supposedly 'one of the main pillars of medicine':

> Unless the physician be perfectly acquainted with, and experienced in, this art, everything that he devotes to the rest of his art will be vain and useless.[2]

It is in their medicinal and curative aspect that the several notions of the 'elixir', quintessence, the perfect metal of gold appear in Paracelsian writings. These concepts are in their turn various aspects of 'perfection', the purest and most harmonious of substances the 'prime' virtue, and the essential and the incorruptible thing. To sum up, the idea of perfect health is inextricably connected with the idea of the perfection of the 'essence'. Paracelsus describes the quintessence as:

> a certain matter extracted from all things which Nature has produced, and from everything which has life corporeally, in itself...a matter most subtly purged of all impurities and mortality, and separated from all the elements. From this it is evident that the quintessence is, so to say a nature, a

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[1] Redpath glosses 'balme' as sap which had been speedily absorbed leaving the earth dry and barren (p.71). This sap is no other than that which fructifies nature and promotes vegetation which is the quality of the Paracelsian balme.

[2] Waite, op.cit., II, p. 148.

> force, a virtue, and a medicine,... It is a spirit like the spirit of life, but with this difference, that the life-spirit of a thing is permanent, but that of man is mortal.[1]

It is mostly the curative aspect of the quintessence that is emphasized by Paracelsus, its power to heal, and transform the state of disease into health.

> Now the fact that the quintessence cures all diseases does not arise from temperature, but from an innate property, namely, its great cleanliness and purity, by which, after a wonderful manner, it alters the body into its own purity, and entirely changes it.[2]

In 'Loves growth' Donne qualifies love as a curative for sorrow in similar Paracelsian terms:

> But if this medicine, love, which cures all sorrow
> With more, not only bee no quintessence
> But mixt of all stuffes paining soule, or sence
> And of the Sunne his working vigour borrow,
> Love's not so pure, and abstract, as they use
> To say...
> (11. 7-10)

The elixir has the implication of purity:

> For every elixir is an inward preservative in its essence of that body which shall have taken it, even as the extrinsical balsam is an external preservative of all bodies from putrefaction and corruption.[3]

In Donne the elixir vitae is love which sustains life. The alchemist ~~is~~ engaged in discovering the components of this miraculous element is like the lover in 'Loves Alchymie'. Pursuing this notion further the Alchemist

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[1] Waite, op.cit., Vol.II, p.22. The same confusion and conflicting connotation exists as regards the exact definition of the Quintessence: "Paracelsus, though possibly the first, was by no means the last of the alchemists to describe the term quintessence as a misnomer. Engenius Philalethes affirms that there is no quintessence, no fifth principle, except Almighty God. ... others say that it is the fifth principle of composites, comprising the finest portion of the four elements. The Quintessence of Elements is the Mercury of the Philosophers". Ibid., p.378.

[2] Ibid., Vol.II, p.23.

[3] Ibid., Vol.II, p.69. The Balsam is supposed to be the first elixir: See Ibid., II, p. 72.

comes to regard the 'philosophers stone' or the perfect metal as the 'Elixir Vitae' which heals and transmutes all longings and sorrows and affects a man by renovating and restoring his vital organs.[1] The alchemical preparation in the crucible is directed to the production of the metal gold. Paracelsus often discusses also the curative efficacy of gold, 'the perfect metal'.[2]

> In his treatise Concerning Preparations in Alchemical Medicine no less than eight prescriptions, in which gold is an important item are given.[3]

Donne refers to this specific medicinal property of gold when he says:

> But if from it thou beest loath to depart,
> Because 'tis cordiall, would twere at thy heart.[4]
> ('The Bracelet', ll. 113-14)

The perfect metal is symbolical of the perfect components which constitute the spiritual form of Elizabeth Drury.

> She, of whose soule, if wee may say, 'twas Gold
> Her body was th'Electrum, and did hold
> Many degrees of that;
> ('The second anniversary', ll. 241-3)

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[1] "Now, then, as the fire shews its effects in the wood, so is the same thing produced with the Philosopher's Stone, or the perpetual Balsam acting on the human body. If that Stone be made out of proper material and on a philosophical principle led by a careful physician, and due consideration be given to all the surroundings of the man when it is exhibited to him, then it renovates and restores the vital organs just as though logs were put on fire, which revive the almost extinguished heat, and are the cause of a brilliant and clear flame". Waite, op.cit., p. 96.

[2] "the most pure and perfect of all metals, has been called by the adepts the Sun, Apollo, Phoebus, and other names, especially when it has been considered philosophically." Ibid., II, Lexicon, pp. 368-69.

Paracelsus distinguishes between three species of gold, Astral, Elementary, Vulgar. Of the Vulgar Gold he says: "It is the most beautiful metal of our acquaintance, the best that Nature can produce...." Ibid., I, p.301.

[3] E.H.Duncan, loc.cit., p.263.

[4] Of the Potable gold Paracelsus says: "It is called potable gold so often, as it is reduced together with other spirits and liquours, into a substance which can be drunk." Waite, op.cit., II, p.28, f.n.

In contrast to the 'soul' the 'body' was the inferior partner, and therefore referred to as the electrum. It is described as:

> ....the middle substance between ore and metal, neither wholly perfect nor altogether imperfect. It is, indeed, on the way to perfection, but Nature, having encountered hinderances, has left it.[1]

Gold is the state of excellence towards which baser metals are gradually transforming. Naturally it becomes synonymous with the idea of attainment of spiritual and moral virtues, by way of perfecting oneself.

> Parents make us earth, and soules dignifie
> Us to be glasse, here to grow gold we lie
> ('Epitaph on himselfe', 11.13-14)

Thus alchemy although related to an activity which may not have been founded on strict scientific principles, still had a well formulated method. Its pseudo-scientific character gained elevation by the acquisition of a philosophy which balanced the lack of real scientific accuracy. The spiritual implication of its operation resulted in a theory which was as systematized as any other concept. Failure to produce the perfect metal was explained away in philosophical terms of various processes of perfecting, or trying to attain Salvation. Donne used alchemical terms for this spiritual emphasis. The symbolism of Hermetical philosophy was well expounded and established for Donne to deal with its fixed meanings. Certainly its mystic symbolism was responsible for denoting the mystical significance of several other experiences. Things of paradoxical nature, or ideas which flouted the conventional attitude were found to be best expressed in those terms. In

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[1] Waite, op.cit., II, p. 364.

this sense the Phoenix ('Canonization' 1) is an Hermetical symbol, and type of perfection of beauty or goodness which is superhuman and mysterious is explained in terms of that perfect metal 'gold'. Alchemy thus becomes the most adequate context for supplying religious imagery. Poems like 'The Crosse' (11. 38-39), 'Resurrection, imperfect' (11.13-14), 'The litanie' (1.7) draw some significant image material from the resources of alchemy.

Imagery from Medicine

Imagery from Medicine forms the greatest single group among the various categories of scientific imagery.[2] Personal and family circumstances may provide a clue to Donne's fondness for drawing from medical science.[3] In his 'Elegie upon Dr Donne', Walton records his knowledge of the 'grounds and use of Physicke'. In this context it may be useful to take into consideration Donne's own knowledge of medicine. In a letter to Sir T. Lucy (E. Gosse, pp. 174-5) he reveals acquaintanceship with both the old Galenic theory of the four elements as well as the Paracelsian doctrine of sympathy and antipathy existing between microcosm and macrocosm. The controversy between the two medical theories also finds expression in a poem by Donne (V. Letter 'To Sir Harry Wotton, Sir, more then kisses', 11. 59-62). Anatomical dissection is a popular theme of his imagery. The theory is

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[1] See Duncan, loc.cit., pp.269-71.

[2] M.A.Rugoff reveals by a table how the number of images drawn from alchemy and medicine is larger than those drawn from the philosophical and scientific concepts of the Universe, op.cit., p. 247.

[3] F.N.L. Poynter gives an account of Donne's family background in which medicine features prominently. John Donne's stepfather was a wealthy physician. They lived in the precincts of St. Bartholomew's Hospital. He notes Donne's fondness for the reading of medical books and his close acquaintanceship with Harvey. 'John Donne and William Harvey', Journal of the History of Medicine and Allied Sciences', XV (1960), p. 234ff.

put forward in a perfectly straightforward manner, without any figurative implication as in 'The Dampe' (11.1-3). In the 'ragged bony name' resembling the 'ruinous anatomie', the emphasis is both on the physical character of the name scratched on the pane of the window and on the deeper implication of the torture and torment undergone in love. Donne also uses the terminology of physical dissection to define the process of investigation in another field. In the 'First Anniversary' (11. 59-66) medical dissection provides the terminology for the poet's analyses of the morally corrupt state of the earth. Donne's first-hand information of dissection makes him remark:

> But as in cutting up a man that's dead,
> The body will not last out, to have read
> On every part, and therefore men direct
> Their speech to parts, that are of most effect;
> So the worlds carcase would not last, if I
> Were punctuall in this Anatomy
> ('The First Anniversary', 11.435-440)

In the main, figures based on anatomy have strong physical connotation in consonance with the nature of the theory which is based on physical findings. The prevalence of illustrative woodcuts is also a factor. Since anatomical science demands a detailed method of investigation it also becomes a suitable analogous material to define an analysis of another kind.

Donne's manipulation of human physiological material extends beyond skeletons. His knowledge of the structure of the human brain produces the figure of the cross sutures:

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[1]The knowledge of anatomy was the most systemized at and well-instructed branch of medicine in the Renaissance. Galen, Hippocrates and the Arabs had a proper idea of general physiology. Books like Realdi Columbi Gemonis de re anatomica (Venice 1559) and Vesalius' Fabrica (Basel 1543) were widely known and available. Both the Fabrica and Tabulae Sex (Venice 1538) display visual presentation of biological investigations. The artist Jan Van Calcar was responsible for many of these illustrations. See Sir William Osler, The Evolution of Modern Medicine, and Charles Singer, The Evolution of Anatomy.

98a

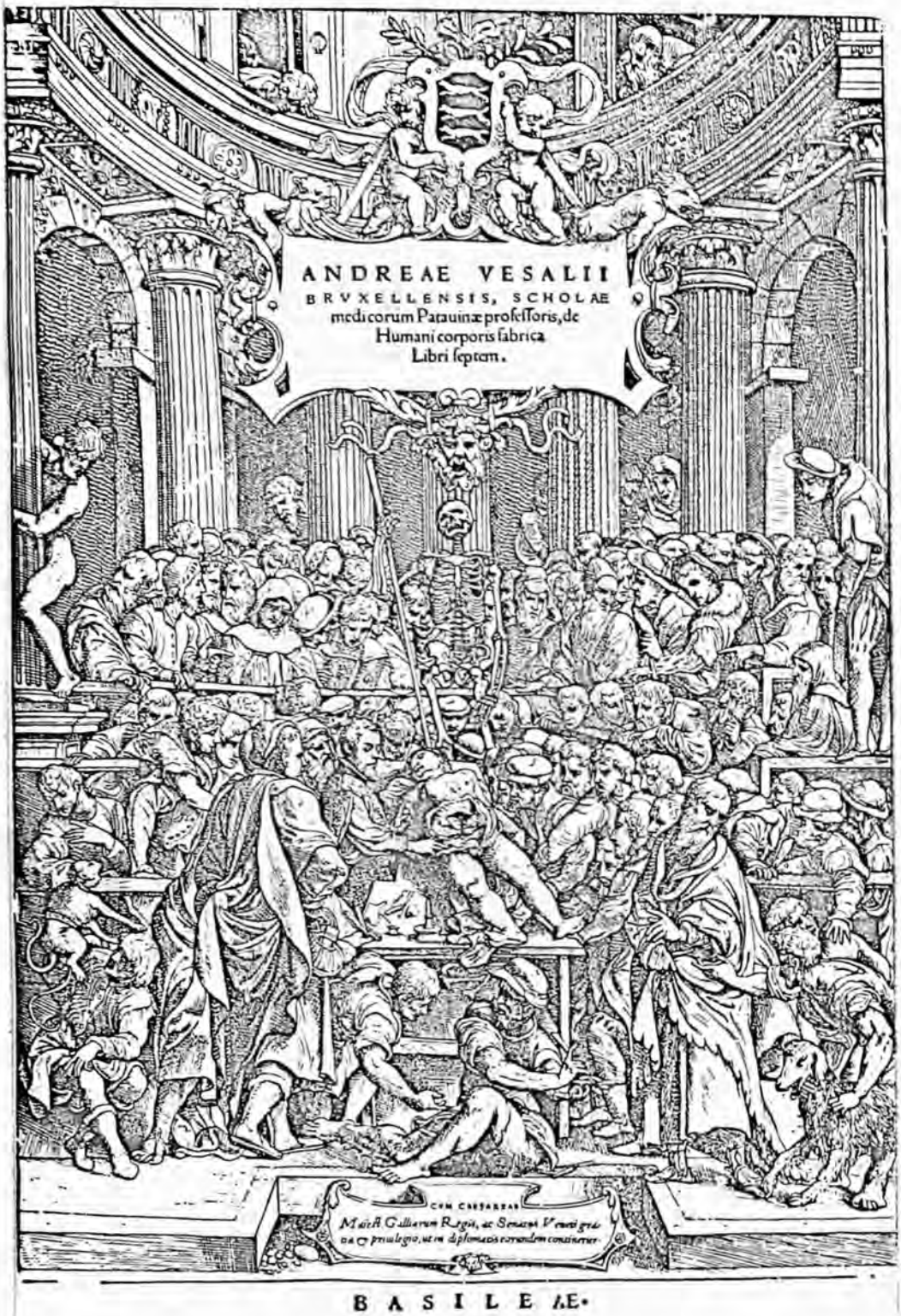

FIG. 66.

Title-page of Epitome (& Fabrica) of Vesalius (1543).

William Osler, The Evolution of Modern Medicine, (1921), p.156.

> And as the braine through bony walls doth vent
> By sutures, which a Crosses forme present,
> So when thy braine workes, ere thou utter it
> Crosse and correct concupiscence of witt.
> ('The Crosse', ll. 55-58)

Donne's figure may be related to the one in Vesalius's Fabrica (Book VII).

Mr. C. Singer comments:

> The work of Charles Estienne De dissectione partium corporis humani is published in Paris by Simon de Colines in 1545. It may have been begun as early as 1530 and certainly by 1533. The part on the brain was printed by 1539. It sets out an order of dissection of the brain closely similar to that of Phryesen, of Dryanden, and of Vesalius. It has series of poor figures illustrating these stages (Figs. 39-46) These are probably the work of Estienne de la Riviere.[1]

Although the general knowledge of the formation of the brain may have been gathered from the 'illustration' it is clear that the detail of the cruciformed sutures was not.[2] D.C. Allen has suggestions as to the source of the figure:

> Donne's statement probably goes back to Hippocrates, whose observations, as the Latin translation of the age records them, read: "Ut H cum utra que eminentia servatur: X vero cum utraque perit."[3]

Greater indebtedness to the science of medicine may be detected in the images on the nervous system.[4]

> For if the sinewie thread my braine lets fall
> Through every part,

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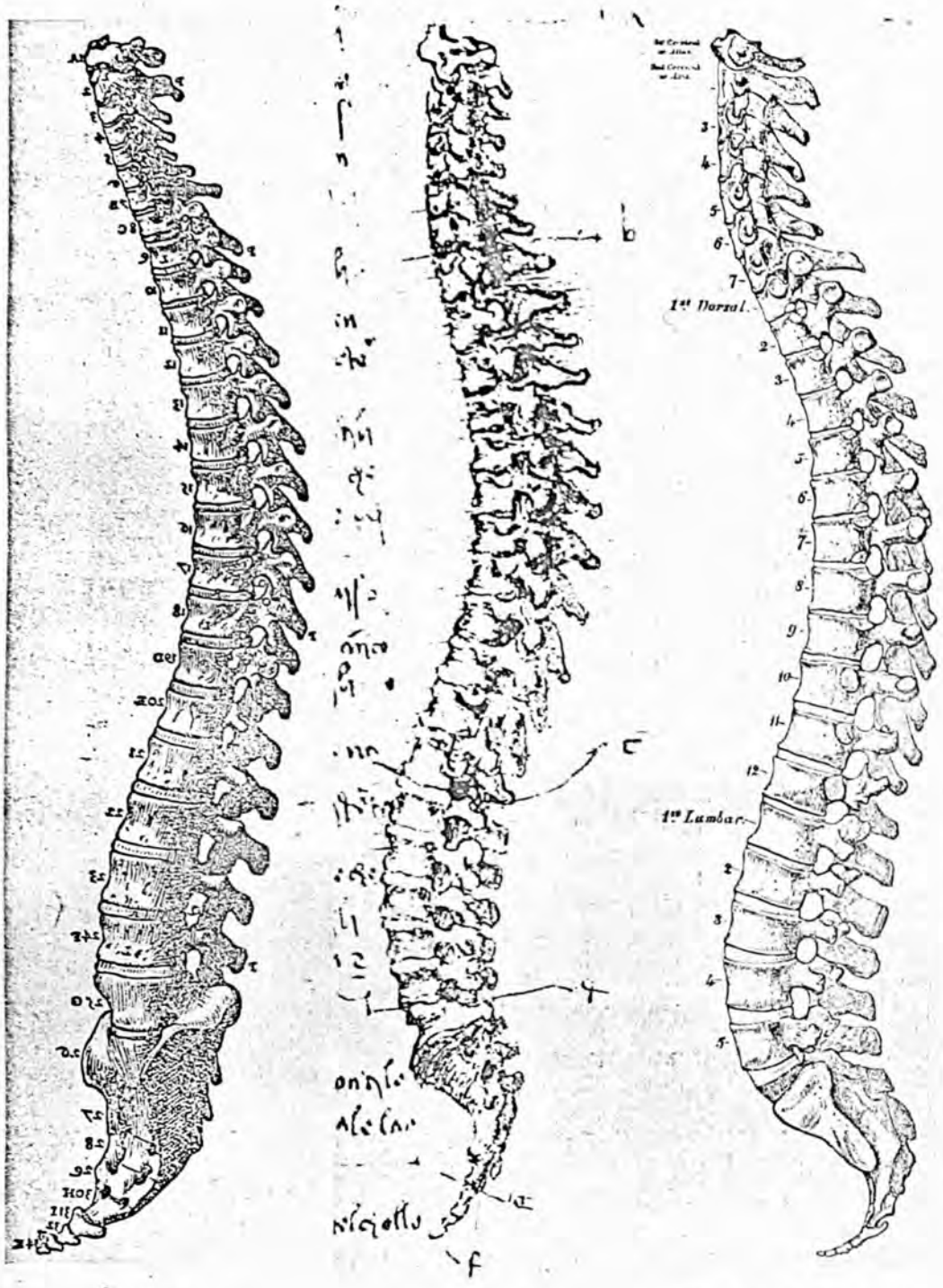
[1] Introduction to Vesalius on the Human Brain translation of De humani corporis fabrica (1952), p.xxiv.

