

## THE USE OF METAPHYSICAL CONCEITS IN JOHN DONNE'S SONGS AND SONNETS AND HOLY SONNETS

Bahadır Zeybekoğlu\*

John DONNE (1571/2-1631) was probably the most outstanding, what-might-be-called theorist and practitioner of 'the so-called Metaphysical school' (Grandsen, 1954: 4). Its *chief poets were George HERBERT, Henry KING, Henry VAUGHAN, Thomas CAREW, Abraham COWLEY, Richard CRASHAW, Andrew MARVELL and John MILTON (in his early poems only)* (Grandsen, 1954: 4). James specifies the position John Donne holds in terms of the Metaphysical School as follow:

Metaphysical poetry is a specialised term with a specific meaning: it refers to the poetry of John Donne (1571/2-1631) and the 'school' of writers who either copied his style or were at least indebted to his influence during the early seventeenth century (1988: 7).

In this sense, Donne may well be claimed to be emblematic of Metaphysical Poetry:

*"The most immediately striking feature of the Metaphysical style forged by Donne is its use of the conceit"* (Mackenzie, 1990: 54).

Even any definition, let alone any explication of the term Metaphysical conceit is a very hard and problematic task to achieve, as Watts suggests: *"When I mark student's essays on metaphysical poetry, I expect to find references to and some definition of, the metaphysical 'conceit'."* (Watts, 1990: 9).

Within this framework, Watts may be said to underline the importance of a comprehensive definition of the term 'Metaphysical conceit', due to the fact that this term is very ambiguous and crucial. Thus, a clear definition is necessary. It is only after this task is completed that one may safely venture into the world of Metaphysical conceits in Donne's *Songs and Sonnets*, and *Holy Sonnets*.

As regards the poetry of Donne, Ben Jonson's criticism is noteworthy, for it is directed essentially and particularly against Donne's use of metaphysical conceits. *Ben Jonson prophesied that "the poetry of Donne would perish for lack of being understood"* (Redpath, 1966: 202). It may well be concluded from Jonson's above prophecy that 'the poetry of Donne' implies Donne's use of metaphysical conceits.

---

\* Assistant Professor, Dicle University, Faculty of Education, Department of English Language Education.

Before any explication of the term 'Metaphysical conceit' it would be better to present a general definition of the term 'conceit':

Conceit (conceptus 'concept'). By 1600 the term was still being used as a synonym for 'thought' and, as roughly equivalent to 'concept' 'idea' and 'conception'... As a literary term, this word has come to denote a fairly elaborate figurative device of a fanciful kind which often incorporates metaphor<sup>1</sup>, simile<sup>2</sup>, hyperbole<sup>3</sup> or oxymoron<sup>4</sup> which is intended to surprise and delight by its wit and ingenuity (Cuddon, 1982: 177 - 178).

Such a definition as this may still remain incomplete particularly when we take into account the fact that conceit was widely used in Elizabethan Poetry (love poetry in particular) by W.SHAKESPEARE, Philip SIDNEY and Edmund SPENSER. The term 'conceit' may be put into various sub-categories (Cuddon, 1982: 178):

1- The **sonneteering conceits**: decorative conceits produced particularly by the writers of the love sonnets in the Tudor (1500-1557), Jacobean (1603-1625) and Caroline (1625-1649) Ages, derived from and shaped by the **Petrarchan tradition**<sup>5</sup> (Cuddon, 1982: 178).

a) **exempla conceits** : a kind of conceit which is used in a short narrative to illustrate a moral. Most of the exempla conceits are conceits originated from Cupid's analysis of the lover's complaints and maladies in **The Romaunt of the Rose** (Cuddon, 1982: 178).

b) the **conceit of oxymoron** : a conceit containing a figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect (Cuddon, 1982: 669).

This kind of conceit is a common device, closely related to antithesis and paradox. This kind was particularly popular in the late 16<sup>th</sup> century and during the 17<sup>th</sup> century (Cuddon, 1982: 669). A very striking and famous example of oxymoron is found in **Romeo and Juliet** '*when Romeo jests about love*':

Here's much to do with hate, but more with love.  
Why then O browling love, o loving hate,  
O any thing of nothing first created :  
O heavy lightness, serious vanity,  
Mis-shapen chaos of well-seeming forms!(I, i, 181-185)

In this passage, it is seen that Romeo's thought focuses on the contradiction between the seemingly harmonious gestures, actions and attitudes dictated and

directed by reason, and the seemingly disharmonious and disorganized reflexes, pure feelings produced by heart.

c) **jealousy conceit**: a kind of the **sonneteering conceits**. *'In a jealousy conceit a lover wishes he were an ornament, article of clothing or creature of his mistress so that he might be that much closer to her'* (Cuddon, 1982: 178).

See! how she leans her cheek upon her hand:  
O!that I were a glove upon that hand,  
That I might touch that cheek (II, ii, 23-25)

By making use of a very startling, elaborate, attractive metaphor of glove, Romeo states that he is burning with the desire to touch his beloved Juliet. In this way, Romeo both expresses his infatuation with Juliet in an extremely gentle manner, and wishes to attract her attention.

2- **Blazon conceit** : another type of conceit which comprises a catalogue of a mistress's charms and perfections, as in Philip Sidney's ninth sonnet in the **Astrophil and Stella** sequence (Cuddon, 1982: 178):

Queen Virtue's Court, which some call Stella's face.  
Prepar'd by Nature's choicest furniture,  
Hath his front built of alabaster pure;  
Gold is the covering of that stately place  
The door by which sometimes comes forth her grace  
Red porphir is, which lock of pearl makes sure,  
Whose porches rich - which name of cheeks endure -  
Marble, mixt red and white, do interlace (Cuddon, 178)

*'As a rule, there was nothing original in this form of conceit. Most of the images were used long before by the elegiac Roman poets and the Alexandrian Greek poets'* (Cuddon, 1982: 97).

3 - The **carpe diem conceit** : another type of conceit which is based on *'the appeal to the mistress not to delay loving because beauty fades and time is a devourer'* (Cuddon, 1982: 178-179). A very remarkable and famous example of the carpe diem conceit is seen in Robert Herrick's **"To The Virgins, To Make Much of Time"**

Gather ye rosebuds while ye may,  
Old time is still a - flying ;  
And this same flower that smiles today ,  
Tomorrow will be dying. (1-4)<sup>7</sup>

Despite the above classification, the term conceit may still remain incomplete. At this point, it should be noted that Donne may be said to have invented a separate type of conceit. As Cuddon points out:

In general one may say that a juxtaposition of images and comparisons between very dissimilar objects is a common form of conceit in the 17<sup>th</sup> century and the so-called Metaphysical conceit is the kind that most readily springs to mind. (Cuddon, 1982: 182).

