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*Imagery in Donne's Songs and Sonnets*

**Fatima Ali al-Khamisi**

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Fatima Ali al-Khamisi

*Imagery in Donne's Songs and Sonnets*

**Faculty of Arts  
Department of English  
University of Sana'a**



## **Imagery in Donne's *Songs and Sonnets***

**A Thesis submitted to the Department of English,**

**Faculty of Arts, in Fulfillment of the Requirements**

**For the Master Degree, in English Literature, to be Awarded by the**

**University of Sana'a.**

**By**

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## **Certificate**

This is to certify that this thesis: *Imagery in Donne's Songs and Sonnets* embodies the work carried out by Fatima Ali Al-Khamisi under my supervision and that it is worthy of consideration for the award of the Master degree in English Literature.

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**To my virtuous parents and my lovely sisters**

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## Chapter I

### Introduction

#### 1. 1. Some General Remarks

Donne's contemporaries recognized him as a totally original and matchless poet. W. Milgate<sup>1</sup> thinks that Donne was Copernicus in poetry: greater than Virgil, Lucan and Tasso put together. He gave a new direction to the literary activity of his age. An intellectuality of temper made Donne grapple with his sensations and emotions and transform them into intellectual moulds and in this lies his unification of sensibility. There is an indiscriminate mixing of the old and the new, although it is with him that the new temper of the Renaissance culture, and the scientific temper, enters poetry. Of all the poets of Jacobean age, he most successfully articulated the scientific ideas of his time. It was an age of intellectual and cultural transition and Donne was analytically concerned with the forces shaping contemporary thought and sensibility. It was this duality of his mind which, more than any thing else, made him the founder of a new school of poetry.

Although Donne's poetry was not liked by many of his contemporaries and most of his successors, he has inspired and shaped the poetic sensibility of many of the twentieth century poets. Just as Michaelangelo turned out to be a bad model for those who did not possess his strength or vision, Donne became a bad example for his weak successors. Carew rightly observes:

So the fire,  
That fills with spirit and heat the Delphic quire,  
Which kindled first by the Promethean breath,  
Glow'd here a while, lies quench't now in the death;  
The muse's garden with Pedantic weeds  
O'rspred was purg'd by thee; the lazie seeds  
Of servile imitation thrown away;  
And fresh invention planted, thou did pay  
The debts of our penurious bankrupt age<sup>2</sup>.

Donne left a deep and pervasive influence on English poetry. In spite of its intellectual content, his poems attract us with a sense of vision, and intensity of feelings, and a felicity of expression. Browning considers him the 'Prince of wits':

Who was the Prince of wits, amongst whom he reign'd  
High as a Prince, and as great State maintain'd?<sup>3</sup>

J. B Leishman in his book on John Donne *The Monarch of Wit* appreciates his exactitude and poetic sincerity. He remarks:

Perhaps one may say of him what Rilke made his Malte Laurids Brigge say of Fe'lix Arvers: *Er war ein Dichter und haste das Ungefahre* ('He was a poet and hated the more-or-less')<sup>4</sup>.

W. B. Yeats at last could understand Donne's poetry and wished to dine with him at journey's end. In one of his letters to Herbert Grierson Yeats comments:

...at last I can understand Donne. ... Poems that I could not understand or could but understand are now clear and I notice that the more precise and learned the thought the greater the beauty, the passion; the intricacy and subtleties of his imagination are the length and depths of the furrowmade by his passion<sup>5</sup>.

## **1. 2. Objectives of the Study**

This research work intends to achieve the following objectives:

### **1. 2. 1. Broad Objective**

To identify, classify and analyze the images in the *Songs and Sonets* of John Donne.

### **1.2. 2. Specific Objectives**



- To discuss the various concepts of imagery and to highlight the features of metaphysical conceit.
- To discuss the major themes and to study nature of love in Donne's *Songs and Sonets*.
- To identify and classify the images in Donne's *Songs and Sonets*.
- To analyze the images taken from nature in Donne's *Songs and Sonets*.
- To critically analyze the daily life images in Donne's *Songs and Sonets*.
- To analyze the images related to human beings.
- To analyze the images taken from different spheres of learning.

### **1. 3. Review of Published Literature**

Donne's *Songs and Sonets* has drawn the attention of critics in ample measure. Between "the poems and the responses" falls the shadow of the critics who apparently agree to disagree. The poor researcher oscillates like a pendulum between the two extremities say between T. S. Eliot and C. S. Lewis and finds it difficult to inhabit these "divided and distinguished worlds". T. S. Eliot thinks that Donne was a great reformer of the English language and he praises his poetry for its

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'unification of sensibility' . F R. Leavis considers him a living poet in the most important sense. To H. J. C. Grierson Donne's love poetry is a very complex phenomenon. Helen Gardner thinks that Donne was an inspired poetical creator. J. B. Leishman thinks that Donne is 'the monarch of wit' . On the other hand C. S. Lewis calls Donne's poetry ostentatious and 'unsatisfying poetic food' and J. E. V. Crofts dismisses Donne's poetry as "an ugly cross- hatching of verbal noises".