[2] Vesalius' comment on the suture is given in the text of the Fabrica. See Vesalius on the Human Brain, p.88.

[3] D.C.Allen, 'John Donne's knowledge of Renaissance medicine', JEGP, XLII, (1943), p.330.

[4] "The fourth book of the Fabrica treats of the nervous system (Fig.69). The figures rank below those of the osseous and muscular systems... The general surface of the cerebrum and cerebellum are fairly well portrayed. There follows a very crude figure of the brain and cranial nerves viewed from the side... In the text Vesalius gives a good account of the action of these nerves". Singer, The Evolution of Anatomy, p.128-29.



Vesalius. Leonardo. Vandyke Carter (1856).

FIG. 70.

Spines from Vesalius and Leonardo, with a modern drawing of the spine as a control (showing superiority of the Leonardine delineation).

William Osler, The Evolution of Modern Medicine, (1921), p.161.

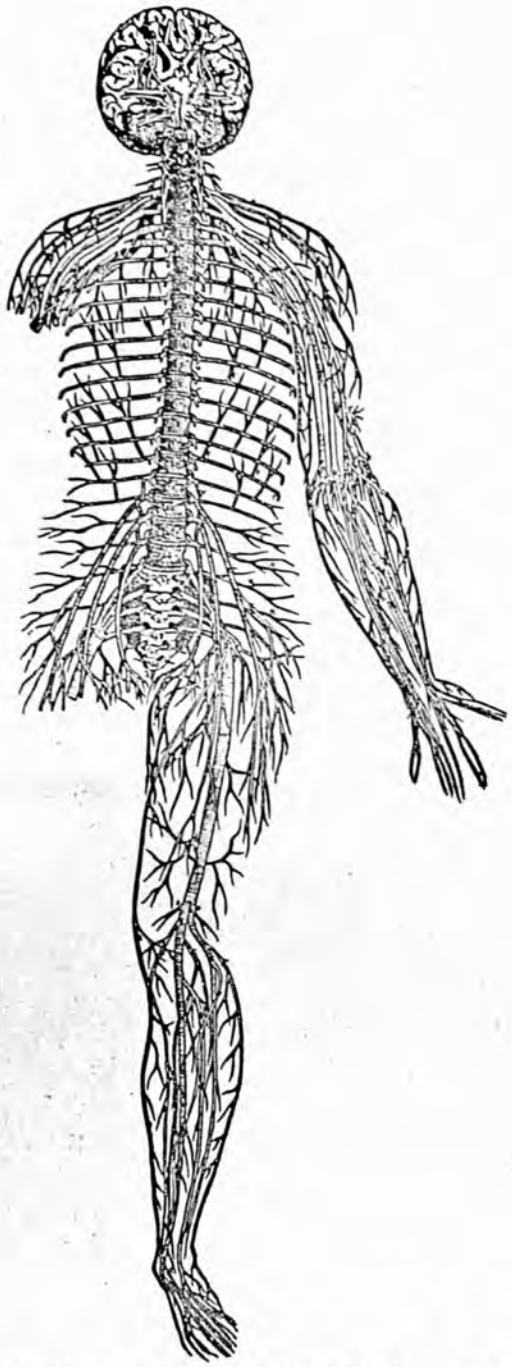


FIG. 69.—The nervous system from the *Fabrica*. An identical figure printed from the same block is to be found in the *Epitome*.

C. Singer, The Evolution of Anatomy, (1925) p.129.

> Can tye those parts, and make mee one of all;
> These haires which upward grew, and strength and art
> Have from a better braine,
> Can better do' it;
> ('The Funerall', 11.9-14)

The analogy between the hair and the nervous system is based on the knowledge of the function of the nerves.[1] However far-fetched the analogy may seem, the logic of the comparison is clear when the functional value of the nerves is realised.[2] The role of the nerves in keeping the human system operative is again responsible for the image in 'A Valediction: of my name in the window', 11. 29-30. The sustenance provided by the soul in the beloved's body will make the poet's scattered anatomy a compact whole again. The sinews are compared to the covering of the body which is likened to the framework of a building. The soul's journey through a row of stars is likened to the spinal pith or the cartilege which forms the link between the several bones of the vertebrae:

> As doth the pith, which lest our bodies slacke
> Strings fast the little bones of necke, and backe;
> So by the Soule doth death string Heaven and Earth.
> ('The Second Anniversary', 11. 211-213)

The soul is conceived as the vital link between the spheres of Heaven and earth in the same way as the spinal pith keeps the body together. In the use of such theories Donne's intention is to use the functions of different parts of the anatomy as definite referents to different areas of thinking.

Function and structure of the heart also figure prominently in

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[1] Redpath comments that the term sinew was used currently to mean 'nerve'. The same use of the word is recorded elsewhere. Op.cit., p. 103.

[2] "Donne's description of the nervous system as 'the sinewie thread my braine lets fall' or 'those snowie strings which doe our bodies tie' is in keeping with the accounts of the medical writers, who all find the nerves descending from the brain as white strings that give motion and sensation to the limbs". D.C. Allen, loc. cit, p. 330 and fn. 43.

100a

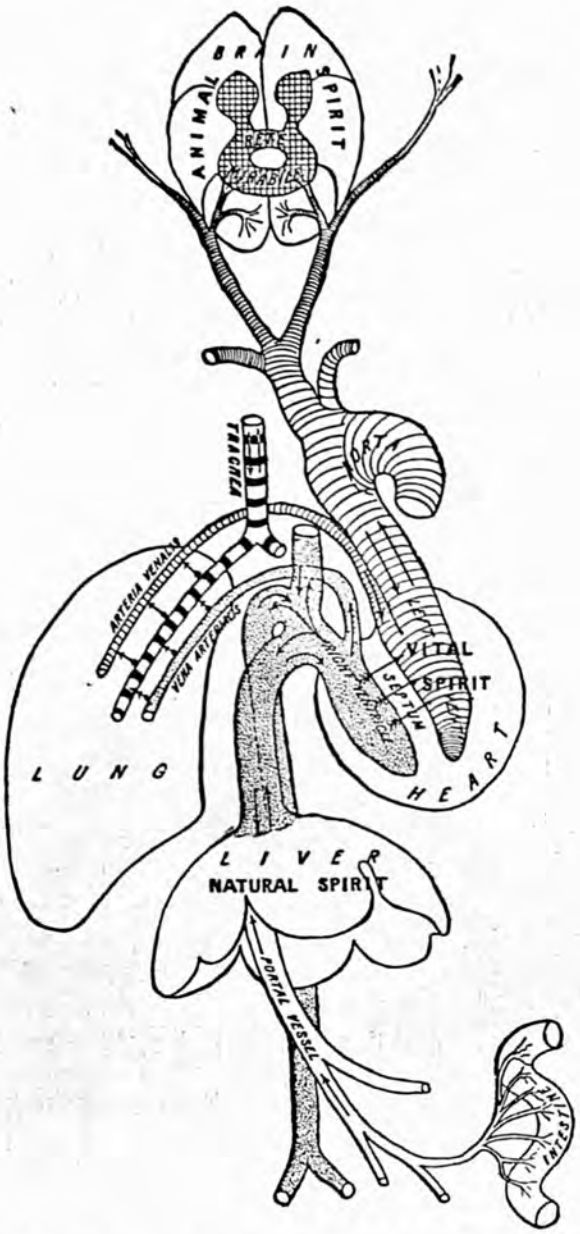

FIG. 30.—Physiological system of Galen. See pp. 58–60.

C. Singer, The Evolution of Anatomy, (1925), p 61.

his images. When Donne says:

> Know'st thou how blood, which to the heart doth flow,
> Doth from one ventricle to th' other goe?
> ('The Second Anniversary', ll.271-272)

he almost verbally echoes Harvey's quantitative demonstration of the circulation.[1] Donne also refers to the heart as 'receptacle of blood'. Harvey states:

> Let us estimate, either theoretically or by actual testing, how much blood the left ventricle holds in its dilated state, that is, when it is full.[2]

Apart from contemporary discoveries in medical science Donne draws from the old Galenic concepts. The most notable of these is the theory of the 'spirits of the blood':

> These three pneumas, the natural spirit, the vital spirit, and the animal spirit, formed the basis of the physiological system till Harvey.[3]

The spirits were subtle substances composed of the most insubstantial components but were considered to be vital for the maintenance of the body. Culpeper comments on the meaning of Galen's Spirits of the blood:

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[1] "I began to think whether there might not be a movement, as it were, in a circle. Now this I afterwards found to be true; and I finally saw that the blood, forced by the action of the left ventricle into the arteries, was distributed to the body at large, and its several parts, in the same manner as it is sent through the lungs, impelled by the right ventricle into the pulmonary artery, and that it then passes through the veins and along the vena cara, and so round to the left ventricle in the manner already indicated." Osler, op.cit., p. 170. Chapters VIII and IX of Excercitatio Anatomica de Motu Cordis et Sanguinis in Animalibus deals with circulation of the blood.

[2] William Harvey, De motu cordis, chap. ix, cited by F.N.L. Poynter, loc.cit., p. 241. The function of the heart with its circulatory system was common knowledge to Renaissance medical men even before Harvey. Harvey's contribution concerned the conveyance of the blood from the right side to the left (chap. VI and VII). Vesalius' account of the heart followed Galen's. (Singer's introduction to Vesalius contains an illustration of Galen's circulatory system [p.xix]. See Evolution of Anatomy, p.61, Fig.30.) Doubtless Donne had access to this well known material.

[3] Singer, The Evolution of Anatomy, p. 60.

> Taken in a Physical sence, is an airy substance, ver y subtil and quick, dispersed throughout the Body, from the Brain, Heart and Liver, by the Nerves, Arteries and Veins, by which the powers of the Body are stirred up, to perform their office and operation.[1]

The spirits are conceived by Donne to hold the very different nature of the body and the soul together.

> As our blood labours to beget
> Spirits, as like souls as it can,
> Because such fingers need to knit
> That subtile knot, which makes us man
> ('The Extasie' ll. 61-64)

The vital spirits were expended by a corruption of the humours:

> by excessive evacuation, and by frequent breathing or sighing.[2]

This theory imparts a pseudo-scientific character to Donne's contention when he says:

> When thou sigh'st, thou sigh'st not winde
> But sigh'st my soule away
> ('Song, Sweetest Love', ll. 26-28)

The statement is reserved from the conventional poetic sighing of Petrarchan sonnetteers, and given the firm basis of the old physiology.

The science of medicine as it existed in the Renaissance was biased towards anatomy, which was most fully developed and thoroughly treated in medical books complete with wood-cut illustrations. Both the intellectual exposition and physical diagrams made its implication very direct. We see Donne fully exploiting the graphical as well as theoretical aspects of this branch of science. It is also possible, as Poynter has pointed out, that Donne may have been actually present when a body was being dissected. The

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[1] Nicholas Culpeper, Galens Art of Physick (1652), Chapter IV, C3 p.56.
[2] D.C. Allen, loc.cit., p. 332.

precision of this group of images (the largest single group) may however be seen in Donne's literal use of material, resulting in freedom from other overtones of meaning. He draws from other areas of medical science such as the function of the brain, the heart and the nervous system or the spinal pith for figurative signs of some other meaning. Here too, Donne continues his basic method of combining the abstract with the concrete. Medical science based on physical findings provides him with imagery with greater concreteness.

Imagery from technical processes

A study of Donne's images also reveals the use of terminology and apparatus belonging to the technical processes. These involve some course of action or operation in the production of something, or in bringing in a series of changes, often aimed at some definite findings. Two main groups may be distinguished in this category, those involving the various alchemical and chemical laboratory processes and those connected with the melting and transformation of metals in shape and quality.

To begin with, we discover that several images in Donne mention the 'limbeck'.[1] It is one of the most important pieces of the alchemist's equipment for any transmutation of a fertilizing and generative element and the extraction of the perfect essence. To Donne death is a regenerative process for final spiritual rejuvenation and so death is the limbeck which refines man for Heaven:

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[1] Grillot de Givry, Witchcraft Magic and Alchemy, Fig. 359 (p. 379) has two plates showing the apparatus used by the alchemists and puffers. They are figures of alembics, retorts, and distilling appliances. (Originally in Mylius, Chymica; Basilica philosophica Frankfort 1620). Figures 357 and 358 (p. 378) and 354 (p. 375) show the alchemists at work in their laboratories.

> So at this grave, her limbecke, which refines
> The Diamonds, Rubies, Saphires, Pearles and Mines
> Of which this flesh was, her soul shall inspire
> Flesh of such stuffe, as God, when his last fire
> Annuls this world, to recompensate it, shall,
> Make and name then, th' Elixar of this All.
> ('Elegie on the Lady Marckham', ll. 23-28)

The fire which heats the limbeck in the process of distillation is also a generative process in Alchemy. In the Nocturnall (ll. 21-22) the poet describes love as the limbeck through which man realizes higher life 'the Elixir of the Alchemist'. But in the case of the poet it has the reverse effect. The poet is reduced to an ultra-nothingness and is left completely bereft. In both the images cited the generative principle is emphasized and the use of alchemical terms enhances this significance.

There are several process images dealing with Transmutation. In Paracelsian terms this takes place

> ....when an object loses its own form, and is so changed that it bears no resemblance to its anterior shape, but assumes another guise, another essence, another colour, another virtue, another nature or set of properties; as if a metal becomes glass or stone; if stone or wood becomes coal; if clay becomes stone or slate...[1]

Usually transmutation is associated with a change into a superior kind of quality.[2] In the language of transmutation or metallic purification Donne describes how civilization has failed to better itself from the days of Adam and Eve:

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[1] Waite, op.cit., I, p.151. See also Witchcraft and Magic, pp. 350-51. 'The goal of alchemy is the attainment of the Philosopher's Stone, which enables base metals to be transmuted into gold, but alchemist authors, Nicolas Valois, for instance, takes pains to warn us that it is not a stone'. Ibid., p.366.

[2] Jehan De Meung (Roman de la Rose) speaks of it as simple metallic purification: "to rid [them] of their dross and to bring them into a pure state." Ibid., p.367.

> nor are wee growne
> In stature to be men, till we are none.
> But this were light, did our lesse volume hold
> All the old Text; or had wee chang'd to gold
> Their silver ...
> ('First Anniversary', ll. 145-149)

In the image of 'changing that whole precious Gold/To such small Copper coynes' ('The Second Anniversary', ll. 429-30) Donne uses the idea of metallic transmutation to symbolize the heathen worship of several gods in the place of one God. In this too, the transmutation is reversed; it is a process leading to degradation of the metal. The process of sublimation is used as a symbol of the perfecting operation. In the almanac of the Alchemist, sublimation involves purification:

> For, as from all phlegmatic and watery objects, water ascends in distillation, and is separated from its body, so, in the process of Sublimation, in dry substances such as minerals, the spiritual is raised from the corporal, subtilised, and the pure separated from the impure. For in Sublimation many excellent virtues and wonderful qualities are found in minerals...[1]

To Donne sublimation is symbolical of the purification that love enforces on us. ('Valediction of the book, l.13).[2] The primroses growing wild on top of the hill indicate the process of fructification in nature. The showers are the distilled waters of Alchemy.[3]

> Upon this Primrose hill,
> Where, if Heav'n would distill
> A shoure of raine, each severall drop might goe
> To his own primrose, and grow Manna so.
> (ll. 1-4)

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[1] Waite, op.cit., I, p. 152.

[2] Relationship may be traced between 'the fire' or the 'athanor' in which the transmutation is effected (Givry, p.350) and the 'subliming fire', the passion of love in Donne. Givry comments that in Alchemical parlance, "the terms distillation, sublimation, calcination, assortion, reverberation, dissolution, descension and coagulation are no more than one sole and single operation. performed in one and the same vase" (p.367) Givry quotes Philalethes' Enarratio Methodica trium Gebri Verborium.