The definition of the so-called Metaphysical conceit finds probably its best expression in the words of Gardner:

In a metaphysical poem the conceits are instruments of definition in an argument or instruments to persuade. The poem has something to say which the conceit explicates or something to urge which the conceit helps to forward. (1985: 21).

Within this framework, probably the most striking and immediate example of metaphysical conceit is seen in Donne's "**A Valediction: Forbidding Mourning**" "*in which the souls of the two lovers are compared with the points of a compass*" (Watts, 1990: 9).

In this sense, the so-called Metaphysical conceit was distinctly different from the conceits of the Elizabethan poetry, because first of all, "*the Metaphysical conceit is organic rather than decorative: that is to say, it embodies and develops the thought rather than merely embellishes it*" (James, 1988: 33).

Before dealing with the contextual explications of such appalling and distinctive poems of Donne's **Songs and Sonnets** as "**A Valediction: Forbidding Mourning**", "**The Flea**" and "**Love's Alchemy**", it would be convenient to note that out of over fifty pieces about love, the above-mentioned three poems have been selected to present the possible extremely distinctive aspect of the love poetry of Donne. He had an extremely outstanding capacity to grasp and express the potentially multidimensional aspect and quality of manly love - love between men and women. The readers of his love poetry "*must share, in some degree, his own capacity for associating widely diverse themes and feelings*" (Bennett, 1964: 14).

Probably the most important thing to be said about his love poetry is that one can hardly label Donne as Platonic or cynic, or sensualist or idealist. As Watts suggests:

Look for consistent doctrine in Donne, and you'll be disappointed; sometimes he's a Platonic lover, sometimes he is a cynic; sometimes he is a sensualist; sometimes he is an idealist. (1990: 15).

Another fundamental step towards the what-might-be-called identification of his love poetry is that Donne wrote fantastic poems about

Love as an actual, immediate experience in all its moods, gay and angry, scornful and rapturous with joy, touched with tenderness and darkened with sorrow-though these last two moods, the commonest in love-poetry, are with Donne the rarest (Grierson, 1962: 23).

The variety of moods in love has a very important part in his love poems. As Bennett remarks, Donne was capable of portraying and analysing "*a wider range of emotion than any other English poet except Shakespeare*" (1964: 13). "*Donne traveled from one type of experience to another*" adds Bennett (1964: 14).

Donne expresses such '*diverse themes and feelings*', as Bennett puts it, in a previous section, in love through appalling conceits which never allow readers to grasp immediately their meanings.

Thus, Donne's use of conceits to express numerous, '*diverse themes and feelings*' in love may be said to display his questioning mind which fervently examines the conception and reality of love.

#### "A Valediction: Forbidding Mourning"

Izaak Walton reported that Donne wrote this poem for Anne More, his wife, before he went to France in 1611 (Clements, 1966: 28).

In this poem, the lover is trying to persuade his beloved not to mourn over the separation of being physically apart.

This poem was probably the most elicit example of the Metaphysical style with a supreme conceit of the compass. S.T. Coleridge describes it as *an admirable poem which none but Donne could have written. Nothing was ever more admirably made out than the figure of the compass* (1966: 11).

The grief '*at the parting of lovers is overcome by a conceit*' (James, 1988: 35) of the compasses. '**Twin compasses**' borrowed from geometry denote the lovers: one of these is the roving compass and the other is the fixed foot.

In a mood of an instantly unshakable faith in the strength and in the ultimate triumph of spiritual union over the separation, over unendurable pains and sorrows, the poet begins to pave the way for the conceit of the compass which essentially underlines, by making a comparison between an ordinary kind of love

and their eternal love, his conviction that their own love is a magnificent being composed of interdependent and inseparable elements, their souls:

Dull sublunary lovers' love  
 (whose soul is sense) cannot admit  
 Absence, because it doth remove  
 Those things which elemented it

But we, by a love so much refined  
 That our selves know not what it is,  
 Inter-assured of the mind,  
 Careless, eyes, lips, and hands to miss  
 (4 - 5)<sup>8</sup>

Immediately after the above-quoted lines which have the potential to first comfort his loved one in face of their separation, the lover sets out to assure her that their love is essentially spiritual, not necessarily always physical (at this point, the poet is trying to comfort her and, probably primarily himself by stressing his conviction that their physical interaction may not be realized. Though unclear, but an associative anxiety for a possible sexual intercourse of his beloved with either any or given man may be said to be passing through his heart and mind); that their souls are inseparable elements which compose a magnificently spiritual love which has the capacity to endure all sorts of difficulties, deviation on their road of unchangeable, meaningful experience of being just as the compasses one of which is the fixed foot namely his loved one herself and the other of which is the roving foot, namely himself, describe harmonious, regular circles in an interdependent direction:

Our two souls therefore, which are one,  
 Though I must go, endure not yet  
 A breach, but an expansion,  
 Like gold to airy thinness beat.

If they be two, they are two so  
 As stiff twin compasses are two:  
 Thy soul, the fixed foot, makes no show  
 To move, but doth, if the other do

And though it in the center sit,  
 Yet when the other far doth roam,  
 It leans, and hearkens after it,  
 And grows erect, as that comes home.

Such wilt thou be to me, who must,  
 Like the other foot, obliquely run;  
 Thy firmness makes my circle just,  
 And makes me end where I begun.