Most of the studies and analyses comment on the difficulties of Donne's work, the obscurity of his style and the contradiction of the philosophy he adopts in his works. Some other studies deal with the themes of his works specially the love theme in his *Songs and Sonnets*. Some critics, the 20<sup>th</sup> century critics in particular, were impressed by Donne's witticism in building up his images, i.e., conceit. Some others look at his works as a reflection of the different aspects of his age.

A. J. Smith<sup>6</sup> in his introduction to *John Donne: The Critical Heritage*, observes that the *Songs and Sonnets* were not available in print until 1613 when Donne was forty- one and that only in 1638-9, years after Donne's death, familiar quotations from the *Songs and Sonnets* started to be found. C. A. Patrides in his book, *John Donne: The Complete English Poems*, says that the *Songs and Sonets* are fifty-

five poems and doubts about the last two poems, i.e., "The Token" and "Self Love", to be attributed to Donne. He comments:

*Songs and Sonets* was first specified as a category in 1635 edition of Donne's poems. Literally, however, the category will scarcely serve, since most of the poems it includes are by no means 'songs' much less sonnets in the strict sense of that term, indeed, the one poem expressly designated as 'sonnet' if it is Donne's... is precisely the one that is not a sonnet<sup>7</sup>.

The poem he means is "Sonnet The Token".

Theodore Redpath in his introduction to *The Songs and Sonets of John Donne*, discusses the places of the *Songs and Sonets* within Donne's work where he says "we have no evidence as to when Donne wrote the first of these poems, whichever that was: but it may even have been before 1590"<sup>8</sup> and he agrees with Smith that the *Songs and Sonets* are grouped together for the first time in the second edition (1635) and comments that this edition includes two poems not included in the 1633 edition; but it includes two poems not by Donne. Then, he discusses the groupings within the *Songs and Sonets*. Here he divides them into (1) positive poems in which Donne expresses an overall hostility to love, to women, to some particular woman or to anybody or anything (2)

Negative poems in which the poet expresses some buoyant outlook upon love or woman.

Rasha El-Haggan in "The Body, The Soul, and Romantic Love in John Donne's *Songs and Sonnets*", examines five of Donne's *Songs and Sonets* in relation to this interest, i.e, "A Valediction: Forbidding Mourning", "Air and Angels", "A Lecture Upon The Shadow", "The Anniversary", and "The Ecstasy". She observes:

John Donne throughout his love poetry, but especially his *Songs and Sonets* draws an important distinction between the body, the soul, and romantic love. He stresses that the soul is the most important part of romantic love, yet through his poetic puns and lines, we can deduce that the body is just as important<sup>9</sup>.

David Lahti says that Donne does not idealise and spiritualise love to disparage body:

Love holds a very revered, even holy place in his world view. However, he does not mystify or spiritualize love to such an extent that the body is disparaged. In fact, he views the flesh as the receptacle, at least in part, of love. Many of these poems (he means *Songs and Sonets*) suggest that his knowledge of and reverence for love led him to the belief

that sex and the body cannot be viewed as evil, a wonderful and holistic view that was far from the norm in his society...he does understand a deeper love than basic eros, or romantic love <sup>10</sup>.

In this context, Louis Martz comments:

It is with Donne's pursuit of love. It has many temporary conclusions, some cynical, some ennobling, but all only 'for a moment final', as Wallace Stevens might say. Behind all these varied posturings lies the overwhelming question: what is the nature of love, what is the ultimate ground of the love's being? His best poems are not those which move towards either extreme in his answer, but they are rather those in which the physical and the spiritual are made to work together through, the curiously shifting and winding manner that marks Donne's movement towards Truth <sup>11</sup>.

Helen Gardner in her introduction to *The Metaphysical Poets* argues that love cannot be love till the one loves her who loves him and appreciates the union of soul and sense in Donne's love poetry. She comments:

The poems which Donne wrote on the experience of loving where love is returned, poems in which 'Thou' and 'I' are merged into 'We' are his most original and profound contributions to the poetry of human love. It is not possible to

find models for such poems as 'The Good Morrow', 'The Anniversarie', 'The Canonization', and, less perfect but still wonderful 'The Extasie'. These poems have the right to the title metaphysical in its true sense, since they raise, even when they do not explicitly discuss, the great metaphysical question of the relation of the spirit and the sense. They raise it not as an abstract problem, but in effort to make the experience of the union of human powers in love, and the union of two human beings in love, apprehensible<sup>12</sup>.