[3] (see next page)

Donne makes several references to the Tincture

> the noblest matter into which bodies, metallic and human are tinged, translated into a better and far more noble essence, and into their supreme health and priority.[1]

Describing the Resurrection, Donne says:

> Hee was all gold when he lay downe, but rose
> All tincture
> (11.13-14

'Tincture' is the process of acquiring 'Heavenly perfection'. This is superior to the transmutation into 'gold' which symbolizes only earthly virtue.

A curious application of the tincture is made in 'The Litanie' (The Father). It is equated with impurity and evil, though the alchemical process, in the sense of bringing some sort of change, is maintained. Elsewhere Donne applies the word to denote the acquisition of the 'original' sin of man, the stain of Eve. ('The first Anniversary', 11. 180-182)

The Science of Alchemy is an operative method, and so most of the terms are directly related to actual laboratory processes. This in itself involves accuracy and systemization. The different kinds of processes are clearly defined and distinguishable as much as the end aimed at. The use of process material therefore contributes much to the clarification of meaning in Donne's imagery. The symbolism is usually well-known and established,

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3 (from previous page)
The alchemical connotation of this image may be strengthened considerably if we interpret the following image of the 'Manna' in similar terms. The alchemical lexicon (Waite, Vol. ii) reveals the alchemical 'manna' as the mercury of the Philosophers, in other words the divine extraction. The Primroses are therefore the powerful mercury gained through distillation.

[1] Waite, op.cit., I, p.155.

as the Hermetic science had an established philosophy. The operative processes are related to certain moral and spiritual implications. This is made use of by Donne in both his metaphors and similes. Figure 324 in Givry's book shows the aim of alchemy which is both chemical and spiritual. The alchemist is engaged in the production of the perfect metal, gold, which is again the 'Elixir of life'. In the picture,[1] there is the alchemical citadel with several false entries. The lucky initiate passes through the seven angles of the citadel, answering to the seven transmutative processes. Finally he reaches the desired goal, the Philosopher's Stone. These seven transmutative processes are therefore various steps fowards salvation: the soul perfecting itself for its spiritual abode. In Donne love and death are taken as these transmutative processes making man fit for heavenly life.

Apart from alchemical processes Donne bases many of his images on metallic action. The most frequent of these is 'melting',

> ....like hot liquid metalls newly runne
> Into clay moulds.
> ('Elegie VIII', ll. 41-42)

The image is based on a comparison, the picture of melted metals forming into shapes, is a literal analogous material, which provides a tangible and an accurate correlative. The physical substance of the metal as it is affected in the production of something forms the basis of several images. Donne says "the gold doth still remaine,/Though it be chang'd, and put

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[1] Heinrich Khunrath, Amphitheatrum aeternae sapientiae, in Givry, op.cit., p. 348, Fig. 324.

into a chaine" ('Elegie xi, 11. 69-70) referring to the idea that the 'falne angels' of heaven have wholly preserved their wisdom and knowledge. In the 'second Anniversary' (11. 429-430) Donne discusses the loss of the old faith in the one supreme God and the institution of several minor gods in terms of metals losing their value by being distributed in smaller quantities. The change of outward form here effects a substantial change in the quality. The relation of these images to the meaning is again the concretion of concepts. The image of expanded gold in 'Forbidding Mourning', 11. 22-24, is also an instance where the physical process is inextricably related to an abstract situation. The quality of the physical substance of gold - its expandability and ductileness - is exploited to explain how physical separation does not involve an emotional severance.[1]

The general effect of the use of the metallic process image is therefore the same importation of definiteness of meaning through concrete examples. The change effected in the substance leading to its inferior, or superior quality becomes a symbol for spiritual or moral changes. The melting process like the alchemical processes has a distinct symbolical interpretation. In the 'melted' maid ('In the window', 1.49) Donne is speaking of a person who is won over easily. Love's intensity which can overcome all opposition and subordinate contrary circumstances is conceived of as melting of 'poles' ('Loves exchange', 1.33). Thus the two aspects of processes, the change or the effect of action and actual operation, have significances

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[1] See 'V. Letter the Countesse of Huntingdon: Man to God's image', 11. 27-28; 'V. Letter 'To the Lady Bedford: You that are she', 1.38, speaks of additions of human virtues in terms of gold that may be 'Expans'd in infinite'.

beyond the apparent material.

But the physical denotation of significance is related to the tangibility of Donne's mental conception, which is further seen in his use of a great many mechanical objects in contexts of poems. These may be grouped as precision material, clocks, sundials, compasses; the geographer's equipment, maps and globes; objects from the commercial world, coins and stamps; other miscellaneous materials, like flasks , nails, the rusty piece, the conduit pipe. Though the concrete visualization of these objects is possible it is the idea of their functional use that is utilized in the imagery. The image of the broken clock put back together piece by piece by the watchmaker ('A Funerall Elegie', 1.38) is a visual image but its conceptual value is emphasized when the poet uses it as an example to illustrate that Elizabeth Drury's death is not a final annihilation and her grave will restore her, 'greater, purer, firmer, then before'. The literal image of the Sundial ('The Will', 1.51) also emphasizes the significance of its uselessness in the grave, to illustrate the idea that the poet's death will leave no one to appreciate his mistress' beauty. The compass is a precision instrument qualifying the perfection of the lovers' relationship, the indivisibility and coordination of their respective reactions ('Forbidding Mourning', 1.26). Globes and maps are objects which present a scientific assessment of the hitherto unassessed. They emphasize the vastness of human comprehension and grasp of the material world. Maps of the world in 'The good-morrow' (1.13) and globes in the tears of the lover ('On weeping', 1.16) point to this value of the experience of love, as well as to the physical

character of the reflection of the images of the lovers in the tears. Coins and stamps have both implications of commerce and authority

> Image of her whom I love, more then she,
> Whose faire impression in unfaithfull heart,
> Makes mee her Medall, and makes her love mee
> As kings do coynes, to which their stamps impart
> The value
> ('Elegie X, 'The Dreame', ll. 1-5)[1]

The reference to the 'Spanish stamps' (Elegie xi, 1.29) points to subordination and slavish imitation.

Apart from their implicational value related to the functions they perform, the appearance of these objects lends the quality of tangibility to poetic expression. The soul released from the body suggests how 'a rustic Peece discharg'd, is, flowne/In peeces'. (The second Anniversary',ll.181-182). Souls are again bullets ('The Dissolution', ll.23-24). The soul's release from the body in death is the 'unbinding of a packe' ('The Second Anniversary', 1.94). Stars are beads, and the mass of sunlight is a flask ('A Nocturnall', 1.3). Suffering hearts are like 'broken glasses' ('The broken heart', 1.29). Apart from the character of concretion other qualities emphasize the denotativeness of Donne's imagery. The most important of these is the total lack of poetic association and emotional suggestivity. Thus they have a dual use, firstly in imparting a physical element based on scientific functioning whereby they provide accurate and precise images. Their mechanical background is useful in this respect. Secondly, in acting as a natural deterrent to any kind of poetic suggestion.

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[1] See also 'Of weeping', 1.3; 'Second Anniversary', 1.521 and ll. 429-30.

CHAPTER III

Figure and Meaning

I

Imagery in Donne's verse, as in all Renaissance poetry, may be examined on the level of formal rhetorical figures. To the stimulus which the Elizabethan mind received from the figures, we have the testimony of a cloud of witnesses. Gascoigne tells writers:

> ....what Theame soever you do take in hande. If you do handle it but tanquam in oratione perpetua and nevere studie for some depth of devise in the Invention, and some figures also in the handlying thereof, it will appeare to the skilfull Reader but a tale of a tubbe.[1]

A good example of the Tudor interest in figures is Sherry's handbook A treatise of Schemes and Tropes (1550). Sherry compares the reader who is ignorant of his figures to:

> ....him whiche gooeth into a goodlye garden garnyshed wyth dyvers kindes of herbes and flowers and that there doeth no more beholde them, of whome it may be sayde that he went in for nothynge but that he would come out:

while the reader who knows his figures is like

> ....hymn which be syde the corporall eie pleasure knoweth of everione the name and propertye.[2]

Puttenham lays stress on the use of figures for emphasising the conceptual element. They are the means by which the poet lets in odd and unexpected light to his subject "drawing it from plainesse and simplicitie to a certain

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[1] Gascoigne, Certayne Notes of Instruction (1575); G.Smith, op.cit., vol.i, p.48.

[2] Richard Sherry, Schemes and Tropes (1550). A 8^{r} A 8^{v}

doublenesse".[1]

The functional validity of imaginative language lay in revealing the intellectual content. There are ample evidences of this attitude among the theorists of poetry and oratory. Bacon, for example, says:

> And even now if any one wish to let in new light on any subject into men's minds...he must still go the same way and call in the aid of similitudes.[2]

Belonging to this tradition of figurative writing, Donne too displays a predilection for tropes and not mere sense terminology, the basis for the modern 'pure' image. The seemingly ordinary images in Donne are not without some conceptual significance, not artless. Any investigation would involve an examination of both their significant and structural characteristics. For the present purpose only two sub-divisions of the important category of the comparitio will be taken up.

Donne's imagery reveals the predominant use of the figures of comparison. This may be related to the background of seventeenth-century thought. The particulars of experience were always connected with a more general meaning, an universal outlook, and this made it necessary for images to be much more than a faithful reportage of sense data. Figures of comparison satisfied the search for a language of correspondence, based on understanding and belief in the underlying unity and connection of all things. Forms of comparisons were suitable for the exploration of a universe full of

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[1] Puttenham, op.cit., p. 154.

[2] F. Bacon in Preface: The Wisdom of the Ancients cited by A. Stein, John Donne's Lyrics: The Eloquence of Action, p. 98.

resemblances.[1]

An examination of Donne's poetry reveals an extensive use of the similitude. In the Renaissance poetical and rhetorical treatises the function of the simile has been described variously as clarifying and illuminating the thought:

> The use of Similitudes is verie great, yelding both profite and pleasure, profit by their perspicuitie, and pleasure by their proportion.[2]

Wilson also speaks of this function of the similitude:

> ....to make the matter plaine, and to shewe a certaine maiestie with the report of such resembled things.[3]

The simile succeeds in clarifying the concept by specifying, and by appropriating a general thought to a particular example. This is one method of gaining denotative quality in expression. The meaning is given a definite and particular context, delimiting the larger connotation of a more general statement. Donne's use of the simile illustrates how meaning is confined through particularisation. The thematic development is accomplished in some poems through a string of similes. Each simile occupies the place of a definite stage of the thought. At the beginning of the poem 'Love's growth', the poet asserts the complexities of love by comparing them with the 'vicissitudes of nature'. He then goes on to describe the importance given to love, during spring. This is established by the simile of the 'starres' which appear larger than they are owing to the radiation of the sun. The poet defines the expansiveness of love by the simile of the circles on the surface of the stirred water.

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[1] See J.A. Mazzeo, 'Metaphysical Poetry and the Poetic of Correspondence', J.H.I. XIV (1953), p. 221 ff.

[2] Peacham, A garden of Eloquence, p. 159. [my italics]

[3] T. Wilson, Arte of Rhetorique (1560), ed. G.H. Mair, p. 190. [My italics]

In the 'Valediction: forbidding mourning' the two main ideas appear primarily in the form of similes. One of the basic propositions of the poem is to effect separation with the least fuss. The manner of intended parting is made clear by the analogy of the virtuous men in their death beds. The other important theme involves the spirituality of a love which defies worldly severance. In this the conceptual burden is carried by the famous similes of the expanded metal and the twin-footed compass. Both illustrate the idea that the indivisibility of the souls cannot be affected by absence.

A similar method of description through similes is used in the narration of minor episodes:

> As lightning, or a Tapers light,
> Thine eyes, and not thy noise wak'd mee;
> ('The Dreame', ll. 11-12)

In all these instances of describing through similes, the statement is rescued from general connotation and given a particular meaning. The calm of the dying men defines the intended manner of parting more clearly. The long simile of the alchemist in search for the Elixir ('Loves Alchymie', ll.7-12) particularises the nature of the self-delusion practised by the lovers. Souls are compared to bullets, so as to limit the larger implication of the soul's release, and lay the emphasis on the urgency of the poet's desire to overtake the mistress in their race in death. ('The Dissolution', ll. 21-24).

But the validity of the use of the simile was strengthened by the importance given to it in the structure of syllogistic reasoning. Wilson says:

> An argumēt, is a waie to prove how one thyng is gathered by another, and to shewe that thyng, whiche is doubtfull, by that whiche is not doubtfull.[1]

Fraunce speaks even more emphatically about compared arguments which:

> ....are sometimes briefly expressed by plaine and evident figures, and sometimes largely distinguished by two partes, whereof the first is called the proposition - which propoundeth, and putteth downe the first part of the comparison in the first place: the second is the Reddition, which addeth the second part, and applyeth it unto the first.[2]

The simile became popular in providing a counterpart to arguments in the form of a concrete and particular proof of general axioms. Renaissance poetry being a form of dialectics "the similitude proper was the clearest example of an image serving a dialectical use".[3] Speaking of the similitude Wilson alludes to:

> Invention, whereby we may finde argumentes, and reasons, mete to prove every matier whare upon questions may ryse. This parte is the store house of places whare in Argumentes rest, unto the whiche if wee conferre the matier which we extende to prove, there will appeare diverse argumentes to confirme the cause.[4]

The Ramistic pattern of logic describes the two parts it contained as:

> The first part standeth in framyng of thynges aptly together, and knithyng wordes for the purpose accordyngly, and in latine is called Iudicium.
>
> The second part consisteth, in findying out matter, and searchyng stuffe, agreable to the cause, and in Latine is called Inventio.[5]

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[1] T. Wilson, The Rule of Reason conteining the Arte of Logique (1552) Fol. 45^{r}.

[2] Abraham Fraunce, The Lawiers Logike (1588), p. 72.

[3] R. Tuve, op.cit., p. 371.

[4] T. Wilson, op.cit., Fol. 73^{v}.

[5] Ibid., Fol. 3^{r}. Fraunce also points out to the 'Stoicall division of Logike into Invention and Judgement', Lawiers Logike, p. 5^{v}.

The simile fulfilled the function of supplying the 'agreable matter':

> A Similitude, is when ii thinges or more, are so compared together, that even as in the firste there is one propertie, so in the other there is a lyke propertie, accordyng to both their natures severally observed.[1]

The simile in supplying the apt matter qualified what in logic was known as 'places of invention'. This logical function of supplying the counterpart to arguments was also performed in poetry. Here too the supplying of similars strengthened the general statements and reinforced the persuasive aims of poetry. Sidney's warning to readers that the "force of similitudes is not to prove anything to a contrary disputer but only to explain to the willing hearer"[2] was directed to their overuse in providing matter of persuasion.

Similes appear in Donne's poetry with the same logical relevancy; as a figurative counterpart to the general statement. In 'A Feaver' the simile of the ephemeral meteor follows the general idea contained in the following lines:

> And yet. She cannot wast by this,
> Nor long beare this torturing wrong,
> For much corruption needfull is
> To fuell such a feaver long.
> (11. 17-20)

In 'Aire and Angels', the subtle argument about the fine distinction between a woman's love and a man's is conveyed by supplying the particular example of the respective purity of the air and the angels. The simile of the 'broken glasses' in 'The broken heart', also provides the specific concrete counterpart to the general argument, that the poet is so frustrated, that he is unable to

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[1] T. Wilson, Fol.102[r]

[2] P. Sidney, op.cit., p. 54.

love with any depth or wholeness of his being. The strength of these similes lies in lending corroborative material to a plain statement. This is the function performed by similes in the process of syllogistic reasoning. The appearance of similes in this pattern imparts logical acuteness to the thematic texture of the poem. The design of several parallel particulars heighten and emphasise the general content. The pattern of restatement of significance is one method of exerting a strict control over the meaning.

Donne also expresses basic ideas of certain poems in forms of similes. The complex simile of the several souls of man in 'A Valediction: of my name in the window' asserts, the idea that the name in the window represents himself and that he is not absent from the scene. The notion is expressed elsewhere in the poem

> You this intireness better may fulfill,
> Who have the patterne with you still.
> (ll. 17-18)

The idea of the growth of love is repeatedly expressed by a string of similes, all more or less stressing the basic contention. The pattern is also seen in the 'Valediction forbidding mourning', in the two earlier similes stating the manner of intended parting, and the following similes, defining what the operation actually involved. In both these instances the main meaning is in the form of a comparison.