(6-7-8-9)<sup>9</sup>

Since she, the loved one of the poet, is the fixed foot of the compasses, the burden of responsibility for an enduring, permanent, harmonious experience of love falls primarily on the woman herself, on her performance to remain firm, full of love during the drawing, composing of a nice, harmonious circle, namely the vivid, faithful, blissful experience of love by their mutual, unfaltering will, just like either small or large circles, either nice or ugly circles carried out by, potentially mutually either faltering, weak or unfaltering, strong movements of the fixed foot and the roving foot of the compasses. At this point, it should also be noted that as regards the realization of a circle, there comes and should come to mind another factor that there should be a starting point. The position of the fixed foot and the roving foot may be set by a Fate or another invisible power and / or wisdom or a rational soul. I am of the opinion that such an argument emerges from the very existence of the compass particularly when we imagine that as visitors to a geometry subject we are observing a group of students attempt to draw a circle - with the aid of a compass. The fixed foot placed firm by a group of students with an average pressure upon it in the centre, and the roving foot in a submissive reaction to the fixed foot have jointly composed a very nice, neat circle. Such a picture of the compass concerning the possible effect of another factor may sound unfounded, but despite all probable misjudgements of a third factor it is worth noting. Sincerely speaking, Donne himself may not have taken into account the very existence of the compass. Perhaps he may have avoided pondering on the compass itself within the framework of the practice of drawing a circle with the aid of a compass by a group of students. Anyway, let us hope that the conceit of the compass was just a tool for persuading readers that love between a man and a woman is an immense experience in the lives of people, which require wish, will, self - confidence, patience, firmness to be performed by a woman in particular as the fixed foot of the compasses even despite inexplicable storms and earthquakes.

In this way, Donne may be said to have succeeded in drawing a picture of the reality of love in a concrete and at the same time appalling way with the aid of the conceit of the compass. The reality of love might have been described by a remarkable Elizabethan poet with the aid of a what-might-be-called stereo-typed sonnetting conceit by for example Shakespeare in his *Romeo and Juliet*: "**Love is a smoke made with the fume of sighs**" (I, i, 198).

Instead of using such a decorative conceit like the above - quoted one, Donne prefers an organic conceit, a typical example of the Metaphysical conceits in his "**A Valediction: Forbidding Mourning**".

The above-mentioned conceit borrowed from **Romeo and Juliet** (I,i,198) just explains Romeo's sadness. In other words, a reader comes into the realization that love, in the light of the words of Romeo, is momentary, and just an artistic expression of Romeo's sadness for the sake of love for a what-might-be-called Petrarchan lady, named Rosaline.

The love Romeo feels for Rosaline turns out to be an illusory love because he forgets about her the instant he sees Juliet at a party for whom he will die towards the end of the play. A reader comes to the realization that Romeo's love for Rosaline was a one-sided, temporary 'love'; that it was a shallow, and represented only one aspect of love; that his love for Juliet, however, was an immortal one. So, in order to reach a full realization of the reality of love, the reader is to wait for the end of the play which consists of approximately 4000 lines.

"**A Valediction: Forbidding Mourning**" may be said to have the potential to take readers to a far fuller core of the reality of love in just a few stanzas with the aid of the conceit of the compass. Meanwhile, a reader may also be driven, thanks to the conceit of the compass, into a feeling that geometry had not seemed so different and more functional in life before Donne so magnificently employed such an appalling figure, the conceit of the compass.

Another typically Metaphysical conceit is, this time, from "**The Flea**".

"The Flea"

"**The Flea**" is probably '*the best and most famous example of a Metaphysical poem as an exercise in witty reasoning*' (James, 1988: 37). First of all, Donne employs '*one image throughout*' (Austin, 1992: 39). The conceit of the flea is seen from the very first line to the last.

The conceit of the flea in this poem is a marvelous, appalling, picture of the desire of sexual intercourse. In other words, thanks to the use of the conceit of the flea, we have the opportunity to see another aspect of the reality of human love, the spiritual aspect which has been glorified in "**A Valediction: Forbidding Mourning**".

According to the medical theory of Donne's time, "*in sexual intercourse blood was literally mingled, leading to procreation*" (Clements, 1966: 23). Within this framework, the flea is the symbol of this mingling (Clements, 1966 23). The flea mingles the blood of the lovers and constitutes the "*marriage bed*" of the lovers (Austin, 1992: 39). From the standpoint of seeing the first panorama of the conceit of the flea it would be convenient to present the following first nine lines from the poem "**The Flea**":

Mark but this flea, and mark in this  
How little that which thou deny'st me is;  
It sucked me first, and now sucks thee,



And in this flea our two bloods mingled be;  
 Thou know'st that this cannot be said  
 A sin, nor shame, nor loss of maidenhead,  
 Yet this enjoys before it woo,  
 And pampered swells with one blood made of two  
 And this, alas, is more than we would do. (Clements,  
 1966: 23).

Before being the symbol of the sexual act, the flea is the very symbol of the sexual desire of the man, the lover, as could be seen in the line "**It sucked me first, and now sucks thee**".

The lover is trying to persuade his loved one of his conviction that he himself is well aware that she herself too has such sexual desires; of giving up restraining her desires on the grounds of social conventions and religious beliefs, namely on the grounds of **sin, shame** and **loss of maidenhead** before marriage. He argues that sexual desires are far above such fears, anxieties as **sin, shame, loss of maidenhead** because these desires are crucial feelings to be quenched in face of, despite and against socially convention-based and religious fears and anxieties, because the fulfilment of sexual desires is an immense pleasure, as could be seen in lines 7 and 8:

Yet this enjoys before it woo  
 And pampered swells with one blood made of two (Clements, 1966: 23).

And the fulfilment of sexual desires is at the same time potential procreation.

Besides having such explicit associations with sexual desires, the above-quoted lines 7 and 8 seem to make a considerably indifferent reference to the Petrarchan tradition. Besides, with the act of sexual intercourse mingling his blood and his loved one's blood, by identifying himself as well with the flea the lover may be said to display a negative attitude towards the Petrarchan tradition, because in this tradition the wooing of a gentleman with a deplorable conduct and elaborate speech before a very attractive, stony-hearted, frowning lady was essential. In the lines above, unlike a Petrarchan lover, the lover employs a what-might-be-called direct, resolute, passionate and active speech.

It is also possible to extend the dimension of the associations with the Petrarchan tradition. Particularly from the standpoint of comprehending the completely different and significant, and peculiarly striking aspect of the conceit of the flea, it would be useful and convenient to remember a jealousy conceit within the framework of the Petrarchan tradition in **Romeo and Juliet** :

See! how she leans her cheek upon her hand:  
 O that I were a glove upon that hand,

That I might touch that cheek. (II, ii, 23-25).

Romeo's remarks form a marvellous jealousy conceit. He subtly expresses his desire to touch his sweetheart Juliet, through which his expectations progress towards a possible sexual intercourse. At this point, it would be most useful to keep in mind the concept of Petrarchism which, roughly speaking, was "*a flexible rhetoric of erotic desire*" (Waller, 1993: 75).