Ian Mackean in *John Donne: The Love Poetry of John Donne*, thinks that to understand Donne's attitude to love in a comprehensive way, each poem in *Songs and Sonnets* should be treated as a part of a totality of experience. He observes:

Donne's *Songs and Sonnets* do not describe a single unchanging view of love; they express a wide variety of emotions and attitudes, as if Donne himself were trying to define his experience of love through his poetry. Love can be an experience of the body, the soul, or both; it can be a religious experience, or merely a sexual one, and it can give rise to emotions ranging from ecstasy to despair. Taking any one poem in isolation will give us a limited view of Donne's attitude to love, but treating each poem as a part of

a totality of experience, represented by all the *Songs and Sonets*, it gives us an insight into the complex range of experiences that can be grouped under a single heading 'love'<sup>13</sup>.

Joan Bennett in her book *Five Metaphysical Poets*, thinks that John Donne had enough experience to realize love's many mood, from the most brutally cynical to the most idealistic, and had enough dramatic power to escape from the limits of anecdote into the expanses of poetry. She comments:

To enjoy it is only necessary to be prepared for a strange assortment of moods, to enter into each without reserve, and one thing further Donne's reader must share, in some degree, his own capacity for associating widely diverse themes and feelings. He travelled from one type of experience to another, but carried with him into the new a vivid memory<sup>14</sup>

Some recent critics find *Songs and Sonets* as the expression of the scientific exploration of the Renaissance period. David Lahti in *Reflection on Great Literature: John Donne*, considers Donne as a philosophical romantic, learned dreamer and a thoughtful lover. He considers *Songs and Sonets* as a scientific document of Donne's age. He observes:

The poems are rich in loose analogy and illustration from the physical science alchemy , astronomy, and ancient and medieval philosophical and logical ideas. Donne employs some many characteristic devices, has so many intriguing perspectives, that his poems can be enjoyed just for those<sup>15</sup>.

Many critics have appreciated Donne's style. Each critic looks at Donne's style from his own point of view. Redpath, in his introduction to *The Songs and Sonets of John Donne*, feels that Donne's *Songs and Sonets* is among the three or four finest collections of love lyrics in English language. He comments:

The *Songs and Sonets* are, in fact, superior as a body of love-lyrics to any equivalent number of poems by Herrick, Shelly, Tennyson, Browning, or Swinburne. Indeed, if we survey English poetry from end to end I doubt if we shall find any serious rivals to the *Songs and Sonets* ,except the sonnets of Sidney and Shakespeare, and the love- lyrics of Yeats, and, possibly, of Hardy<sup>16</sup>.

Hebert Grierson in his introductory essay on "The Poetry of Donne", refers to the two dominant strains in Donne's love- poetry. He writes.

Donne's love poetry is a very complex phenomenon. The two dominant strains in it are these: the strain of dialectic, subtle



play of argument and wit, erudite and fantastic, and the strain of vivid realism, the record of a passion which is not ideal or conventional, neither recollected in tranquility nor a pure product of literary fashion, but 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<sup>17</sup>.

And in his commentary of *The Poems of John Donne*, Grierson<sup>18</sup> says "Donne's wit is always touched with passion; his passion is always witty". He observes:

Donne's genius, temperament, and learning gave to his love poems certain qualities which immediately arrested attention and have given them ever since a power at once fascinating and disconcerting despite the fault of phrasing and harmony which, for a century after Dryden, obscured, and to some still out weigh, their poetic worth.<sup>19</sup>.

And in his article "The Metaphysical Poetry" Grierson is concerned with the qualities of the metaphysical poetry of Donne and his followers. He comments:

Metaphysical in this large way, Donne and his followers to Cowley are not, yet the word describes better what is peculiar

quality of their poetry than any other... the more intellectual, less verbal, character of their wit compared with the conceits of the Elizabethans; the finer psychology of which their conceits are often the expression; their learned imagery; the argumentative, subtle evolution of their lyrics; above all the peculiar blend of passion and thought, feeling and ratiocination which is their greatest achievement. Passionate thinking is always apt to become metaphysical, probing and investigating the experience from which it takes its rise. All these qualities are in the poetry of Donne, and Donne is the greatest master of English poetry in the seventeenth century<sup>20</sup>.

Many critics have talked about dramatic strain in Donne's poetry. In his poems Donne makes us feel the presence of a speaker and a listener. In *The Circle of Souls in John Donne's A Valediction Forbidding Mourning*, Cynthia A. Cavanaugh says:

The monologue is dramatic in the sense that the stay behind lover is the implied listener. Donne's monologue is unique because he uses metaphysical comparisons to show the union of the lovers during their period of separation although the poem attempts to persuade the lover as an implied listener, it also speaks indirectly to the reader who is drawn into the argument<sup>21</sup>.