The important thing to note about Donne's use of the simile, is that the comparison is more often than not based on the inner likeness of things and not on the outward appearance, or the manner of doing. Its function is to define the internal quality. The basis of comparison is therefore conceptual rather than physical, and Donne compares the quality of action, its substance

or effect and not the sensuous detail. This emphasis on the intellectual content is responsible for the precision and definiteness of the meaning as well as the limited area of comparison. The souls as bullets specifically describe the quality of the desire of the lover to die before his mistress's death. The inclusion of the precise adverb 'earnestly' brings out this character. Donne adopts the concise technique of indicating the likeness by a single word. This is suited to the manner of elucidation in the short poem. The logical basis of the comparison also makes allowances for the different categories of objects united:

> To an unfettered soules quick nimble hast
> Are falling starres, and hearts thoughts, but slow pac'd:
> Thinner then burnt aire flies this soule....
> ('The progresse of the soule, 11.171-173)

The logical basis also unites objects through similarity perceived in the qualities of things:

> ....a likenesse when two thinges, or moe than two, are so compared and resembled together, that they both in some one propertie seeme alike.[1]

The similarity between the twin-footed compass and the lovers does not lie in the appearance but the function that is performed by the compass. The same may be said about the simile of the expanded gold. The property of the gold, its ductility, is similar to the breach awaiting the lovers. The resemblance between the globe and the tear is both physical and conceptual

> On a round ball
> A workeman that hath copies by, can lay
> An Europe, Afrique, and an Asia,
> And quickly make that, which was nothing, All,
> So doth each teare
> Which thee doth weare,
> A globe, yea world by that impression grow.
> ('A Valediction: of weeping', 11.10-16)

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[1] T. Wilson, Arte of Rhetorique, p. 188.

The expression "All" denotes the area of linkage so that although in graphic terms the tear reflects the image of the beloved, the main point of comparison is the concept of'All', the ~~xfx~~ repeated theme of Donne's lyrics: the self-enclosedness and all-containedness of love. The tears reflecting the mistress, the poet's world may be comparable to the cartographer's globe with maps of the entire 'real' world. The logical validity of the globe and tear comparison is established.

As a mode of figurative expression the simile possesses certain characteristics which contribute to the denotative structure of the image. It is the more explicit form of comparison, reaching at times the declarative level of a pure statement. The distinct identity of the two comparables which are deliberately held apart and viewed as such, is helpful in establishing a clearer idea of the different contents the figures unite. The control of meaning in the two components of the simile is brought about in different ways. The statement of comparison is made in a language that is often mainly literal. The explicit pattern of juxtaposition of primary and secondary meanings balances the scope for subsidiary implication within the terms of comparison. Suggestivity, nevertheless, remains a potential, unless the extent of likeness is clearly indicated. It is the designation of the specific area of signification that makes the Donnean simile so effective in keeping the meaning within certain limits. It may be useful to relate the structural character of the specific simile to the method of achieving precision in his imagery.

The 'virtuous men' and 'the lovers' ('Forbidding mourning') are mutually exclusive and separate identities.

As virtuous men passe mildly away,
And whisper to their soules, to goe,
Whilst some of their sad friends doe say,
The breath goes now, and some say, no:
So let us melt, and make no noise,

The secondary vehicle of meaning, i.e. 'the virtuous men' is an extended one, involving among other things the description of the friends around the bedside. The adverb 'mildly' specifies exactly what the comparison involves and the area of linkage. The logical relevancy of the image lies in the elucidation of the quality of imperturbability. The poet demands similar calm when parting. The strict denotation of the point of similarity in literal language rules out whatever additional suggestivity the image of the 'virtuous men' may bring in.

Similar precision is achieved in the simile of 'earth's narrow waters' ('The triple Foole'). In this statement of comparison, likeness is drawn between the purging of salt water and poetic catharsis. That the comparables are distinct is due mainly to literal straightforward description. The conceptual likeness is obvious; although the scientific accuracy of the process image may be doubted. The earth's lanes illustrate the manner of purifying water. The poet would like to achieve 'calm of mind, all passion spent' through versification.

The distinct tone of the statement of meaning is again responsible for the precision of the following analogy, in spite of the distance between the contents united:

This, as an Amber drop enwraps a Bee,
Covering discovers your quicke Soule;
('To the Countess of Bedford. Honour is so sublime, ll. 25-26)

Similes may involve several strands of parallelism. In these instances the pattern of relevance is more closely woven.

> Most other Courts, alas, are like to hell,
> Where in darke plotts, fire without light doth dwell:
> Or but like Stoves, for lust and envy get
> Continuall, but artificiall heat;
> ('Eclogue 1613', ll. 33-36)

Courts are filled with heat from envy and not heat created by marriage illuminations. They are compared to hell 'where fire exists without light' and to the 'burning stoves' which continually emit a kind of heat which is neither natural nor healthy. The various strands of comparisons serve to emphasise the basic parallelism.

In the 'Valediction: of the booke', Donne says:

> This Booke, as long-liv'd as the elements,
> Or as the worlds forme, this all-graved tome
> In cypher writ,...
> (ll. 19-20)

Here the two short similes of the elements and the shape of the universe, drawn from scholastic sources, point to the imperishable quality of the lovers' correspondence. In this way the addition of similes is a method of reemphasis and making meaning more overt.

This pattern is not lost if the simile involves a minor figurative implication.

> ...As true deaths, true maryages untie,
> So lovers contracts, images of those,
> Binde but till sleep, death's image, them unloose?
> ('Woman's constancy', ll. 8-10)

The primary and secondary meanings are distinct and do not overlap. Sleep has the effect of severing love, as death, the human beings. The image of sleep contains a figurative element produced by the physical resemblance

between sleep and death. Throughout the passage there runs a lightly etched implication of bondage, in the vocabulary of 'binde, unloose and untie'. The metaphorical implication when it does intrude upon the distinct terms of comparison, is not necessarily a detraction from the central meaning of the similitude. In Donne more especially it contributes to the clarification of the main area of comparison. This may be seen elsewhere:

> Then, as all my soules bee,
> Emparadis'd in you, (in whome alone
> I understand, and grow and see,)
> The rafters of my body, bone
> Being still with you, the Muscle, Sinew, and Veine,
> Which tile this house, will come againe.
> ('A Valediction: 'of my name, in the window', ll. 25-30)

The three souls of the poet, souls of growth, sense and understanding, are being nurtured in the body of his beloved. His name in the window represents the skeleton which may again by some strange force grow compact of all these souls and be replenished by the muscles and the nerves. Into this comparison the idea that a ragged bony name resembles the dilapidated structure of a house, is incorporated, while the covering of the bone is likened to the tiles that cover the house. Here too the additional metaphorical implication enhances the basic comparison.

II.

The value of the simile lay, therefore, in the more or less straightforward statement of meaning and limitation of implication through particularization. The metaphor also achieved a certain amount of denotativeness by what was known to the Elizabethans as a mode of translation, or deviation from the

natural mode of expression, in order to attain a greater clarity of meaning.

The advantage of the metaphorical style was described in this fashion:

> A Metaphor or Translation, is the friendly and neighborly borrowing of one word to express a thing with more light and better note, though not so directly and properly as the natural name of the thing meant would signify.[1]

Speaking of the Trope under the head of which comes the Metaphor, Peacham continues in this manner:

> The causes of Tropes are three, necessitie, will and arte, and of these three necessity was the first, for whē there wanted words to expresse the nature and propertie of diverse things, men were urged and constrained to seeke remedie for the supply of so great a want, whereupon wise men calling to rememb'rance that many things were verie like to one another in some respect of nature, thought it good to borow the name of one thing, to signifie another, which did in some part or property of nature resemble it, and thus began they to use translated speech: declaring their meaning by similitudes and compared significatiǫns.[2]

Richard Sherry also remarks about the value of metaphor as a mode of translation:

> whē a word is translated out of his proper place īto another, wheras either there lacketh a proper worde, or the worde translated is better, and of more significatiō, and may well be so done for a similitude.[3]

Puttenham says that the reasons for the use of the metaphor are:

> ....for necessitie or want of a better word, that every man can easilie conceive the meaning thereof.[4]

Thus the revival of interest in the metaphor in the seventeenth century was not only related to the 'art of pleasant conveyance' but to its usefulness

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[1] Hoskins, op.cit., p. 8 (italics mine)

[2] Peacham, op.cit., pp. 1-2.

[3] R. Sherry, A Treatise of the Figures of Grammer and Rhetorike (1555), Fol. xxii^{v} - xxiii^{r}.

[4] Puttenham, op.cit., pp. 178-179.

as an alternative to literal speech. An understanding of this role of the metaphor is necessary, in order to realise the significance of Donne's handling of metaphorical language and the way his expression gains precision of meaning through its peculiar use. It may be useful to recount Peacham's views on the matter. He says:

> Seeing that by this meanes matters were well expressed, their meanings more largely uttered, and their invention well commended men in their private speech, and orators in their publike orations, refused such words as were proper, and had little sweetnesse, or could not declare the nature of the thing so well, and used other wordes borrowed from like things, both for the grace sake of the similitude, and also for the cause of perspicuitie of the thing expressed.[1]

The various 'ambiguities' which may or may not suggest themselves to a modern reader trained by the school of Empson to look for, and indeed discover, layers of meaning, shades of significances, does not seem to be what Donne was aiming at.

> I wonder, by my troth, what thou, and I
> Did, till we lov'd? were we not wean'd till then?
> But suck'd on country pleasures, childishly?
> ('The good-morrow', ll. 1-3)

In this passage the figurative implication is built upon the image of infancy. Evaluation of past experience in terms of the suckling infant brings out the significance of unawareness, ignorance, and illusion. This imparts a proper contour to the poet's present pleasure. By being in love, the lovers are tasting for the first time the mature joys of life. Freedom from the conventions of ordinary language becomes an advantage in the way the figure of the 'weaned child' brings in accuracy to the idea of a new gain of adulthood

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[1] Peacham, op.cit., p. 2.

through falling in love. In the same way the linking of the spider with love may bring in a conceit, but also provides a well defined extension to the character of love which is as destructive as the spider is to the pleasures of the garden.

> But O, selfe traytor, I do bring
> The spider love, which transubstantiates all,
> And can convert Manna to gall;
> ('Twicknam Garden', ll. 5-7)

The figurative implication of the spider defines the nature of the love which brings the change in the scene. Though the word 'transubstantiate' has an overtone of religious meaning, it conveys the idea of the change of the substance which is in fact what is effected by the spider, changing something sweet into something bitter and poisonous.

The metaphorical language is more significant when Donne is conveying an individual and often the most paradoxical nature of experience:

> Call her one, mee another flye,
> We' are Tapers too, and at our owne cost die,
> And wee in us finde the' Eagle and the Dove.
> The Phoenix ridle hath more wit
> By us, we two being one, are it.
> ('The Canonization', ll. 19-24)

The nature of the poet's love is so extraordinary that it belies ordinary description. The lovers are likened to the tapers as they are dying at their own cost, perishing in the intensity of passion.[1] They are mutually complementary like the 'eagle' and the 'dove' the well accepted symbols of the 'predatory' and the 'meek'.[2]

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[1] Woodcuts of burning tapers symbolising ebbing life are found in emblem books of sixteenth and seventeenth centuries. See Chapter I above, section III, p. 63.

[2] Both the eagle and the dove are proverbial material. Animal lore describes the eagle as a bird of sharpest sight and greatest flying powers; see T.H. White The Book of Beasts (1954). It has also been constantly used as a symbol of Christ, see St. Theresa Life XX [Peers, I, 120, 130] cited by G.W. Williams Image and Symbol in the sacred poetry of Richard Crashaw, p. 106.

The self-perpetuating phoenix symbolises the mutual fittingness of the lovers, which is so perfect that separate identities are indistinguishable.[1] Similarly, through the terms of glasses reflecting the world consisting of countries, towns and courts, the poet conveys the idea of the lovers' attainment of the knowledge of the entire world through each other ('The Canonization'). Thus the experience assumes an unusual significance although it may be another form of the conventional Petrarchan deification of love. Since each finds whatever he seeks in the image of the beloved, each reflects his entire experience of the world in his eyes. This sense of an extraordinary worldly self-sufficiency is conveyed by the metaphor of the eyes as mirrors. In another place metaphor from alchemy defines this unique experience:

> For I am every dead thing,
> In whom love wrought new Alchimie.
> For his art did expresse
> A quintessence even from nothingnesse,
> From dull privations, and leane emptinesse:
> He ruin'd mee, and I am re-begot
> Of absence, darknesse, death; things which are not.
> ('A Nocturnall', ll. 12-18)

The idea is again extremely original and expresses Donne's refined and extravagant subtlety of thought. The state of ultra-nothingness is conveyed by the figure of the chemical process. Love is a transmuting process, the alchemical distillation that has made him into the quintessence (the 'elixir' of the alchemists) not of ordinary nothingness, but the 'nothing' which preceded

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[1] The Phoenix is also a common emblem image: see Chapter I above, sec. III, p.62. The symbol is of rarity and wonder of regeneration. "The close association between the Resurrection of Christ and the regeneration of the Phoenix is implicit in the eye witness account of the death and rebirth of the bird at Easter" (Batman upon Bartholome f. 183) cited G.W. Williams, op.cit., p.107, n. 20.

act of creation.[1]

God's The selfcontainedness and inclusiveness of love, is translated into the myopic image of:

> one little room, an every where.
> ('The Good-morrow', 1.11)

It may therefore be pointed out that far from bringing in richness of implication, Donne follows the traditional pattern of achieving clarity and denotativeness to his thought through specification, in the use of the metaphor.

The nature of the Donnean metaphor also contributes to the denotative meaning. The kind of translated speech used by Donne reveals a heavy reliance on a vocabulary of a concrete tangible nature. In general, Donne uses a concrete metaphorical language to define an abstract concept. The figure of the pinnace in 'Aire and Angels', provides Donne with the whole terminology associated with maritime affairs: such as 'ballast', 'waves' and 'sinke'. The pinnace image imparts a physical embodiment to the abstract notion of love, but makes it possible to convey in the most concrete terms of 'ballasting' the ship with weight, the idea of destroying love with excess of emotion. In Donne's use of figurative language the manipulation of the vocabulary of concrete experience is effected to make meaning more specific and pointed.

> Where can we finde two better hemispheares
> Without sharp North, with out declining West?
> ('The Good-morrow', 11. 17-18)

The mutual fittingness of the lovers, implied already by the picture of the

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[1] See Grierson's edition of Donne's poems, Vol. II, p.38, and Redpath, op.cit., p. 73, for elucidation of this difficult passage. The idea of extraction of the elixir is used in the reversed sense in the passage. The Elixir Vitae which is the great object of alchemical research is a life force and a regenerative element. The quality of the element is supersubtle and this fineness defines the state of complete negation to which the poet has been reduced.

world in each other's eyes, receives further clarification through the use of geographical vocabulary. The two hemispheres as perfectly corresponding halves of the world specify the suitability of the lovers. The image of the falcon categorizes the type of love.

> Thus I reclaim'd my buzard love, to flye
> At what, and when, and how, and where I chuse;
> ('Love's diet', ll. 25-26)

The gain in definiteness of meaning is enormous with the employment of concrete definitions to abstract notions[1] in:

> To what a combersome unwieldinesse
> And burdenous corpulence my love had growne,
> ('Loves diet', ll. 1-2)

Very rarely in Donne this tendency towards concretion reaches the level of personification. We may note minor personifications even in the lyrical structure of the Songs and Sonets:

> They come to us, but us Love draws,
> Hee swallows us, and never chawes:
> By him, as by chain'd shot, whole rankes doe dye,
> He is the tyran Pike, our hearts the Frye.
> ('The broken heart', ll. 13-16)

The allegorical style of presenting abstract qualities as figures is also evident:

> If, as I have, you also doe
> Vertue' attir'd in woman see,

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[1] "It is true that a most valuable quality - an essential quality - of creative writing is something which may be called 'concreteness'. The writer, in his effort after precision,...is continually looking for similitudes in other spheres of existence for the thing that he is describing; he is constantly giving as it were a physical turn to the spiritual and the general effect of the metaphor is in this direction." J.M. Murry, The Problem of Style, p. 87.

"How organic his thinking was appears again in the way in which the most abstract thought becomes a concrete or sentient thing in his poetry, acquires a sensuous habitation and a name." G. Williamson, The Donne Tradition, p. 49.

And dare love that, and say so too,
And forget the Hee and Shee;
('The Undertaking', ll. 17-20)

The same technique is also seen in the 'The Dampe' (ll. 11-12):

First kill th' enormous Gyant, your Disdaine,
And let th' enchantresse Honor, next be slaine.

Use of concrete vocabulary imparts definiteness to the highly abstract poems, the Anniversaries. The main themes in 'The first Anniversary' are two: The general sickness and putrefaction of the world and the concept of Elizabeth Drury as the prime example of virtue. The general symbolism of the whole poem has been often enough referred to as the idea of Elizabeth Drury.[1] The material for reflection in 'The first Anniversary' gains pertinency through the use of a specific and concrete vocabulary. The initial image which conveys the idea of universal suffering and penitence is of Christ:

This World, in that great earthquake languished;
For in a common bath of tears it bled,
Which drew the strongest vitall spirits out:
(ll. 11-13)

The level of concretion does not reach direct personification but the use of the concrete details, though still subliminal, adds to the height and stature of the suffering. In general, the idea of moral decrepitude, in physical medical terminology, is an example of the denotative style of Donne:

This great consumption to a fever turn'd,
And so the world had fits; it joy'd, it mourn'd
(ll. 19-20)

This style of elucidation is carried throughout in anatomizing the world

That wound was deep, but 'tis more misery,
That thou hast lost thy sense and memory.
(ll. 27-28)

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[1] Empson says 'the only way to make the poem sensible is to accept Elizabeth Drury as the logos'. Cited L. Martz, op.cit., p. 229.

Terminology connected with the dissection of the body describes the nature of the detailed examination.