Romeo wishes he were a glove of his sweetheart in order that he might be far closer to her. Just to be able to touch his beloved would make him probably the happiest man on earth. Such a distance and prospect would absolutely not make the lover in Donne's "**The Flea**" a happy man, let alone the happiest man.

It may well be claimed that there is a marked difference between the jealousy conceit employed by Shakespeare in **Romeo and Juliet** through Romeo, and the typical Metaphysical conceit of the flea by Donne in "**The Flea**". Unlike the jealousy conceit, the conceit of the flea may be said to display such a potential as to arouse in the reader a great admiration and astonishment, because the conceit of the flea contains fantastic connotations, which refer to the sexual intercourse and naturally, to the passionate bodies of two people, a man and a woman, and to a potential procreation, appealing to the five senses of a human being, and taking the reader away into the depths of the various layers of the heart, mind and the whole body, spiritually and physically.

The rejection by the Petrarchan lady in "**The Flea**" of the conviction that the flea, the symbol of life in the poem as the essence of life, should be pardoned means a total misunderstanding of the reality of life, and thus means the sacrificing of the reality of life to certain static social conventions such as **shame** and **loss of maidenhead**. The lover continues to persuade his sweetheart that the flea, essentially the symbol of sexual intercourse between the potentially vivid and passionate bodies of a man and a woman is "*our marriage bed*" and "*marriage temple*" (in line 4 of the second section of the poem), contrary to what she perceives, as could be seen in the second section of the poem:

Oh stay, three lives in one flea spare,  
Where we almost, yea more than married are.  
This flea is you and I, and this  
Our marriage bed, and marriage temple is;  
Though parents grudge, and you, we're met  
And cloistered in these living walls of jet.  
Though use make you apt to kill me,  
Let not to that, self-murder added be,  
And sacrilege, three sins in killing there (Clements, 1966: 23).

The lover continues to argue that the flea, which is, in a sense, the symbol of the physical union of the lovers (as could implicitly be seen in line "... **clois-**

tered in these living walls of jet" is much more than one of the most precious values cherished by social conventions, for example marriage, by trying to persuade her that the flea is, in a sense, the sanctification of marriage as could manifestly be seen particularly in lines "**where we almost, yea more than married are** ..... / ..... **and marriage temple is**". As one critic points out

The premise upon which the poet bases his argument is a dexterous analogy between a flea bite, with the mixture of bloods in one flea, and the nature of sexual intercourse and the theology of marriage (James, 1988: 37).

The lover concludes by arguing that with a strong nail which has an immensely false power and pride, motivated and backed by the social conventions, the killing of the flea brings honour (to her parents and herself in particular) but unfortunately, a worthless, soulless, insipid life, a total destruction, death to herself, himself and their potential child (ren), as could be understood from the last section of the poem:

Cruel and sudden, hast thou since  
 Purpled thy nail in blood of innocence?  
 Wherein could this flea guilty be,  
 Except in that drop which it sucked from thee?  
 Yet thou triumph'st, and say'st that thou  
 Find'st not thyself, nor me, the weaker now;  
 Tis true; then learn how false, fears be;  
 Just so much honor, when thou yield'st to me,  
 Will waste, as this flea's death took life from thee  
 (Clements, 1966: 23).

**"Love's Alchemy".**

"Love's Alchemy" is the questioning of the reality of love and woman within the framework of marriage, in terms of alchemy, through the conceit of alchemy which has such appalling, convincing metaphors as '**chemic**' '**elixir**' '**pregnant pot**' and '**mummy**'.

The questioning approach of Donne to the reality of love not as an idealistic but as a realistic experience is obviously seen from the very first lines of the first section of the poem:

Some that have deeper digged love's mine than I,  
 Say, where his centric happiness doth lie:  
 I have loved, and got, and told,

But should I love, get, tell, till I were old,  
 I should not find that hidden mystery;  
 Oh, 'tis imposture all:  
 And as no chemic yet the elixir got (Clements, 22).

As an extremely curious, intellectual poet whose vocabulary particularly in **Songs and Sonnets**, and **Holy Sonnets** cover a wide range of contents which was obtained from and which reflected many key concerns of the time (subjects of contemporary interest such as geography, pseudo-science, medicine, anatomy, business, botany) (Austin, 1992: 18), Donne employs certain key terms from alchemy such as 'chemic', 'elixir', 'pot'.

In this poem, Donne may be said to display an assertive approach to the reality of love just as a 'chemic' did to the metal of gold. First of all, alchemy as a pseudo - science was basically an '*attempt to transmute base metals into gold or silver*' (Coulson, 1982: 17).

Within this framework, it is possible to assert that there are again appalling analogies, in this instance, between his attempt to experience the reality of love and a "chemic" 's attempt to transmute base metals into gold.

Owing to the previous experiences of his own, the poet resembles the what-might-be-called absent<sup>10</sup> speaker in the above-quoted lines of the poem to a 'chemic'. The poet reports that the speaker wishes to transmute his previous ordinary and unendurable experiences of love with previous ladies into a really precious experience of love just as a chemic wishes to transmute base metals into gold, the most precious and enduring metal of the time.

The poem, as a whole, may well be perceived as a superb recital of metaphors, from the very first line to the last word. The verb "dig" itself and the term "love's mine" in the first line are metaphors. To dig a place would imply the chemic, as connected with the supreme metaphor of alchemy. What can a chemic dig? Most probably his mine, his gold mine which lies in his 'pregnant pot', which is mentioned in line 8 of the first section. In the same way, what can the "absent speaker" dig? Most probably his mine, his love mine, after so many attempts to dig the mines of the previous ladies, his loved ones. Particularly after a cautiously mischievous reading of the whole poem, the meanings meticulously hidden in metaphors may bring out a marvellous picture:

- 8 But glorifies his pregnant pot,  
 If by the way to him befall  
 Some odoriferous thing, or medicinal,  
 So, lovers dream a rich and long delight,  
 12 But get a winter seeming summer's night. (Clements, 1966: 22).

Our ease, our thrift, our honor, and our day,  
 Shall we for this vain bubble's shadow pay?