> But as in cutting up a man that's dead,
> The body will not last out, to have read
> On every part, and therefore men direct
> Their speech to parts, that are of most effect;
> So the worlds carcasse would not last, if I
> Were punctuall in this Anatomy
> (11. 435-440)

Similar use of concrete vocabulary is noted in 'The second Anniversary '. The nature of the content of this poem is even more abstract. It deals with 'death', a concept that may be described in purely philosophical terms. Donne conveys the significance of death in a series of worldly pictures. It is the 'unbinding of a packe' (1. 94) and then:

> ....death is but a Groome,
> Which brings a Taper to the outward roome,
> Whence thou spiest first a little glimmering light,
> And after brings it nearer to thy sight.
> (11. 85-88)

The body which contains the soul is conceived of as 'a prison' (1. 171), 'a poore Inne' (1. 175) and 'a brittle shell' (1. 250). The soul in the body is seen as a 'Province pack'd up in two yards of skinne' (1.76). The metaphorical language is successful here in conveying very specifically the signification of the degradation of the soul.[1]

Sometimes in Donne this common process of concrete qualifying the abstract is reversed:

> ....and a concrete situation may be illuminated or given body by the subsidiary use of ideas, even in their most obvious form of intellectual arguments.[2]

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[1] R. Tuve shows how Donne exemplifies the ways in which images are used to lower instead of elevate the subject. "These ugly or homely images are for the most part simply the ordinary rhetorical figure meiosis, recommended by the orthodox rhetoricians." Op.cit., p.203-4. Puttenham calls this figure the Disabler (p.185) and Hoskins distinguishes between diminution and amplification (pp.35-36, and 91)

[2] D.A.Stauffer, The Nature of poetry, p. 151.

The ptolemaic universe with the mobile sun and the earth as its centre imparts accurate significance to the physical event of the sun shining into the circumscription of the room of the lovers:

> This bed thy center is, these walls, thy spheare.
> ('The Sunne Rising', 1.30)

That the lovers assume the pivotal point of existence is realized by the image. Death is evaluated in terms of the dissolution of the primary elements ('The Dissolution', 1.14). The poet conveys the idea of physical disintegration in scholastic terminology. Pain and other related aspects of physical death are replaced by the concept of elemental dissolution, which brings in the connotation of peace and sublimation in the transmogrification to the primary and unadulterated state. The definition of beauty is platonic and may have originated in Plotinus:[1]

> Beauty, that's colour, and proportion
> ('The first Anniversary', 1.250)

Symmetry and proportion, abstract principles of beauty, define the exclusive aesthetic standards, in consonance with the spiritual perfection of Elizabeth Drury. This evaluation contributes to the general tone of elevation given while describing her and is in keeping with the tenor of the whole poem which is an extravagant praise in her favour. The evaluation of the concrete in the light of theoretical / and conceptual formulae has certain advantages. Whenever Donne goes into abstract terminology he follows a track of definite

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[1] 'Beauty is rather a light that plays over the symmetry of things than the symmetry itself, and in this consists is charm. For why is the light of beauty rather on the living face, and only a trace of it on that of the dead though the countenance be not yet disfigured in the symmetry of its substance'. Plotinus, Ennead, IV, 7, 22, cited by Frank Manley, Commentary to The Anniversaries (1963), p. 147.

formulations, avoiding implications which could be just personal and subjective, hence undefinable. Diffusiveness of meaning is avoided by resorting to extremely clear and impersonal definitions.[1]

While recognizing the nature of the seventeenth century's use of the metaphor, as well as the features of the Donnean metaphor (which contribute to the denotative style), we may proceed to see how important a place metaphorical language occupies in the elucidation of themes in the Songs and Sonets. In most cases we discover that the expository technique is the presentation of the intellectual content through a series of metaphors.

'The good-morrow' deals with speculations on what the lovers did before they loved each other. In contrast to their present state, the significance of the past experience is conveyed in a series of metaphorical statements, about the 'suckling infant' and the legendary 'cave of Ephesus'. In the second stanza, both in the metaphor from cartography, and particularization of the idea as the 'little room' the poet puts forward the notion of the self-sufficiency of love. Lovers are equated with the world. The opening lines of the third stanza have reduced metaphorical structure, and language is almost literal:

> My face in thine eye, thine in mine appeares,
> And true plaine hearts doe in the faces rest
> (ll. 15-16)

However, the development of thought is followed up in the geographical vocabulary of the perfect 'hemispheres'. In general there is a development and elucidation of thought along metaphorical lines. The manner of specifying through use of precise metaphors makes the elucidation of meaning limited

[1] In Chapter II we have made note of Donne's use of theoretical material.

and precise.

'The Sunne Rising' has a pronounced figurative language. The main theme of the poem is the evaluation of the world of the lovers which

> no Season knowes, nor clyme,
> Nor houres, dayes, moneths, which are the rags of time.
> (11. 9-10)

and the mundane existence of ordinary people

> late schoole boyes, and sowre prentices,
> (1. 6).

The Court huntsman and the country Ants. The lovers' self-assessment is made in the last stanza through metaphors of value.

> She' is all States, and all Princes, I,
> (1. 21)

Metaphors from alchemy and miming provide terms of falseness and superficiality. Again the final evaluation of the lovers in the perspective of all this shallowness, is in Ptolemaic universal terms and is the suitable finale to the crescendo of self-eulogy. The use of different metaphors of value denotes clearly and thereby limits the more general implications of the experience.

After the preliminaries, when the poet (in 'Canonization') in turn declares that it is his business to love and that no possible worldly injury and harm can be done by it, he turns to his main contention: the characterization of love. Since the nature of this love is extraordinary, the use of metaphorical language is a great advantage, and adds to the denotative quality of meaning by the use of well-known symbols with their pronounced significance. The symbols range from the simple burning taper and the Eagle and the Dove, to the complex one of the Phoenix. The line of

argument expands through images of tombs and hymns and comes to a close in the metaphor of the mirrors.

In poems where the bulk of the language is non-metaphorical, the metaphors still more or less convey the basic arguments. 'Aire and Angels' has two main ideas, that the lover could not balance or adjust the intensity of his emotion with the object of his emotion, and that women's love is lesser than man's. Donne elucidates the first notion by bringing in the metaphor of the pinnace. Other examples exist where the metaphorical language carries the main burden of intellectual content of the poems. The image of the garden of Eden in 'Twicknam Garden' and the alchemist in 'Loves alchymie' are such examples. The tear as the globe in the 'Valediction: of weeping' and the process of distillation in the 'Nocturnall' are the main figures carrying the basic ideas in the poems. In the words of Claenth Brooks:

> Most clearly of all, the metaphysical poets reveal the essentially functional character of all metaphor. We cannot remove the comparisons from their poems, as we might remove ornaments or illustrations attached to a statement, without demolishing the poems.[1]

In general, we may say that the importance of the figurative style in Donne lies in its imposition of a stricter control over meaning. The style of expansion of thought through association of free images is conducive to subjectivity of interpretation, and flexibility of association. Attention is often given, as in the case of the Imagists, to a direct sensuous response.

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[1] C. Brooks, Modern Poetry and the Tradition, p. 26.

In the seventeenth-century style of strict analogies, the images are yoked to conceptual themes and the general scheme is a development on the intellectual plane. The imagery thus has a different quality. Images are attributes of thoughts or concepts. The subject of the image has a strict relationship with the idea, so that in its appearance in the case of metaphor or simile, it evokes no independent response, except in the role it plays in denoting the area of meaning more pronouncedly.

III

In the preceding section it has been noted how the figurative element as well as the patterning of images on the basis of resemblances involves an emphasis of the conceptual element. The stress on signification led to a clear and more defined statement of meaning. It is to this purpose that another related aspect of the comparative method will be taken up here. This is directed to the nature of the relationship that is established between the comparables in the figures of comparison. We have seen how Donne's images function on the criterion of logical relevancy, and how the resemblances that are established between the terms of comparison are logical, drawn from the intrinsic nature of things and not their outward resemblances.[1] Both his use of a wide range of diverse and divergent material and the establishment of none'poetic', and new comparisons may be a reflection of this. Before considering the character of these non-'poetic' comparisons

[1]Alden puts this character of Donne's writing into a critical language, "the substitution of a logical for an imaginative figure". He, however, describes this as contradictory to 'normal poetic process'. 'The lyrical conceit of the Elizabethans', SP, XIV (1917), p. 137.

and its resultant effect on Donne's poetry, we may give a brief resume of the new trend in seventeenth-century poetry. This may help in formulating wherein Donne's newness lay in order to decide what were the features that restricted the field of implication in his imagery. By the seventeenth century, the Renaissance poetic was oriented by the new philosophical trend. St. Augustine expressed the view that "great expression springs directly from / thought."[1] Tertullian also stressed the conceptual element of the metaphor. Wallerstein says:

> For it is never the outward look of things which his images describe, even when they are most simple, nor even the outward relationships and connections of the objects pictured, but something in their inner organic nature, some value or quality, some science of their being.[2]

Scaliger and Alexandro Lionardi's treatises were evidences of the philosophic concept of poetry.[3] Wallerstein comments on this new trend:

> And as more philosophical views of poetry take the place of the narrowly "rhetorical" conception, the idea of ornamentation takes on a new meaning, or returns to the old.[4]

The English critics were also aware of this new craze for sententia:

> Whilst moral philosophy is now a while spoken of, it is rudeness not to be sententious.[5]

Since the whole impulse in image patterning was to discover relationships

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[1] See R. Wallerstein, Studies in Seventeenth-century Poetic, p.15 ff.

[2] Ibid., p. 33.

[3] Ibid., p. 16.

[4] Ibid., p. 14.

[5] Hoskins, op.cit., p. 39.

'in the inner organic nature', it involved a kind of mental perception which was emphasized in the term 'invention'.

V.L. Rubel remarks:

> True, rhetoric in the early Tudor period though apparent is not only somewhat tentative but is also often subordinated to the aureation of the language or obscured by it. But with the reaction against florid diction and under the sanction of humanism there reemerged a lively interest in rhetorical patterns which showed "invention", "filing", and "wit".[1]

Puttenham describes invention as the very essence of poetry:

> ....Of this sort of phantasie are all good Poets, notable Captaines, Stratagematique: all cunning artificers and enginers, all Legislators Polititiens & Counsellours of estate, in whose exercises the inventive part is most employed and is to the sound and true iudgement of man most needful.[2]

Jonson describes the poet as a 'maker' or a 'fainer '.[3] In Renaissanee poetics primary importance was given to 'Invention' which meant discovering materials of resemblance. Wilson goes on to prove that logical training induced the mind to search for suitable matter:

> The places of Logique, give good occasion to finde out plentifull matter. And therefore, they that will prove any cause, and seeke onely to teach thereby the trueth, must search out the places of Logique, and no doubt they shall finde much plentie.[4]

It may be seen that the shift away from the 'inventio' of classical rhetoric where

> Invencyon is comprehended on certayn placys as the Rhetoriciens call them out of whom he that knoweth the facultye may fetche easyly suche thynges as be mete for the mater that he shal speke of...[5]

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[1] V.L.Rubel, Poetic diction in the English Renaissance, p. 275.

[2] Puttenham, op.cit., pp. 19-20.

[3] Ben Jonson, Timber Sec. 128, cited D.L.Clark, op.cit., p. 94.

[4] T. Wilson, Arte of Rhetorique, p. 6.

[5] Leonard Cox, The Arte or Crafte of Rhetoryke, 1524 (ed. Carpenter, 1899), p.44.

had already taken place and the new stress was on the allegorical conception of poetry which involved ingenious and inventive faculty of the mind.[1] In the general emphasis on invention we may find seeds of the attempt to discover new resemblances which is the character of Renaissance 'wit' and the metaphysical conceit. D.L. Clark comments on this effort of the writers to discover new and sharp connections:

> Following Ronsard, Gascoigne devotes a great deal of attention to what, borrowing the terminology of rhetoric, he calls "invention". But whereas Ronsard had meant by invention high, grand, and beautiful conceptions, Gascoigne means "some good and fine devise, shewing the quicke capacitie of a writer".[2]

Gascoigne takes invention to be a fanciful play of the mind alighting on the unusual:

> If I should undertake to wryte in prayse of a gentlewoman, I would neither praise hir christal eye, nor hir cherrie lippe, etc. For these things are trita et obvia. But I would either finde some supernaturall cause wherby my penne might walke in the superlative degree, or els I would undertake to aunswere for any imperfection that shee hath, and thereupon rayse the prayse of her commendation.[3]

Bacon recognizes the poetic license in drawing far-fetched comparisons:

> Poesy is a part of learning in measure of words for the most part restrained, but in all other points extremely licensed, and doth truly refer to the imagination, which, being not tied to the laws of matter, may at pleasure join that which nature hath severed, and sever that which nature hath joined; and so made unlawful matches and divorses of things.[4]

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[1] "....Gracián and his Italian followers as well made the attempt to separate the poetic faculty of "ingegno" from any subservience to rhetorical notions of ornamentation." Mazzeo, op.cit., p. 223.

[2] D.L.Clark, op.cit., p. 78.

[3] Gascoigne, op.cit., p. 48.

[4] F. Bacon, Advancement of Learning, p. 82.

V.L. Rubel comments on the fashion for the use of new material:

> Sidney repeatedly scorns the use of such pilfered material, in his verse as well as in An Apology for Poetry. If he were a mistress, he says in the latter work, he would never believe the love of a man who expressed his ardor in the hackneyed, swelling phrases of others, "with figures and flowers, extreamelie winter-starved".[1]

Puttenham corroborates the view that to be inventive is to be different:

> .....without it no man could devise any new or rare thing.[2]

Hoskins also voices his opinion on the fashion for combining dissimilars:

> it is somewhat more desparate than a metaphor. It is the expressing of one matter by the name of another which is incompatible with it and sometimes clear contrary.[3]

Speaking of the advantages of catachresis (the violent metaphor) Hoskins says:

> And you shall most of all profit by inventing matter of agreement in things most unlikly, as London and a tennis court: for in both all the gain goes to the hazard.

Thus it is this 'vivacity of Fancie' which dispenses 'light and life' to a poem "where in the Masculine and refined pleasures of the Understanding transcend the feminine and sensual of the eye".[4] Invention or the seeking of new resemblances involved discovering that which is nonapparent, non sensuous. It was the perception of logical connection independent of outward appearance. This was the essence of Renaissance wit.

Harvey says:

> Arte may give out precepts and directoryes in communiforma, but it is superexcellent witt that is the mother pearle of precious Invention, and the goulden mine of gorgeous Elocution.[5]

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[1] V.L.Rubel, op.cit., p. 116.

[2] Puttenham, op.cit., p. 19

[3] Hoskins, op.cit., p. 18.

[4] Edward Benlowes Theophila (1652) cited by R.L.Sharp in From Donne to Dryden, p.37f.

[5] Gabriel Harvey, 'Against Thomas Nash' (G. Smith), op.cit., II, p.249f.

In the light of this background Donne was not an innovator of a style. The existence in his poetry of heterogeneous ideas woven together into composite wholes is an indication that he was adopting a current trend in poetry.

Certain advantages resulted from this exercise in novelty. It led to the use of old vocabulary in a new context and to the discovery of new connections between unlikely things. Donne's venture in this direction was to put the themes of the sonneteers in a new context and emphasize new relationships. The sonneteers' conceits, extravagant and fanciful as they were, had become accepted as the norm and were an important part of a seventeenth century poet's heritage:

> Descriptions of eyes as sun or stars, crystal or diamond, of the lady as a gem or a flower, a goddess or an angel, were too firmly established in the language of all poets to cease entirely with the sonnet vogue.[1]

The conventional themes appear frequently in Donne's poetry, but more often in a new context and leading to the creation of a different meaning. The general shift was away from the Petrarchan, with its strong undercurrent of Platonic, romantic adulation towards a more literal and factual interpretation. Heart imagery was a common poetic material frequently appearing in Elizabethan poetry. It had become the literal theme in a narrative piece by Watson (xvii-xxi). In a series of five sonnets:

> The heart tells how it has escaped from the lady as one escaping slaughter, how it has 'fought the lady in court and country', and how the lady has scorned the tears of the poets and his fellow thralls.[2]

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[1] L.C. John, The Elizabethan Sonnet Sequence, p. 165.

[2] Ibid., p. 97.

This manner of literal representation of experiences with a strong emblematic note is common in Donne, but within a less elaborate formula. In both 'The Message' and 'Loves Infiniteness' the heart is represanted in a literal manner. This in itself is deterrent to any excess of emotional suggestion. But it is the tone of the context that more than anything cuts through the larger connotation of sentiment. Irony takes the place of the high seriousness of adulatory love. Thus as when the poet says:

> I meant to send this heart in stead of mine,
> But oh, no man could hold it, for twas thine
> ('The Legacie', ll. 23-24)

It is the tone of mockery, apart from factual, literal presentation that relieves it fromany association with other poetic uses of the heart image. The likeness of the beloved engraved in the heart is a recurrent poetic theme. The general treatment has an aura of religious and romantic sentiment:

> Thou art my Vesta, thou my Goddesse art,
> Thy hallow'd Temple onely is my Heart[1]

Sidney's heart imagery is also associated with hallowed elevated emotion:

> I sweare, my heart such one shall shew to thee,
> That shrines in flesh so true a Deitie,
> That Vertue, thou thy selfe shalt be in love.[2]

Donne describes the beloved's image in the heart in a very literal manner:

> Though thou retaine of mee
> One picture more, yet that will bee,
> Being in thine owne heart, from all malice free.
> ('Witchcraft by a picture', ll.1-4)

In 'The Dampe' the poet says:

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[1] M. Drayton, Idea (1619), Sonnet XXX, Works, ed. Hebel, Vol. II, p. 325.

[2] Sidney, The Poems, ed. W.A. Ringler. Astrophel and Stella, Sonnet IV, p 167.

When I am dead, and Doctors know not why,
And my friends curiositie
Will have me cut up to survay each part,
When they shall finde your Picture in my heart....
(l. 1-4)

The quotidian and trivial tone of the experience prevents association with previous adulatory verses. Apart from this freedom from literary and 'poetic' overtones, the limited significance of images is related to the novelty of connecting the 'poetically' unconnected.

Donne's conceits were no less extravagant and unreal than those of the sonneteers, but the points of resemblance were new, and meaning extremely individual.

The sonneteers' practice was to conceive the lover's heart as a shrine wherein the image of the beloved was worshipped:

Within my hart, though hardly it can shew
thing so divine to vew of earthly eye,
the fayre Idea of your celestiall hew,
And every part remaines immortally.[1]

Donne conceives likeness between the ravaged heart and 'rags' of cloth, the refused and broken heart and 'broken bits of glass'.

The general poetical association of the stars was with the lover's eyes or with the idea of prime beauty or virtue. Sidney speaks of

these two starres in Stella's face[2]

and elsewhere:

O eyes, which do the Spheares of beautie move,
Whose beames be joyes, whose joyes all vertues be...[3]

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[1] Spenser, Amoretti, XLV, Minor Poems, ed. de Selincourt.
[2] Sidney, Astrophel and Stella, Sonnet XVI, op. cit., pp. 177-78.
[3] Ibid., Sonnet XLII, p. 185.

Except in 'An Epithalamion on the Lady Elizabeth' where he asks the bride to approximate to the new star in dazzling beauty (ll. 38-40) and in the 'Verse letter to the Countess of Huntingdon' (ll.5-12) where he compares the 'active good in women to 'the star', Donne rarely deals in the terms of comparison natural to adulatory lyrics. Most of his star imagery carries both literal and scientific connotations. The sun in Donne is personified in the most quotidian sense, as a 'busie old foole' ('The Sunne Rising'). This is far removed from the 'fancies wonderment', Spenser's sun (Amoretti, iii). Tears again commonly appear in love poetry. The fountain of tears is a common image (Barnes, LXXX) but the association with the mandrake ('Twicknam Garden') is 'unpoetic', in the conventional sense. New connections are established in Donne between tears and coins and tears and globes ('Valediction: of weeping'). In 'Loves diet' the tear is associated with sweat (l. 18). The phoenix is the common symbol of regeneration and resurrection in both the emblem books and in the sonnet tradition.[1] Donne's phoenix ('The Canonization') symbolizes the sexlessness and union of the two lovers. The candle and the moth image is frequent in the emblem books and occurs in Petrarch (Sonetto XVII).[2] Here too the connection established is slightly different from the 'inevitability of destruction by passion' and the 'giddy pleasures' symbolized by the emblem books. The moth and the candle image in Donne ('The Canonization') also expresses the idea of rejection of worldly values. A similar shift in meaning

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[1] Constable Dec.11, No.8; Daniel xxxiii (1591).

[2] Noted by F.A. Yates, loc.cit., p. 105.

may be discerned in his use of the compass image. Donne's indebtedness to Guarino for the compass image has been referred to by critics.[1] Donne bases his comparison on the resemblance between the inseparability of the lovers' souls and the situation of the base and the foot of the compass. The expandibility of gold is also compared to this paradoxical inseperability of the lovers ('Valediction: Forbidding Mourning'). Some novelty of perceiving relationship is evident in love as a pinnace ('Aire and Angels') and the 'spider love'. In both these comparisons the unusualness lies not only in combining for the first time such two terms, but also in the great difference between the two terms united. While love is a common theme of poetry, both the spider and boat are non 'poetic' objects and devoid of aesthetic associativeness. This wide gap between the contexts of the objects united curbs larger suggestivity, and the several possible radiations of connection, and makes the link a tenuous one. J.B. Douds describes this by saying that:

> ....the point of contact lies at the intersection of two planes of imagination....[2]

Douds describes the spider as 'undecorative' as it is not complementary to love. He says:

> The image is decidedly conical. There is one point of likeness between the terms - the power of "transubstantiate". Not only are the two unlike in all other respects; the associative patterns which they call up are in violent and positive opposition: a shudder and a glow. Further, there is a clash <u>within</u> the area of likeness." Transubstantiation is a purely physical process with the spider, a

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[1] D.C. Allen, 'Donne's Compass figure', <u>M.L.N.</u>, Vol. LXXI (1956), p. 256.

[2] J.B. Douds, 'Donne's technique of dissonance', <u>P.M.L.A</u>, LII (1937), p. 1054.

psychological process with love.[1]

The conflict or 'clash' produced by uniting different areas of suggestivity makes the meaning established a narrow and limited one. This in the language of H.W. Wells is considered to be the character of the Radical image:

> The minor term in a Radical image is significant metaphorically only at a single, narrow point of contact. Elsewhere it is incongruous.[2]

No doubt it is this incongruity that Dr. Johnson had in mind when he described metaphysical wit as a combination of the dissimilar, the discovery of occult resemblances of things apparently unlike, 'the most heterogeneous ideas yoked by violence together' (Life of Cowley). Wells points to the literal-mindedness of certain images as the reason for the distance created between the two terms of comparison. He says:

> Donne often uses imaginative conceptions in metaphor, treating them in such a fashion that they become Radical. Mountains, rivers and seas are considered not in a romantic but in an analytical manner... When, however, they are considered from such minute and technical aspects as those of the natural scientist, the surveyor or the navigator, they lose heavily in imaginative value.[3]

It is difficult to ascertain the exact nature and extent of the 'imaginative value' of a term, but evidences of the use of objects with a disregard for metaphorical possibilities may be detected in Donne in his literal use of heart, seas, rivers, and stars 'like so many beads'. Placing the scientific

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[1] J.B. Douds, loc.cit., p.1054. In this essay Douds investigates the different categories of 'dissonant' images in Donne. Describing the 'dissonance' as analogous to a dissonant chord in music, Douds says that 'dissonance' can be produced by a violent disruption of an established pattern. The emphasis is on 'clash', however. Donds asserts that "conflicting suggestions are simultaneously present in the reader's mind and express the simultaneous presence of conflicting words or elements of experience". (p.1061)

[2] H.W.Wells, Poetic Imagery, p. 125.

[3] Ibid., p. 127.

vocabulary by the side of the poetic as seen in the following lines, makes the connection established narrow and precise.

> But absence tryes how how long this will bee;
> To take a latitude
> Sun, or starres, are fitliest view'd.
> At their brightest, but to conclude
> Of longitudes, what other way have wee,
> But to marke when, and where the darke eclipses bee?
> ('A Valediction: of the book', ll.58-63)

The relationship between testing genuine emotion by absence, and measuring the stars is a logical one. Donne also describes how the God of love operates by pairing those who are suited to each other, by comparing his method to the complementary action between actives and passives:

> His office was indulgently to fit
> Actives to passives. Correspondencie
> Only his subject was; It cannot bee
> Love, till I love her, that loves mee.
> ('Loves Deitie', ll. 11-14)

Apart from the narrow implication these images bring in the precision of a scientific connotation.

Therefore both literalness of vocabulary and sometimes its scientific connotation, as well as the distant areas of meaning united, restrict the radius of meaning of Donne's imagery.

CHAPTER IV

Techniques of expression in Songs and Sonets

I

Some design may be discerned in the nature of explicitness, or the technique of controlling the meaning, and the predominant tone of communication of the poems and poem. The word 'tone' is here used to describe the attitude of utterance, the state of feeling involved in expressing the experience, the intention behind communication. This may vary from subjective self-analysis, an exhortative essay, or arranged argumentation as the case may be. The explicitness of structure though common to all, is bound up with this 'intention' of communication, varying with it in degrees of denotation as also in the patterns of manipulative control.

A certain kind of classification of poems may be attempted with regard to the kinds of communicative 'tones' in the Songs and Sonets. Although it is not always possible to discern any pronouncedly distinguishable quality which could lead to a strict grouping of the poems, the ascendancy of a basic tone in the design which has more than one submerged tone is easily detected, and this may be the basis for differentiation between the poems.

In general, the individual poems in Songs and Sonets exhibit two or more tonal characteristics, which tend to coalesce rather than to remain distinct. The purely tentative classification of 'tones' of communication

is made in order to confirm conclusions we have reached by methods illustrated in the preceding sections and to draw certain connections between the techniques determining the nature of meaning and the final poetic effect.

The Songs and Sonets may be roughly classified into three groups (a) Those which communicate moments of introspection and self-analysis, dealing with extreme subtleties and paradoxes of personal experience. These poems carry the ardour of an impassioned utterance. The poet does speak from a public platform, but at the same time admits insights into his private world of feeling and thought. The poems have the air of imparting confidences and the tone is different from that of ordinary discourse. In this category we may include a large number of Donne's most significant poetry, such as the 'Good-morrow', 'The Sunne Rising', 'The Canonization', 'Aire and Angels', 'A Valediction: of my name, in the window', 'Twicknam garden', 'A Valediction of weeping', 'A nocturnall'. The dominant imagery in this category displays a certain uniformity in the techniques employed. These are related to the tone of subjective utterance, and involvement with personal feelings. The incidents which start off the personal reflection though outside the main theme, complement the mood of the poem.

The general character of the style of these poems includes proliferation of concrete particulars, requiring a certain amount of visualization. In 'The good-morrow', the joy of being in love sets the poet into a mood of tender reflection. The present experience makes the poet realize how inadequate his past experience has been. There is no harshness or cynicism.

The poet evaluates the past by referring to several explicit symbols. The whole terminology associated with the 'suckling infant' exposes a mood of serene and compassionate understanding of the foolishness of former existence. The perspective becomes clearer as the poet moves his thoughts forward to the living moment. There are more visually definitive details in 'the little room' and the maps of the worlds. The figures exhibit the degree of the poet's imaginative perception in relating the inner world of feeling to external realities of existence. They also reveal Donne's concern with communication of private experience through external visual signs. Freshness and audacity is instinct in the poet's vision of hidden regions of subjective experience. Visualization is one of the methods of externally assessing the dimensions of very personal thoughts.

In the 'Sunne Rising', the poet is involved both in addressing the world and in self-assessment and there is more consciousness of the dramatic scene. This is reflected also in a certain residue of dramatic visualization in the poem. The image of the sun shining through the windows and the sense of seeing the world from the room in the morning is made visually alive. Here there is abundant imagery of everyday activity— late schoolboys, Court huntsmen out riding, the country ants collecting harvest, and the sour-faced apprentices grudgingly going to work. The poet's defiance of all this and the morning sun is also made in visual terms. He could ignore the morning simply by keeping his eyes shut. After this initial concern with the dismissal of outside commitments, the poet recedes to his favourite

preoccupation, an analysis of love. The focus of the poem is on this analysis and evaluation of love. The arrogance of passion defies the ordinary visual boundaries of the lover's existence, and conceives of the idealized Ptolemaic sphere as the fitting analogy. But poetic extravagance is curtailed by juxtaposing the graphic image of the bed in a room with the Ptolemaic conceit. Thus the perspective of private and subjective experience is maintained by these graphic details which relegate it to the level of ordinary human experience and set it out in clear-cut terms from other well-defined experiences.

'The Canonization' is a confession regarding the unique nature of the poet's love. The same arrogance and imaginative leap are distinguished in hyperbolic imagery. Here also the visual plays a considerable role in conveying meaning. The preliminary stanzas are mere adjuncts to the theme. They contrast and set off the more personal tone of the following stanzas in flattering dimensions. The more personal the poet's theme becomes, and concerned in evolving an extraordinary meaning out of personal experience - the inclusiveness, the self-sufficiency of love - the more tangible and visually realizable the imagery tends to be. The poet never permits a loss of the real perspective of the actual situation. The image of the room obstinately reappears. The metaphor of the eyes as mirrors vivifies the actual boundaries of the poet's existence, countries, towns and courts. Visual detail again becomes a way of imposing rational limits to idealized thinking.

The 'tone' of 'Aire and Angels' is more generally speculative and

the language tends towards abstraction, but the poet is still trying to contend with himself and wrest a significance out of his own experience. Though the result of all this is a texture of general summation in the poem certain definable graphic details persist. This rescues the statement from airy generalization. The visual description of the angel's face and wings, in the pervasive imageless and theoretical texture is introduced to tinge the expression with a colour of intimacy. The poet's own perceptions come into play and give the thought a personal comprehensible form for external communication. This poem again illustrates, that whenever Donne delves into the layers of inner experience, his concern is more with the resources of tangible outward signs for poetic expressions. It gives the poems a predominantly individual note, the kind of visualization, which is typical only to the poet himself.

In both the Valedictions ('the weeping' and 'the name in the window'), the poet has an initial dramatic intention to convey. In the window Valediction, the poem expands upon the hypothetical dramatic scene. Dimensions of personal thoughts are padded to give the outward event a recountable theme of personal examination. The name scratched on the glass pane is a bare visual detail upon which the superimposition of personal feelings leads to extravagant graphic symbolism. The name is the lover's identity, his ruinous anatomy, the rafters of his body, the deathhead, memento mori and so on. The initial graphic image is therefore very vital to the theme and is the centre of the dramatic setting. The inner experience is riveted to the visual detail of the engraved name. The image throws the poet into imagining the

hypothetical situation and exploring the dimensions of his love.

In the 'weeping' Valediction, the visual tears set off a train of personal thought. The ideas in the poem evolve both from the physical character of the tears, their likeness to the coins and globes, and their emotional significance as emblems of the poet's sorrow. The two converge: the poet's world is demolished by the dissolution of the tears into water. The tears not only expend the poet's life force but create a gulf between the lovers by the metaphorical sea of non-communicability while they are left 'on diverse shore'. In both the valedictions, the dramatic situation is one in which the poet is deeply involved, and the starting point of subjective analysis. The nature of visual imagery is similar to other poems bearing an identical communicative tone.

'Twicknam garden' is not an objective description of the garden. Subjective emotion revolves around the graphic setting. The visual details assume meaning and values. The frost covered trees, the weeping stone fountain and the groaning mandrake become signs of the poet's suffering. Here also the graphic theme is inseparable from the poet's sympathetic perception. The visual details that are delineated are heightened expression of personal emotion.

In general the poems in which the poet is more involved with communicating an intensely subjective state, and in which the tone is intimate have more visual imagery. Visualization may be, therefore, considered as a technique of elucidation in poems which rise above emotional generalization. However, it is not an overt but an insidious style, used

in vivifying both intense and extraordinary mental situations. It is the most cogent manner of conveying the poet's innermost preoccupations.

Visualization is only one aspect of Donne's concern with externalizing subjective themes. Displaying inner significance in an outward form, transposing it into an hieroglyph is an emblematic mode, but in Donne is not confined to visual signs. Externalization is evident in Donne's concern to give tangible form to ideas. The use of concrete particulars for expressing subjective theme is seen in 'The good-morrow', 'Canonization', and other poems of the group, and has been dealt with in preceding sections of this dissertation. We have also noted Donne's habit of expressing his thoughts through scientific and theoretical terminology. This is especially seen in these poems with personal themes. The invasion of theoretical material in the structure of pure emotion gives a learned and precise note to his poetry. It gives the poet's theme of subjective analysis a general and communicable form.

The nature of figurative language may also be related to the 'tone' of an individual and personal thought. In these poems Donne is not relating a shared experience, or evolving a general implication out of his experience, trying to correlate it to the common pattern of life. The poet is most of all conscious of the singularity of his emotion, and demands high reckoning for it, through unusual imagery. We have seen how esoteric images appear more frequently in poems with personal themes like 'The good-morrow', 'Twicknam Garden', 'the Canonization' and others. The general poetic symbolism is noticeably meagre; and individual meaning is established through

images of cordiform maps, merchant boats, the mandrake root, and so on.

It is natural that the language of introspection is predominantly metaphorical, and gives scope to Donne to draw creatively from a wide range of source material for imagery. There is no utilization of a kind of source for any definite category of poems. The general emphasis on the clearly apprehensible and the well designed, encompassing scientific, scholastic and factual material is present everywhere. The only pattern that may be distinguished is a marked mingling of the erudite and the ordinary. It is interesting to investigate this in the individual poems of the group under discussion.

The 'Good-morrow' commingles figures from the domestic sphere such as 'weaning' and mundane activities such as the country pleasures with learned cartographers' illustrations and scholastic concepts. In the 'Aire and Angels' there is the simultaneous presence of the merchant ship and the scholastic theory of the purity of the sphere. 'The Dissolution' associates the Medieval theory of humours with bullets. The design of contrast is carried on in 'Valediction: of my name in the window'. In the single image of the name of the poet is dovetailed the dual implication of the bare skeleton and a dilapidated house. In the 'weeping' Valediction, the tear is the globe; but the tear is also the coin, a commercial symbol. This arrangement is the way Donne resolves the tension between two worlds his poems encompass: the world of ideas and concepts, the metaphysical preoccupations and the more relevant ordinary existence. The realistic imagery keeps the implication down to earth, on the ground-level, ties

metaphysical speculative potential to the rigid limits of actual personal experience. Because Donne is so concerned with communicating a personal involvement, he is always consciously doing this, to counteract the texture of impersonal statement the abstract arguments may produce.