- 15      Ends love in this, that my man  
           Can be as happy as I can, if he can  
           Endure the short scorn of a bridegroom's play?  
           That loving wretch that swears  
           'Tis not the bodies marry, but the minds,  
 20      Which he in her angelic finds,  
           Would swear as justly, that he hears,  
           In that day's rude hoarse minstrelsy, the spheres  
           Hope not for mind in women; at their best  
           Sweetness and wit, they're but Mummy, possessed.

(Clements, 1966: 22).

Most probably, the absent speaker of the first three lines of the first section, lines 1,2,3 has dug the mine of a lady which the poet dug before, both in the manner of a 'chemic'.

The absent speaker has reached the further depths of a lady than the poet, as could be felt in line 1. Moreover he has found within himself some material to put into the womb of his partner, his wife-to-be, just as a chemic takes some base metals and puts them into his pot so as to transmute them into gold. The muddy picture becomes clearer with the aid of the explication of the metaphor of 'pregnant pot'. It is obvious that the pot was used by chemics to fuse metals, as could be understood from the definition of the term crucible: "*Vessel (of earthenware) withstanding great heat, and used for fusing metals etc.; hollow at bottom of furnace to collect molten metal.*" (Coulson, 1982: 203).

In the poem, the 'pregnant pot', crucible is used as another appalling image, which resembles the physical appearance of a woman, namely the pregnant state of a woman.

The potential child most probably a foetus in the womb of a woman, as could be perceived in line 14, is identified with the potential gold in the potentially fruitful crucible. The poet connotes that no married woman could manage to discover the what-might-be-called most-admired, most-respected fruit, happiness in the form of a child despite and after so many efforts and experiences with her husband or her husband-to-be, just as no 'chemic' could manage to discover the what-might-be-called immortal, most-admired, most-respected, most-envied fruit, happiness, honor in the form of gold after so many experiments with his crucible, 'pregnant pot'. He tries to say that a 'chemic' takes at least a few base metals and forges them in his 'pregnant pot'; crucible, to transmute them into gold after so many, enthusiastic efforts and experiments with them he will obtain from his crucible a glittering metal which may resemble gold. According to the poet, in the light of the basic ideas denoted with the metaphors so far, a glittering metal which resembles gold is not the metal gold itself in reality.

Another remarkable key term is at the same time one of the basic metaphors of the whole poem; namely the term *'elixir'* as a metaphor both strengthens and clarifies the analogy between love and gold and between an immortal medicine and an immortal love.

At this point the analogy between attaining an enduring, precious metal, gold and love is extended with the metaphor of elixir. The basic argument in this metaphor is associated with the design to prolong, in the general sense, life, and in a special sense, love indefinitely, as could be seen from the definition of the elixir:

“(alchemy) Preparation designed to change baser metals into gold or to prolong life indefinitely; sovereign remedy for disease” (Coulson, 1982: 273).

Just as what-might-be-called virtuoso alchemists of the time failed to attain, at times, gold and to prolong, at times, life, the lover too will fail to do so in the opinion of the poet, as could be seen from the following lines :

“I should not find that hidden mystery ;  
Oh , 'tis imposture all:  
And as no chemic yet the elixir got (Clements, 1966: 22).

It may well be said that the assertion by the chemic's boasting about his attempt, just as the boasting of the absent speaker, namely the lover, about his attempt to reach immensely precious love and happiness with and within his sweetheart, that gold, and /or immortal remedy has been discovered is a deception in the eyes of the poet ; it may well also be said that those who thought to have discovered gold, love, happiness, namely their final achievement after so many hopeful experiments (the alchemists) and experiences (the absent speaker), which are conducted with 'the pregnant pot', discover just only another 'precious' metal in the metaphorical sense, and namely another feeling in the real sense.

In his what-might-be-called indirect and implied address so far to the loved one, which aims at persuading her to give up marrying the absent speaker, the poet tries to express his conviction that her choice to marry the absent speaker on the grounds of her pregnancy will not bring about gold, namely real and enduring love and happiness to her as in the example of a chemist's experiment through his pregnant pot with the base metals. The absent speaker, her husband-to-be, cannot make her happy even thanks to her pregnancy which is a **'vain bubble's shadow'**, the poet tries to argue: “*bubble:1: a small globule typically hollow and light*” (Mish, 1983: 184).

The poet tries to convince her that such a bubble cannot and must not prevent the love between her and himself, on the grounds that she did the experiment (of obtaining gold, from the crucible) with the **'my man'** (in line 15 ; the

poet continues to argue that in the eyes of those men like 'my man' (my servant) (Clements, 1966: 22) their women have an angelic mind; they say this so as to flatter their pride; the poet continues to argue that if she is impressed by the 'heavenly music of the celestial spheres' (Clements, 1966: 22) in line 22, in their marriage ceremony, she will become a soulless, lifeless, unhappy creature, as could be seen in lines 21,22,23,24 expressed in terms of alchemy with the metaphor of *mummy* italicized in the authoritative texts of Donne's poems.<sup>11</sup>

On the surface level, the metaphor of *mummy* may be perceived as a scorn for women because the term *mummy* has a contemptuous quality of deadliness as could be seen in the definition: *Dead body preserved from decay by embalming esp. one preserved by the ancient Egyptians* (Coulson, 1982: 556).

In the light of the definition of the word 'mummy', Donne may be said to portray women as soulless, fully weak and obedient, witless when they were possessed and animated by an evil demon (Clements, 1966: 22).

The possessing of even a sweet and witty woman by a wicked man may be possible only physically.

### HOLY SONNETS

It is clearly seen that Donne's style, the most characteristic feature of which is his use of metaphysical conceits, is maintained, remarkably, in his **Holy Sonnets**. The diversity in feelings and moods in **Songs and Sonnets** may be said to be akin to the diversity in **Holy Sonnets**.

His exploration of his feelings towards God is the most basic argument to be underlined in dealing with the contextual explications of two poems entitled "Death Be Not Proud" (**Holy Sonnet X**) and "Batter My Heart (**Holy Sonnet XIV**) under the heading of **Holy Sonnets**. The term **Holy Sonnets** is a title under which approximately over twenty poems are collected. The first six sonnets under the heading of **Holy Sonnets: Divine meditations** form a short sequence dealing with 'death and judgement' (Gardner, 1985: 83). In the other poems except the short sequence, Donne dwells on God.