A connection may also be discerned in Donne's use of the kind of source to the desired evaluation of experience. For instance Donne effects elevation of his experience when he draws from scholastic and scientific formulas. The extraordinary quality of present experience related in the poem 'The good-morrow' is set off by learned imagery, while the past experience is given a trivial tone, and expressed in images of domestic preoccupations. This intention may also be seen in 'The Sunne Rising' where the Ptolemaic sphere qualifies the lover's existence and imagery denoting insubstantiality and superficiality expose the meaning of worldly wealth and honour. Thus both diminution and elevation of experience are manipulated through use of imagery. The image of delapidated house in 'the name in the window' signifies the state of non-existence. The lover's come back is described in glowing terms from medicine and scholastic fields of thought. Mintage gives the stamp of royalty and value to tears. The globe brings in an even more powerful implication ('of weeping').

The texture of expression of the poems under discussion is highly metaphorical. It is noticeable that Donne is most figurative when most involved, and communicating in a very personal manner. The 'Good-morrow', 'The Sunne Rising' and other poems in this group bring in a note of personal ardour by the use of metaphorical language.

In these poems the poet's commitment is both fidelity to the deepest shades of personal experience and to the external audience. He has the difficult task of bridging the gap between these two divergent spheres. Further, the intellectualism of Donne makes the gap between the two even wider. An intellectual high-jump, so often alleged to be the characteristic of his poems, is necessary to try to bring down the metaphysical to the level of physical and apprehensible. The nature of Donnean conceits in these poems therefore is not the hyperbolic exaggeration of the Elizabethan sonnet tradition but parallelism of objects belonging to different categories of thought. The appearance of a large number of conceits in these poems may be related to the general pattern of meaning, which may be described as individual and intimate. The style of communication is through particularizing, limiting, concretizing personal involvement. The far-fetched comparisons are therefore necessary attributes to the poetic intention of expressing the uniqueness of the poet's private yearnings.

The texture of meaning is distinct and individual. The methods by which limitation of meaning in this kind of texture is achieved, are indirect and intricate. There is a curtailing of general thought by the use of visual details, arbitrary symbolism and other external restrictions. In summing up we may say that these poems with a personal note widely display all the characteristics which have so far been associated with Metaphysical poetry and Donne.

II

The second category (b) includes poems of more voluble tone. They

may be exhortative, urging towards some action, or may consist of accusation and protestation, and at times a single statement of opinion. They are external resolutions of thought. The speciality of the tonal character in this kind of poetic expression lies in the overt, and comparatively conventional manner of communication. In 'Goe and catch a falling starre' the poet admonishes the reader, by several short imperatives to do the impossible and finally moralizes on the lack of a woman who is both fair and virtuous. 'The Indifferent' contains a general statement of an unconventional and unromantic attitude towards love. 'Loves Usury' is an address to 'Love the deity' into which is introduced several worldly experiences other than usury. In the 'Undertaking' the poet boastfully recounts his achievement in loving a woman and in successfully keeping it a secret. The 'Confined Love' is a defence of promiscuity in women. 'A Feaver', 'Love's diet', 'A Lecture upon the Shadow' are poems we may classify as belonging to this group.

These poems are least introspective and though related to personal experience are not involved in self-analysis. In the texture of rumination of experiences is introduced a wider view. The poems express a position taken on a matter, and involve direct address to the audience. The language and style of communication distinctly reflect this difference in poetic intention. The limitation of meaning is achieved by the general overt explicatory style and not several ulterior strictures. There is a design of economy in the use of imagery and the visual details are nearer to literal definition than elsewhere in Donne's lyrics. The 'falling starre', 'snow white haires' are

straightforward without much secondary implication. In 'The Lecture upon a Shadow' the poet describes the effect of the shadow of the lovers walking at different stages of the day, in very explicit manner:

> .....Two shadowes went
> Along with us, which we ourselves produc'd;
> But, now the Sunne is just above our head,
> We doe those shadowes tread;
> And to brave clearnesse all things are reduc'd.
> (ll. 4-8)

But generally pure literal description is lacking in Donne's poetry. When he describes with apparent literalness he usually has a secondary meaning. In the 'Indifferent' he enumerates prosaically the different kinds of women who appeal to him. The description involves not only what is overtly stated on the physical level:

> I can love both faire and browne,
> ....
> Her who still weepes with spongie eyes,
> And her who is dry corke, and never cries;

Lack of figurativeness accounts for the spare use of visual detail. However, visualization which takes the form of literal representation of ideas, in the emblem manner, is present. In 'The Legacie' the poet's description concerning the heart follows a line of literal presentation, dealing with abstract thoughts. It is however not a part of normal vision.

> Yet I found something like a heart,
> But colours it, and corners had, ...
> (ll. 17-18)

Literal visual details both emblematic and non-emblematic appear in poems with the intention of overt communication. 'The Legacie' like 'The Relique' explores a hypothetical situation and does not attempt any emotional analysis. 'The Anniversarie' though personal in tone compares love to other more general

experiences and attempts an evaluation on conventional terms. The poem offers no insights to the poet's inner thoughts. The platform of speech is a public one, and the general tone is also more inclined towards ordinary discourse. Thus we have the description of the soul's release in death in literal visual terms:

> When bodies to their graves, soules from their graves remove. (1.20)

'The Message' also has the intention of overt statement. In it the lover demands the return of the heart, eyes and all that had so far been in the service of the mistress. 'Witchcraft by a Picture' revolves around the literal reflection of the beloved's image in the tear and has no inner emotions to reveal. The same technique of literal visual imagery is seen here.

> I fixe mine eye on thine, and there
> Pitty my picture burning in thine eye,
> My picture drown'd in a transparent teare,
> When I looke lower I espie;
> Hadst thou the wicked skill
> By pictures made and mard, to kill,
> How many wayes mightst thou performe thy will?
> (11. 1-7)

Donne's penchant for externalizing general notions in concrete language is evident here as elsewhere. 'Goe and catch a falling starre' displays the use of fanciful imperatives. In 'The Undertaking' the poet describes the difficulty in finding the ideal woman, in terms of nonavailability of the 'specular stone'. 'The Indifferent' expresses the poet's general apathy towards choosing, by listing of particular kinds of women. In the 'Confined Love' the theme is expanded by statement of several particulars and by the implied comparison of the 'rigged ship'.

There is less exploitation of varied sources for imagery. The conceptual structure is conventional; figurativeness implies that which already exists in the common speech idiom. There is less use of esoteric and unusual metaphors. To illustrate this, we quote from 'Goe and catch a falling starre':

> If thou bee'st borne to strange sights
> Things invisible to see,
> Ride ten thousand daies and nights,
> Till age snow white haires on thee
> (ll. 10-13)

General figurativeness of ordinary discourse is also seen in Song (2):

> But beleeve that I shall make
> Speedier journeyes, since I take
> More wings and spurres then hee.
> (ll. 14-16)

In 'Breake of day' Donne uses the figurative idiom of a general saying in:

> Light hath no tongue, but is all eye;
> (l. 7)

'The Indifferent' declares his flexibility in being able to love both the 'faire and browne' and in 'Love's Usury' the poet argues against emotional commitment, in ordinary language which has an insidious element of figuration.

> From country grasse, to comfitures of Court,
> Or cities quelque choses, let report
> My minde transport
> (ll. 14-16)

This same style is also seen in 'A Jeat Ring sent':

> Thou art not so black, as my heart,
> Nor halfe so brittle, as her heart,
> thou art;
> (ll. 1-2)

The poems also display an extensive use of quasi-prosaic statements

and proverbial expressions. General definitions appear in places of conclusion to argument.

No where
Lives a woman true and faire

It may appear at the end of a poem, as in 'Confined love', where the poet sums up his theme by a general statement.

Good is not good, unlesse
A thousand it possesse,
But doth wast with greedinesse
(11.19-21)

The 'Message' gives the ironical finale in the form of a prosaic statement:

Yet send me back my heart and eyes,
That I may know, and see thy lyes,
And may laugh and joy, when thou
Art in anguish
And dost languish
For some one
That will love,
Or prove as false as thou art now.
(11. 17-24)

The thinning figurative texture of these poems is noticeable. The conceptual burden is carried mainly by semiliteral expressions. An analysis of individual poems which we may include in this category reveals this character even more. 'Goe and catch a falling starre' develops the theme literally and in plain idiom except for a certain suggestiveness which is usual in normal speech and is not poetical in any special way. This is more or less the general texture of the majority of poems in this group. The meaning of poetry remains intact even when the slight figurativeness is subtracted.

There is some use of figurative idiom of proverbial expression.

if all faile,
'Tis but applying worme-seed to the Taile.
('Farewell to love', ll. 39-40)

or plain sententious phraseology as in:

O how feeble is man's power,
That if good fortune fall,*
Cannot adde another houre,
Nor a lost hour recall!
But come bad chance,
And wee teach it art and length,
It selfe o'r us to' advance
(Song [2], ll. 17-24)

Thus explicit structure of meaning is related to a simplified and unambiguous expository style, which is less dependent on verbal involutions, and the exigencies of manipulative control. A technique for curtailment of suggestiveness is necessary in the former group of poems, whereas the natural scope of the second group of poems is non-suggestive and denotative. The existence of a large quantity of quasi-prosaic statement is outside imagery proper but provides comment on the type of meaning which in general the poems aim at. To sum up we quote Miss Rosemund Tuve:

> In Renaissance poems the meaning which dictates the reordering ~~of~~ of the ~~meaning~~ images from actual life is even likely to be overtly stated; there is no feeling against this, as being prosaic. However, certain categories of aesthetic effect depend upon meaning remaining implicit; the meaning is not for this reason less clear, - merely less obvious. Recognition of the incompleteness of explicit statement is, moreover, the traditional explanation for the necessity of metaphor. This acceptance of the co-operative rather than competitive functioning of statement, metaphor, and graphic detail runs straight through the period, from the earliest Elizabethan through the Metaphysical poets.[1]

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[1] Op.cit., p. 58.

insert the following:
* And wee joyne to't our strength.

III

Expository technique further varies in (c) poems with a pronounced argumentative intention. Here the experiential and emotive concern is at a minimum and the poems expand in a logical sequence. A different kind of seriousness as regards intention of communication may be discerned in these poems. The ardour may arise from trying to establish a viewpoint. The design of explicitness is tied up with methods of persuasion, wherein the poet proves a point or demolishes an established premise by subtle and witty analogies. The personal involvement is of a different quality. This group of poems may be distinguished as having two different designs. In one the poet pursues an argument for its own sake, the attitude is more that of a dilettante, though the seriousness involved in logical reasoning is present. In the second instance, the method of debate is adopted to seek resolution of a personal enigma or to persuade an action of some kind on the part of the beloved.

In 'Communitie' the poet argues in defence of man's irresponsibility towards woman, on the grounds that women are not deserving of moral considerations. The first stanza introduces the hypothesis that the women are indifferent beings and therefore it is not possible to entertain any positive attitude towards them.

> Good wee must love, and must hate ill,
> For ill is ill, and good good still,
> But there are things indifferent,
> Which wee may neither hate, nor love,
> But one, and then another prove,
> As wee shall finde our fancy bent.
> (ll. 1-6)

The logical reason for assuming this position is then clarified. If they were good, then the good would be self-evident and evoke love, similarly if they were bad, they would have provoked hatred; since they were neither good, nor bad, there was no reason either for loving or hating them. The initial premise is thus put on a firm basis. The general argument is then followed by the particular analogy of the fruit. The women are conceived of as a commodity like fruit, to be made use of and then discarded. 'The prohibition' also follows an argument for its own sake. Though the poem is in the form of an address to the beloved, the poet is obviously not making any real inferences or directing any course of action, as may be gathered from the poem's paradoxical conclusion. The evolution of argument is precise with three separate stanzas holding their own premises. The first puts forward the point of not loving and gives reasons to support this view. The second proceeds about not hating and similarly adduces proofs to strengthen the argument. The argument then resolves in a paradoxical statement in which both the former rejected ways are advocated;

> Yet, love and hate mee too,
> So, these extreames shall neithers office doe;
> (ll. 17-18)

In 'The Will' the poet argues for not leaving a legacy. The argument runs backwards, pointing to the fallacy of such a proposition. His gifts will be given to those who already have a surfeit of the things he wishes to bestow upon them. This cancels the validity of bequeathing a legacy.

'The Extasie' also illustrates a general argumentative intent, the

interdependability of body and soul. The situation is personal, but the tone of the poem is not, and develops along formal logical lines, with the usual techniques of argumentation. The extasie is a state of suspension in a non-physical state, which grows out of intense emotion. The lovers gain insight into the nature of their love as they are free from physical preoccupations and become impartial observers of the scene. The poet then goes on to explain how this brings the intermingling of souls and is able to strengthen their unity. The poet introduces the idea of the souls indissoluble relation with the body and expresses his conclusion in these lines:

> So must pure lovers soules descend
> T'affections, and to faculties,
> Which sense may reach and apprehend,
> Else a great Prince in prison lies
> (11. 65-68)

Thus there runs a course of several arguments all more or less related with the theme of love.

In all these poems Donne follows the logical method of stating and corroborating the general by particulars. Examples are cited from theoretical sources and this method imposes greater definiteness to formulations of the argument. In the 'Extasie' the examples are generally derived from Platonic sources. The pattern of corroboration gives scope for illustrative imagery and detailed analogy. The metaphorical element is more often subordinated to the overt comparison. The similes appear with greater frequency.

'The Dreame' bears an argumentative pattern even while relating a personal experience. The lover awakened from sleep by the beloved mistakes her presence as sequence of the dream. He describes the experience of waking in an argumentative style in which the false dichotomy of dreaming and waking,

truth and fable is attacked. The argument is strengthened by the beloved's physical and mental qualities. The radiance of her angelic presence wakes him from sleep. Like the angel too she has subtle insight into his inmost thoughts.

'Loves Alchymie' explores the potentialities of love in a similar argumentative manner. Here too the ardour of emotion is given the structure of logical reasoning. The lover's failure in his search for happiness is corroborated by the alchemist's futile experiments with Elixir vitae. This main comparison between the lover and the alchemist provides the title. However, several subordinate comparisons are suggested in the general enquiry into the validity of the assumption that love is a glorious and satisfying thing. The 'vain Bubles', brief delusive happiness of the wedding and the wedding day celebrations giving the illusion of music of the spheres are metaphorical statements about the insubstantiality of the notion. In these poems the speaker adds a discourse on a subject other than personal situation or emotion which although arising out of, does not necessarily reflect upon it. The opinion that is developed is more general, the poet is concerned more with publicizing and the degree of explicitness of meaning is closer to the quality of statement of the second group of poems.

In 'The Anniversarie', there is a repetition of the pattern: the main proposition is supported by arguments from analogy. The theme though private is not self-revelatory. Death is regretted, but the pattern of death is also seen elsewhere:

> All other things, to their destruction draw,
> (1. 6)

However the lover consoles himself by saying that death can only effect a superficial semblance of separation between him and his mistress.

The argument of 'Forbidding mourning' expands through a series of analogies. The final exemplar of the compass/ illustrates Donne's use of extended, detailed comparison in poems with argumentative intention. The material for debate is a common one: the indivisibility of souls in union. Here also the personal opening is only the dramatic setting for the general theme. The manner of expression gains further clarity with the evolution of the general theme. The texture becomes more explicit and intellectual. The content, though supported by figures of the compass or the expanded metal, is independent of implicational devices. They merely provide additions to strengthen the general axiomatic saying:

> Our two soules therefore, which are one,
> Though I must goe, endure not yet
> A breach, but an expansion..

Thus we see that communication is not dependent on involute techniques, suitable for self-exploration. The poem illustrates Donne's training in rhetorical and logical persuasion.

Certain other characteristics may be noted in these poems apart from the use of extended conceits, and spacious comparisons. As pointed out before, the conceits are numerically fewer and figuration closer to the literal level appearing in the ample form of the simile. The detailed manner is noticed not only in the analogies of the dying men or the compass. In 'The Extasie' the violet analogy is also given a full explicatory treatment:

A single violet transplant,
The strength, the colour, and the size,
(All which before was poore, and scant,)
Redoubles still, and multiplies.
(11. 37-40)

The detailed explanation is necessary to this style. Definition and re-emphasis involves a clarification which must be done in normally understandable terms.

We may therefore discern a definite design in the tone and manipulation of poetic expression. Donne's technique varies considerably with the intention of the poems. The tentative groups of poems were formed on the basis of the ascendancy of one particular tone of the poem. The general picture suggests reckoning of certain residue of other tonal modes in individual poems. The change in the tone in a poem often leads to the use of different explicatory styles.

IV

As stated before, the design of Donne's individual poems does not show adherence to any particular characteristic. A certain ascendancy of a tone may lie behind the emphasis of related characteristics of imagery. It may be of interest to detect the pattern of variedness in the texture of expression in a poem, consonant with the change in poetic intent.

We may take the 'good-morrow' as a prime example of Donne's concern with personal communication, in which the main intent is the exploration in suitable language of innermost facets of experiences. The poem is both an address and a studied reflection. However, the address is made to someone, who is very close, so that the tone of intimacy never slackens. The general texture on the whole, therefore, retains all the features that

the tone of personal communication involves, except for a single noticeable difference. The poet after describing the completeness of the experience in highly metaphorical terms consciously introduces the literal detail of the picture in each other's eyes. The tone of address is obvious in the reference to the second person 'thine'. The poet probably feels the necessity of making a more matter-of-fact explanation of the idea of complete mutual absorption when facing a direct confrontation with the beloved. The intrusion of factual detail is very appropriate. The poet finds himself in a position when he has to offer a more rational explanation for saying they are the mutual possessors of the worlds.

'The Sunne Rising' is dualistic in design, and the juxtaposition of two distinct characters of expression is easily discerned. The first part of the poem is taken up by the poet's supposed dialogue with the sun. The tone is familiar, conversational and direct. There is hardly any use of involutions of language, but as soon as the poet turns his thoughts to himself and to a personal theme, the texture assumes a metaphorical dressing:

> Love, all alike, no season knowes, nor clyme,
> Nor houres, dayes, moneths, which are the rags of time.
> (11. 9-10)

The tone abruptly changes when the poet goes back to his former position of apostrophising the sun:

> Thy beames, so reverend, and strong
> Why should'st thou thinke?
> I could eclipse and cloud them with a winke,
> (11. 11-13)

In the last line of the cited passage, the poet forces an intensity of emotion

into a perfectly clear statment, and consciously introduces the image of the clouded sky. The rest of the poem builds up on the personal theme, the expression is tinged with figurativeness and hyperboles. 'The Canonization' has a similar dual pattern. The initial stanzas are straightforward, metaphors are subordinated to the pressure of direct language pointed to an outsider. Then the poet turns his back upon all this by the emphatic:

Call us what you will ...

The poem develops easily along a line of gradational conceits. Imagery becomes more and more daring as it aspires towards the object of the poem which is expressed in the title 'The Canonization'. It is noticeable how the imagery changes from the religious and invocational to the familiar and ordinary as the poet turns his vision away from himself and towards the outside world, its ~~their~~ common lovers. The 'eyes as mirrors' is startling but without the hallowed tone of the former.

In 'Aire and Angels' the poet expresses a mixed attitude. He is both concerned with personal experience and at the same time indulging in general ideas about love. It is interesting to note the mixture of texture in the context of the poems. There is also an undertone of self-persuasion. The poet argues in support of his love for a woman. The pattern of argument through similars is present.

> But since my soule, whose childe love is,
> Takes limmes of flesh, and else could nothing doe.
> More subtile then the parent is,
> Love must not be, but take a body too,
> (11. 7-10)

The poem reaches its figurative height when the poet goes back to exploring his own experience. The boat terminology supplies the verbal texture of the expression of personal preoccupation. In the last lines of the poem the poet comes to the conclusion which is generally conveyed. There is a use of clear analogy in depicting a general statement that the woman's love is necessarily less than a man's.

The 'Valediction: of my name, in the window' has several dimensions. It involves the narration of an hypothetical scene, in which the literal details play a prominent role. At the same time, the situation is one which evokes the deepest feelings within the poet. The pure descriptive passages with a more or less straightforward narrative structure take up the incident of the prophesied unfaithfulness: the maid, won over by bribe, acting as a messenger for the future lover. The verbal involutions are distinguished most in passages which relate the significance of the 'name in the window'. The engraving loses its objective quality and assumes several metaphorical overtones, figurativeness abounds. The final lines illustrate even more clearly how the attitude of the poet affects the language. After stating that the engraved name will safeguard the mistress and prevent future indiscretions, he points out the ridiculousness of his a priori position:

> But glasse, and lines must bee,
> No, meanes our firme substantiall love to keepe;
> Neere death inflicts this lethargie,
> And this I murmure in my sleepe;
> Impute this idle talke, to that I goe,
> For dying men talke often so.
> (11. 61-66)

The dismissal of all that has gone before is neatly effected in a language of ordinary discourse.

'Twicknam Garden' illustrates the same way of concluding a poetic theme. All through the poem the poet's emotion dominates the language. An abrupt change takes place in the final lines, where the poet reverts to general summation of the fickleness of women. The language responds with astonishing alacrity to the demands of the attitude and the poet's general censoring is conveyed in a direct unemotional tone:

> For all are false, that taste not just like mine,
> Alas, hearts do not in eyes shine,
> Nor can you more judge woman's thoughts by teares,
> Then by her shadow, what she weares.
> O perverse sexe, where none is true but shee
> Who's therefore true, because her truth kills mee.
> (ll. 22-27)

The 'Valediction: of weeping' and the 'Nocturnall' are poems where the personal intent supersedes other poetic considerations. It is interesting to note that the finale has a very different texture from the rest of the poems. The conclusion is generally the poet's reckoning with external demands. In them the poet tries to relate personal involvement to general commitment. The highly metaphorical 'Nocturnall' recalls the initial situation which inspired the poet to analyse the deepest shades of his emotion. The general explication again has the quality of a statement.

> Let mee prepare towards her, and let mee call
> This houre her Vigill, and her Eve, since this
> Both the yeares, and the dayes deep midnight is.

Modulation of tonal patterns affecting imagery is discernible in other groups of poems, concerned with general statement, an external commitment,

an exclamatory address. The Song 'Goe and catch a falling starre' is a poem where the poet's tonal perspective is clear and unwavering. He admonishes the reader to do the impossible and adds them up to prove that his hypothesis "No where/Lives a woman true, and faire" is substantial. The series of imperatives is followed by a statement, and the structure is logical. Thus we can say that there is an undertone of argumentative method in stating a proposition and logical reasoning/ affects the straightforward progress of the poem making it indirectly involute.

'The Indifferent' has an implicit argumentative intent. The poet's reluctance to choose any particular type of woman to love expresses itself in clear logical lines. The poet can love both the fair and brown and so on. In 'Loves Usury' the poet implores the God of Love to allow him to remain uncommitted for the present. His bargaining takes on an argumentative tone. The general texture is literal and straightforward. But the poet's citation of various possibilities of the situation strengthen the validity of temporary freedom. 'A Feaver' argues about the falsity of the assumption that the mistress's illness is destructive. The poet is not talking about himself but an external situation, the malady of his mistress. The poem has, therefore, less personal intent. General terms of communication are evident. At the same time argumentative evolution of the theme, that is expressed in:

> And yet she cannot wast by this,
> Nor long beare this torturing wrong,
> For much corruption needfull is
> To fuell such a feaver long.
> (11. 17-20)

is corroborated by the analogy of the Ptolemaic sphere, where meteors are but ephemeral bodies. The intensity of the poet's own emotion is expressed in the line of tense figurativeness, 'The whole world vapours with thy breath'.

'The Dreame' illustrates a most complete example of this intermingling of tones in poems. The poet begins with an intense ardour, so that the syllogistic structure of the initial lines is subverted by the note of implication:

> My Dreame thou brok'st not, but continued'st it,
> Thou art so truth, that thoughts of thee suffice,
> To make dreames truths; and fables histories;

The argumentative theme turns upon figurative implication. The mistress is a continuation of the dreaam. In subsequent lines she is likened to a Taper, and an angel. The poet's general commandments are in literal language:

> Enter these armes, for since thou thoughtst it best,
> Not to dreame all my dreame, lets act the rest.
> (11. 9-10)

It is also thus towards the end, when the poet is correlating his romantic vision with the external situation:

> Comming and staying show'd thee, thee,
> (1. 21)

The last lines have a general logical intention. The tone becomes ordinary, the analogy more pinpointed. The poet must be ready for such eventualities as the torches which men light and put out. 'The broken heart' offers a suitable example of a poem where Donne commingles general observations with personal distractions. The poet begins in familiar explicit tones:

He is starke mad, who ever sayes,
That he hath beene in love an houre,
Yet not that love so soone decayes,
But that it can tenne in lesse space devour;
Who will beleeve me, ...
(11. 1-5)

The tone effects a slight change when the poet reflects upon the effect of love. The general reflection slides into an enumeration of a particular and personal experience.

but Love, alas,
At one first blow did shiver it as glasse.
(11. 23-24)

The poet then expands his theme through the terminology of the broken glasses. The imagery is vivid and startling and impressively displays the impact of the shattering emotion. However, the insidious design of argument is present. The poet's statement that he is incapable of loving with any sense of completeness is reinforced by the use of an overt comparison of the broken glasses. The introduction of the simile illustrates Donne's method of making a greater use of explicit comparisons when argumentation invades other poetic intention.

This general design of relating texture of expression with poetic tone is also seen in poems involved mainly with syllogistic reasoning. A few examples may prove the point. 'Loves growth' has an argumentative tone. The use of a string of similes in this poem has been emphasized before. The first part of the poem however has the theme of self-realization about the nature of love. The language is naturally more coloured, the poet uses an indirect style. As discussed previously, both the 'Extasie' and 'Valediction: forbidding mourning' may be considered to have a pronounced argumentative tone.

In the 'Valediction' the general logical structure is maintained almost without interruption. But the poet changes to metaphorical vocabulary wherever more than ordinary personal emotions are involved. Thus the poet can provide cool and clearcut analogy when expressing a more general content of the indivisibility of souls in love. But his language assumes far greater metaphorical dimensions when describing his own intended manner of parting.

> So let us melt, and make no noise
> No tear-floods, nor sigh-tempests move...
> (11. 5-6)

In the 'Extasie' the dramatic background of the general argument id described vividly in the suggestive language of the pregnant bank, swelled up like a pillow. The natural scene is symbolical because it is complementing the poet's union with his lover. The following image of the eyeballs is grotesquely visual and conveys with a tremendous force the tense involvement.

Donne's achievement in his use of imagery lies in his ability to adopt the style of expression to the tone or the poetic intention. This is seen both in poems where there is just one strong tone, and in others where more than one tone make up the general poetic texture. Techniques of precision vary in poems with different poetic intention, but the concern with explicitness of expression remains. Communication is the aim of poetic writing, and to this end all stylistic formulas are manipulated.

* * * * * *

In the preceding chapters, an attempt has been made to analyse the techniques of precision, which involve both degree of control and emphasis

of meaning in Donne's imagery. This has been done by taking into account the historical perspective.

The visualization of concepts is only one of the many rational controls exerted over the expression. In Chapter I, we have tried to explicate the general nature of Donne's vision which is not notably iconographical, though instances of the use of pictorial detail have been indicated. Donne's imitation of the visual was closely akin to emblematic practice, with its strong bias for conceits. The treatment of significance which is esoteric and conducive to detailed explanatory exposition, led to the attainment of a certain degree of definiteness of implication. The visual formula is also related to the practice of meditation where the recognized method for achieving concentration is by fixing the imagination on specific symbols.

The content of Donne's imagery reveals a penchant for well defined, clearly formulated material. In Chapter II we have tried to show how the various fields of systematized thinking and observational data provided Donne with a fund of matter which readily yields clear significance for imagery. The intellectual and technical nature of the image material imparts accuracy to expression. Confinement of meaning is achieved through the clarity consequent upon definite formulations and the absence of emotional and poetical suggestivity.

The control of implication is made more forceful by the predominant conceptual structure of the image. The use of tropes specifies the area

of response by yoking the image to the concept. The Images take their place in an evaluative structure and are informed by it. This is seen in Chapter III.

In Chapter IV we discussed how Donne employed these techniques in the individual poems of Songs and Sonets, and showed that the poems as a group did not have one style of expression.

These several formulas are in no way exhaustive, but a part of what decides the character of explicitness in the structure of figurative meaning. They are related only to the descriptive devices, and do not involve the whole area of communication. The explicit mode of conveying meaning does not rule out complexities in Donne's poetry. The concern in this investigation has been only with a minor area of the communication of experience and not the nature of that experience. The complexity of Donne's poetry may be discerned in the liberal display of variegated attitudes, in the complicity of contradictory and contrary moods and in pervasive irony and wit. It may also be recognized in the dual attitude towards experience presented: the concomitance of jest and earnest.

The object of this essay has been to restate the view that the alleged obscurity of Donne's poetry has little to do with ambiguity or diffusiveness of expression.

The following appendices illustrate certain hypothetical similarity between some of Donne's images (in Songs and Sonets) and the known emblem motifs. There is no attempt to establish the emblems as definite source-material for imagery. The emblematic image had potentialities as a medium for poetry. The treatment of abstract in concrete forms, the imposition of an arbitrary significance and the introduction of graphic details, as well as interpretation of the physical in a figurative way are evident. These are present in Donne's poetry. It may, therefore, be useful to connect some of these aspects of his poetic expression to specific emblems.

APPENDIX A

Images with a strong emblem meaning are picked out and a hypothetical source of each image is indicated.

	DEVISE	REFERENCE	SOURCE
1.	Ants in harvest time (fable motif)	The Sunne Rising l. 18	(1) Whitney, p.159. (2) Freitag, p.29, reproduced in Green, p.149.
2.	Compass (constancy)	The Valediction: forbidding mourning ll. 25-26	(1) Whitney, Title page (2) Withers BIII, p.635 (3) Peacham, p. 184 (4) Mirror of Maiestie, p. 37
3.	Circle (harmony)	A Valediction: forbidding mourning ll. 35-36	(1) accompanying all compass motifs. (2) Mirror of Maiestie, p. 9 and p. 35. (in other contexts)
4.	Dove (emblem of love)	The Canonization l. 22	(1) Parthenia Sacra, p. 198
5.	Eagle (emblem of 'power')	The Canonization l. 122	(1) Paradin, p.250 and p.107 (2) Alciat,p.57 (3) Mirror of Maiestie, p.7 and p.11.
6.	Globe (visual image)	A Valediction: of weeping l. 10 The good-morrow l. 13	(1) Whitney, p. 203 (2) Sambuci,p.113 (3) Peacham, p. 28 and p. 119 (4) Mirror of Maiestie, p. 17
7a.	Heart (picture) and other graphic qualities	The Dampe l. 4 The Legacie ll.17-18	(1) Schola Cordis, p.104 (2) Quarles, E.18
b.	(as a tangible object)	The brokenheart ll. 19-20 The legacie l. 12 The Message l. 9	(1) Schola Cordis, p.44 and p.72 (2) Quarles E2 and E4

APPENDIX A continued

	DEVISE	REFERENCE	SOURCE
7	Heart (contd.)		
c.	(given the powers of thinking)	The Blossome l. 27	(1) Schola Cordis, p.128 (2) Quarles E 32 (watching)
d.	(broken in pieces)	The broken heart ll. 29-32	(1) Quarles E 14
8.	The Phoenix (symbol of rarity, rebirth, loneliness, and union of sexes)	The Canonization l. 23	(1) Mirror of Maiestie, p. 5 (2) Peacham, p. 19 (3) Whitney, p. 177 (4) Paradin, p.110 and p.349 (5) Parthenia Sacra, p. 266
9	Sleep (as an image of death)	Woman's constancy l. 10	(1) Mirror of Maiestie, p. 53
10.	Stone fountain (emblem of sorrow)	Twicknam Garden l. 18	(1) Pia Desideria (Awwaker) [illegible], p. 40
11a.	Taper (sick) lack or loss of vitality	The Apparition l. 6	(1) Peacham, p. 66
b.	Taper and fly (flame of love)	The Canonization l. 20-21	(1) Whitney, p. 219 (2) Paradin, p. 340
12.	Tears visual sign (grief)	A Valediction: of weeping l. 7	(1) Peacham, p. 142

APPENDIX B

These Images display Donne's method of concretizing and externalizing impalpable mental situations and abstract ideas, in the emblem manner

IMAGE	REFERENCE	AFFINITY
1. Death (visualization of death and sense of deathbed)	A Nocturnall 1. 17	(1) Holbein IIII RI Gii
2. Love (given a tangible form)	Loves diet 11. 1-2 Arie and Angels 1. 15	(1) Mirror of Maiestie, p. 43 (2) Otho Vaenius common treatment
3. Twisted eyebeams and threaded eyeballs (graphic presentation of intense gazing)	The Extasie 1. 7	(1) G. Hesius, reproduced in Green p. 542
4a. Soul in prison	The Extasie 1. 68	(1) Pia Desideria, p. 230
b. (as bullets)	The Dissolution 11. 22-24	(1) Quarles, p. 217
c. Souls going out	The Extasie 11. 15-19	(1) Schola Cordis, p. 152

APPENDIX C

These images have an esoteric significance similar to the emblems

	IMAGE	REFERENCE	AFFINITY
1.	Bracelet of hair around the bone	The Relique l. 6	(1) Paradin, p. 320
2.	Primrose (mystical significance)	The Primrose l. 21	(1) Paradin, p. 46 (marigold)
3.	Flea (conjugal union)	The flea l. 13	(1) Whitney, p. 21 (scarabee)
4.	Engraved name	A Valediction: of my name, in the window l. 25	any hieroglyph

APPENDIX D

These images have a residue of personification which may be traced to the emblems

	IMAGE	REFERENCE	AFFINITY
1.	Love as a deity	Farewell to love l. 2	Personifications are common in all emblem books.
2.	Women as types of virtue	The Undertaking l. 18	A special mention may be made of Alciat and Sambuci
3.	Giant disdaine enchantress honour	The Dampe ll. 11-12	

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