In the vein of religious poetry his **La Corona**, **A Litany**, **Satire III** and **Hymns** too are to be pronounced. Yet, among these religious poems, **Holy Sonnets** may well be claimed to be probably the most remarkable. As Gardner points out:

Most critics have agreed in regarding **La Corona** and **A Litany** as inferior to **the Holy Sonnets**, which give an immediate impression of spontaneity. Their superiority has been ascribed to their having been written ten years later, and their vehemence and anguished intensity have been

connected with a deepening of Donne's religious experience after the death of his wife (Gardner, 1962: 128).

Gardner suggests that there is a marked difference between **Holy Sonnets** and **La Corona** which 'is a single poem, made up of seven linked sonnets, each of which celebrates not so much an event in the life of Christ as a mystery of faith.' (Gardner, 1962:123), which "echo the language of collects and office hymns." (Gardner, 1982:124).

In **Satire III** however, Donne 'considers the relative claims of nonconformity, Anglicanism and Roman Catholicism' (Bennett, 1964: 26).

Donne's **Holy Sonnets** may be claimed to present a far more sincere and more colourful picture of human experiences with God and thoughts about death, **La Corona** sonnets are inspired by liturgical prayer and praise' (Gardner, 1962: 126). **A Litany** is the most Anglican of the Divine Poems and continually anticipates Donne's leading ideas as a preacher (Gardner, 1962: 127). **Holy Sonnets**, on the other hand, offers a less religious panorama of God and death:

"The structure of the **Holy Sonnets** derives from Donne the poet rather than Donne the religious. It is highly doubtful that Donne was influenced in these early and profane poems by the meditative literature of the day" (Archer, 1966: 242).

In this sense, Donne reveals a passionately sincere attitude towards God and the reality of death, which is quite different from those of Henry VAUGHAN and George HERBERT.

The reality of death in Donne's, **Holy Sonnets**, seems to be a source of tempestuous experience, as could be seen in lines 6 and 7, in particular, of **Holy Sonnet I**: "*Despair behind and death before doth cast / Such terror, and my feebled flesh doth waste.*" (Clements, 1966 : 87), and in lines 5,6,7 and 8 of **Holy Sonnet VI** :

And gluttonous death will instantly unjoint  
My body and soul, and I shall sleep a space  
But my ever - waking part shall see that face  
Whose fear already shakes my every joint.

(Clements, 1966 : 83).

In Vaughan, on the other hand, death seems a fatalist reality which is endured with a calm submission, and, beyond being a source of reality to be submitted, death is a gate through which eternity is attained. That is why, death is the first



step towards the realm of eternity, in the eyes of Vaughan. In other words, Vaughan regards death as the unfailing herald of the realm of eternity because he holds the view that “*nothing but death can release the soul from time back to eternity, its home.*” (Williamson, 1968: 196). This idea can be clearly seen in “*The Retreat*”:

When on some gilded cloud or flower  
My gazing soul would dwell an hour,  
And in those weaker glories spy  
Some shadows of eternity; (Williamson, 1968: 196).

We may well say that in Herbert too there is a tone of submission to God even at very rare times of revolt. In the opening section, the first two lines, of “**The Collar**” such a tone of revolt is obvious: “**I struck the board, and cry’d, ‘No more’, / I will abroad**” (Gardner, 1985: 135).

Yet, this revolt turns into a submissive serenity, as could be seen in the closing lines of the poem: “**Me thought I heard one, calling, ‘child!’ / And I replied, ‘My Lord.’**” (Gardner, 1985: 135).

The poet - the speaker of the poem after rebelling against God for a time forgets all about it ‘*when he comes face to face with the love of God.*’ (Veith, 1990: 55).

#### “**Death Be Not Proud (X)**”

Donne’s “**Death Be Not Proud**” is probably the most striking poem in his **Holy Sonnets**, which is ‘*characteristic of his manner*’, as Wordsworth puts it (Smith, 1975: 355).

First of all, the addressee is of immense significance in this poem because it prepares for the main conceit of the poem that death is a temporary reality in an eternal realm; that death is just like a human being. From the very first line to the last line, readers are given the impression that they encounter a human being named Death who has such attributes as (potential) pride (in line 1), the capacity to overthrow (in line 3), to will (in line 4), to swell (in line 12), to die (in line 14). From the standpoint of seeing a complete picture of the metaphorical tone, it would be convenient to present the whole poem:

1       Death be not proud, though some have called thee  
          Mighty and dreadful, for thou art not so;  
          For those whom thou think’st thou dost overthrow  
          Die not, poor death, nor yet canst thou kill me.  
5       From rest and sleep, which but thy pictures be,  
          Much pleasure; then from thee much more must flow,  
          And soonest our best men with thee do go,  
          Rest of their bones, and soul’s delivery.

10 Thou art slave to fate, chance, kings, and desperate-men,  
 And dost with poison, war, and sickness dwell;  
 And poppy or charms can make us sleep as well,  
 And better than thy stroke; why swell'st thou then?  
 One short sleep past, we wake eternally,  
 And death shall be no more; death, thou shalt die.

(Clements, 1966: 84 - 85)

Death, being described in terms of human qualities, the poet exhibits a resolute attitude towards its qualities as '*mighty and dreadful*', by employing a covert metaphor which is produced with an associative analogy between the reality of death and that of a human being. In this way, he presents the reality of death as a separate being, namely a human being that has the capacity to kill human beings, as could manifestly be seen in lines 2 and 3.

In contrast to the conviction and fear of 'some' people that death is mighty and dreadful, the poet displays a resolution that death is not mighty and dreadful. Immediately after a covert chain of metaphorical expressions, the poet employs another metaphor. He draws an analogy between the reality of death and rest and sleep. The metaphor of rest and sleep is used to convey the conviction that death is not so mighty and dreadful as 'some' think, because death is not eternal; that that is why, death is a resting place for the bones of human beings and at the same time for the 'rescue' of the souls from the bodies (in line 8). After we detect the previously discussed metaphors which form the conceit of human attributes and the conceit of sleep and rest, death emerges as a '*pleasant anodyne*' (Levenson, 1966: 248).

These conceits may well be claimed to be clinched with the conceit of human attributes in the sestet as well, in which death is portrayed '*as slave, criminal and soporific*' (Levenson, 1966: 249).

In the sestet, death is first described in terms of human attributes as slave of '*fate, chance, kings and desperate men*' and then as criminal of '*poison, war and sickness*' in lines 9 and 10. Through the metaphors of slave and criminal the poet portrays death as an absolute authority and agency. The analogy between death and slave and criminal strengthens the argument that the reality of death is an unfailing agency which is to take human beings away from this world to another realm, the realm of eternity; which disguises itself as an unfailing stroke in the form of sickness, war, the passions and commands of kings, in the form of fate, chance, in the form of hopelessness of some people who seek hope from '**poppy**' or '**charms**', as could be seen in lines 9, 10, 11, 12. What this '*slave, criminal*' brings to human beings is just '**one short sleep**' (in line 13) during which they rest. After such a sleep, an eternal process will begin, and unlike a human being, death will die in the realm of eternity.

**“Batter my Heart (XIV)”**

This sonnet is probably the most startling and the most concise of the interpretation of the fundamentals of traditional Christianity. It is at the same time, probably the most ambiguous and controversial example of the use of metaphysical conceits.

To begin with, the phrase ‘**three - personed God**’ of the first line refers to the ‘*Three Persons - The Father as Power, the son as Light, and the Holy Ghost as Breath*’. (Clements, 1966: 251).

To quote the whole poem will be useful and practical so as to provide readers with the opportunity to fluently evaluate, probably the most difficult of Donne’s **Holy Sonnets**:

Batter my heart, three - personed God; for You  
 As yet but knock, breathe, shine, and seek to mend;  
 That I may rise and stand, o’erthrow me, and bend  
 Your force, to break, blow, burn, and make me new.  
 5 I, like an usurped town, to another due,  
 Labor to admit You, but Oh, to no end!  
 Reason, Your viceroy in me, me should defend,  
 But is captived, and proves weak or untrue.  
 Yet dearly I love You, and would be loved fain,  
 10 But am betrothed unto Your enemy:  
 Divorce me, untie or break that knot again,  
 Take me to You, imprison me, for I,  
 Except You enthrall me, never shall be free,  
 Nor ever chaste, except You ravish me. (Clements, 1996: 86)

George Knox regards the whole poem as ‘contemplation of the Trinity (1966: 249) The phrase “three - personed God” in line 1 is probably the clearest sign of the Trinity - ‘the traditional order of Father, the Holy Ghost and the Son (Clements, 1966: 251).

The concept of Trinity is remarkably prevalent in the first quatrain. This does not mean that Donne gives up the concept in the second quatrain and in the sestet. The concept is developed particularly with the verbs **knock, breathe, shine** in line 2. First of all, the knocking is reminiscent of ‘*the courting of man by God*’ (Clements, 1966: 252) Yet, the very knocking at the poet’s heart is associated with ‘*Christ, not the Father*’ (Clements, 1966: 252).

Resemblance of the knocking to the bridegroom in the Bible is obvious. The ‘*bridegroom of the Song of Solomon is usually taken to symbolize Christ*’ (Clements, 1966: 252). The heart of man is ‘*the Bridegroom’s, the Saviour’s Chamber*’ (Clements, 1966: 252) Clements adds that the heart is hardened with sin, and that the Bride-

groom, standing at the door outside, must knock to enter the chamber. *'I sleep, but my heart waketh: it is the voice of my beloved that knocketh, saying, open to me...'*<sup>12</sup>

On one hand, there are such obvious biblical metaphors as above; on the other hand, other metaphors are discussed by critics, Levenson perceives the main metaphor in the first quatrain in terms of alchemy. The critic regards God as a tinker and Donne as a pewter vessel in the hands of God the artisan (1966: 246). Knox argues that Levenson's alchemical metaphor does not take us beyond the first quatrain (1966: 249).

Amidst such controversial views of metaphors, one conceit may be attained when the concept of violence is considered, comprising coherently the first quatrain, the second quatrain and finally the sestet.

As seen, Christ's knocking is absolutely related to the love and courtship in the poem. It is true that the poet is both calling on the power of the Father, and imploring Christ to court him, not in a mild but in a violent manner. The poet insistently and helplessly implores the triune God to perform violent actions: in the first quatrain to **batter my heart** in line 1, **o'erthrow me** in line 3, **bend your force, break, blow, burn and make me new** in lines 3 and 4; in the second quatrain the poet implores God to rescue him from Satan, His enemy, and finally in the sestet to purify him (in the phrase **except You ravish me** in line 14 in particular).

Such terms of violence in the first quatrain reveal that Donne emphasizes *'the necessity of God's forceful overpowering'* (Clements, 1966: 254). At the same time, they function as *'a transition to the besieged, usurped town imagery of the second quatrain'* (Clements, 1966: 255).

In the second quatrain, *'the heart is compared to a town wrongfully appropriated and helplessly possessed by God's 'enemy''* (Clements, 1966: 255). Donne once again cries out that God must rescue him from Satan, and batter down and overthrow his sinful heart in order to raise it purified since his reason (**Your viceroy** in line 7) is captive and since he cannot find strength in himself to resist against and defeat Satan.

The term **Untrue** Reason is *'a marital kind of metaphor'* (Clements, 1966: 255), and at the same time offers the coherent transition to the sestet. The **Untrue** is perceived in terms of the unfaithfulness of a woman. With the aid of the **Untrue** the sestet should be perceived as a crucial section which develops *'on the level of violence and rape the theme of love and courtship'* (Clements, 1966: 255). At this point there may emerge a sexual ravishment but it is better to perceive the ravishment only as an unusual device of the poet's wish for the forceful overpowering of God. In other words, *'the sexual ravishment involves no bisexuality on the part of the poet nor does it require our imagining literally the relation between man and God in heterosexual terms'* (Knox, 1966: 251).

Most probably, Donne composed this fantastic poem, in my opinion, during a moment of ecstasy, in an unimaginably appalling and sensitive mood. It is natural for the poet to express stunning sentiments in a stunning manner. In this sense, that is why, the poem will, most probably, keep on puzzling its readers.

## CONCLUSION

As a term and at the same time as a specific device, the Metaphysical conceit reveals and reflects the distinctively appalling, questioning, passionate, sincere and extremely sensitive mind of Donne. What is more, this device is a tempestuous adventure during which readers may go into the further depths of the reality of life. Those who always wish or are to embark on their routine boats with which to progress on a calm, steady sea may not want to step into the vessel of John Donne.

In other words, Donne, as the so-called founder of the Metaphysical School of Poetry, the most characteristic feature of which is its use of conceits, may be said to offer more varied themes and perspectives on the conception of love than most of the Elizabethan love poets in his **Songs and Sonnets**, and on the reality of life and its shade, on the reality of death and on the conception of God than most of his contemporaries in his **Holy Sonnets**.

## NOTES

1. "a figure of speech in which one thing is described in terms of another. A comparison is usually implicit. (eg: the heart's flower; history's sterile dust...) See J.A. Cuddon. **Dictionary of Literary Terms and Literary Theory**. London: Penguin, 1982. 542.
2. "a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison recognizable by the use of the words 'like' or 'as' (eg: nibelung wolves barbed like black pine forest) See J.A. Cuddon. above 880 - 881.
3. "a figure of speech which contains an exaggeration for emphasis" See J.A. Cuddon. Above. 435. (eg: *Waves as high as Everest*) See A.S. Hornby. **Oxford Advanced Learner's Dictionary of Current English**. London: Oxford UP, 1974. 419.
4. "a figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect." (eg: I like a smuggler. He is the only honest thief) See J.A. Cuddon. Above. 669.
5. On Petrarchan tradition, see Gary Waller. **English Poetry of the Sixteenth Century** (2<sup>nd</sup> sec.) London: Longman, 1993. 70-83. On the significance of Petrarchan tradition in Donne's Love Poetry, see also E.R. Gregory. "Vivifying the Historical Approach: Exercises in Teaching Seventeenth - Century Love Poetry" in **Approaches To Teaching the Metaphysical Poets**, Ed. Sidney Gottlieb. New York: The Modern Language Association of America, 1990. 41.
6. "the most accomplished of all the 'Sons of Ben' See Robert C. Pooley et al. **England in Literature**. Chicago: Scott, Foresman and Company, 1963. 202. The name 'The Sons of Ben', alternatively the title 'Tribe of Ben' was "a title adopted by a group of English poets early in the 17<sup>th</sup> century who were considerably influenced by Ben Jonson - and thus by Classicism". See J.A. Cuddon above 1003. Probably the most distinctive feature of the Tribe of Ben, namely of the Cavalier Poets, was the concept of the **carpe diem** which "occurs in Horace's *Odes* (I, xi)". See J.A. Cuddon above, 121. This Latin phrase the **carpe diem** means in English: "Snatch the day". See J.A. Cuddon above, 121.
7. The quotation is taken from **The Oxford Anthology of English Literature Vol. I**. gen. Eds. Frank Kermode and John Hollander, London: Oxford UP, 1973. 1114.
8. Quotations from Donne are from **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc., 1966. 29.
9. Quotations from Donne are from **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc., 1966. 29.
10. About the term see J.A. Cuddon above 2.
11. The word 'mummy' is italicized in the texts of the poems. See A.L. Clements, ed., above 22.

12. Quotation is based on A.L. Clements's borrowing report about Song of Solomon (5:2) See A.L. Clements "The Paradox of Three - in - One" in **John Donne's Poetry: Authoritative Texts and Criticism**. Ed.A.L. Clements. New York: W.W. Norton and Company Inc. 1966. 252.

## BIBLIOGRAPHY

- ARCHER, Stanley, 1966. "Meditation and the Structure of Donne's Holy Sonnets". **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc.
- AUSTIN, Frances, 1992. **The Language of the Metaphysical Poets**. London: Mac Millan.
- BENNETT, Joan, 1964. **Five Metaphysical Poets**. Cambridge: Cambridge UP.
- CLEMENTS, A.L., ed. 1966. **John Donne's Poetry: Authoritative Texts and Criticism**. New York: W.W. Norton and Company Inc.
- CLEMENTS, A.L., 1966. "The Paradox of Three-in-One" **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc.
- COLERIDGE, S.T. 1966. "Notes on Donne". **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc.
- COULSON, J. et. al. eds. 1982. **The Oxford Illustrated Dictionary**. Oxford: Clarendon Press.
- CUDDON, J.A., 1982. **Dictionary of Literary Terms and Literary Theory**. London: Penguin.
- GARDNER, Helen, 1962. "The Religious Poetry of John Donne". **John Donne: A Collection of Critical Essays**. Ed. H. Gardner, New Jersey: Prentice-Hall Inc.
- GARDNER, Helen, ed. 1962. **John Donne: A Collection of Critical Essays**. New Jersey:Prentice-Hall Inc.
- GARDNER, Helen, sel. & ed. 1985. **The Metaphysical Poets**. Middlesex: Penguin Classics.
- GRANDSEN, K.W. 1954. **John DONNE**. London: Longmans, Green and Co.
- GRIERSON, Herbert J.C. 1962. "Donne's Love-Poetry". **John Donne: A Collection of Critical Essays**. Ed. H. Gardner, New Jersey: Prentice-Hall Inc.
- JAMES, Trevor. 1988. **The Metaphysical Poets**. Essex: York Handbooks.
- KNOX, George, 1966. "Contemplation of the Trinity". **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc.
- LEVENSON, J.C. 1966. "The First Quatrain: Holy Sonnet XIV" **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc.
- MACKENZIE, Donald. 1990. **The Metaphysical Poets**. London: Mac Millan Education Ltd.
- MISH, Frederick C. ed. 1983. **Webster's Ninth New Collegiate Dictionary**. Massachusetts: A Merriam Webster Inc.
- REDPATH, Theodore. 1966. "The Songs and Sonnets". **John Donne's Poetry: Authoritative Texts and Criticism**. Ed. A.L. Clements, New York: W.W. Norton and Company Inc.
- SHAKESPEARE, William. 1994. **Romeo and Juliet**. London: Penguin Popular Classics.
- SMITH, J.C., ed., 1975. **John Donne: The Critical Heritage**. London, Boston: Routledge & Kegan Paul.
- VEITH, Gene Edward, Jr., 1990. "Teaching about the Religion of the Metaphysical Poets" **Approaches To Teaching the Metaphysical Poets**. Ed. Sidney Gottlieb, New York: The Modern Language Association of America.
- WALLER, Gary. 1993. **English Poetry of the Sixteenth Century**. (2<sup>nd</sup> ed.) London: Longman.
- WAITTS, Cedric. 1990. "The Conceit of the Conceit". **The Metaphysical Poets**. eds. Linda Cookson and Bryan Loughrey. London: Longman Literature Guides.