Rita Chaudhry thinks that it would be easy to identify the drama in Donne's poetry if we put it beside the non-dramatic poetry of his contemporaries. She comments:

It become easy to identify the drama in Donne's poetry when we put it beside the non-dramatic, or more specifically, the lyric poetry of his contemporaries like Spenser, Daniel, or Campion. It must be avowed that the lyric and the dramatic modes are not completely separate. As poems both are simple, usually short, and always complete wholes. Both a lyric and a dramatic poem may result from an intense realization of a situation involving the lovers. But lyric focuses more sharply on the mood or the feeling that lies at the core of the situation- The feeling of joy, sorrow, despair, indignation, or pity<sup>22</sup>.

Herbert Grierson commenting on the dramatic quality in *Songs and Sonets* compares it with Shakespeare's sonnets. In this context he comments:

Donne's interest is his theme, love and woman, and he uses words not for their own sake but to communicate his consciousness of these surprising phenomena in all their varying and conflicting aspects. The only contemporary poems that have the same dramatic quality are Shakespeare's sonnets and some of Drayton's later sonnets. In Shakespeare

this dramatic intensity and variety of course united with a rarer poetic charm. Charm is a quality which Donne's poetry possesses in a few single lines. But to the passion which animates the sensual, witty, troubled poems the closest parallel is to be sought in Shakespeare's sonnets to a dark lady and in some of the verses written by Catullus to or of Lesbia<sup>23</sup>.

Grierson compares Donne with Milton :

Donne is not a Milton, but he sounded some notes which touch the soul and quicken the intellect in a way that Milton's magnificent and intense but somewhat hard and objective art fails to achieve<sup>24</sup>.

R. V. Young in *The Love Poetry of John Donne* , appreciates the irony and dramatic tension in Donne's style:

These poems finally evoke a unified vision of what Monsignor Martin .D'Arcy calls "the mind and heart of love". In fact it is precisely the candid acknowledgement of the contradiction in human attitudes that enables the complex irony of Donne's witty eloquence to dramatize the approach to that "decisive moment" when a man genuinely recognizes the common human identity of the desired other, and "love now takes on its proper meaning", love is an arresting

exemplar of the paradoxical structure of reality as it is perceived by men and women, and poetry, understood broadly as a creative literary fiction... is our most compelling means of manifesting that perception for the contemplation of "a full human person". Few poets have achieved more in this line than John Donne<sup>25</sup>.

T. S. Eliot considers him a great reformer of the English language, and of English verse. He has enlarged the possibilities of lyric verse as no other English poet has done. About the way Donne's mind works, Eliot says the following:

A thought to Donne was an experience, it modifies his sensibility. When a poet's mind is perfectly equipped for his work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary,. The latter falls in love, or reads Spinoza and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes<sup>26</sup>

John Carey talks about the principle of joined opposites which permeates Donne's poetry. He comments:

Donne's vision was conjunctive only because it was disjunctive, and he synthesized only because he was by nature analytic. He created the fragmentation which he strove to overcome<sup>27</sup>.

Joan Bennett thinks that in Donne's poetry the purpose of an image is to define the emotional experience by an intellectual parallel. She observes:

His images are drawn from his own interests, so that he is always illustrating one facet of his experience by another. Everything that played an important part in his life or left its mark upon his mind occurs in the poetry, not as subject-matter, but as imagery. His subject-matter was, as has been seen, confined almost entirely to various aspects of love and of religion; but his imagery reveals the width of his intellectual exploration. Five Metaphysical poets<sup>28</sup>.

Mario Praz relates Donne's poetry to European poetry, to the poetry of Marino and to the poetry of the French symbolists like Jules Laforgue. Some of the peculiarities of Donne's poetry, according to Praz are "its dramatic character its metrical originality, its crabbed and prosaic imagery"<sup>29</sup>.

A. G. Cox in his article "The Poems of John Donne", says that Donne's imagery is remarkable for its range and variety. He observes:

Donne's imagery has always impressed readers by its range and variety and its avoidance of the conventionally ornamental. *The Good-morrow* refers to the familiar process of suckling and weaning, snoring, dreaming, and waking, but also to voyages, maps and hemispheres, scholastic theories of the nature of pure substance and general philosophical speculations about our experience of space. *The Exstasie* draws on theories of the nature of souls and the way heavenly influence may work on man on physiological notions of animal spirits, on medieval cosmology, on alchemy and chemistry, but also on negotiations between armies during a truce, imprisoned princes, sepulchral monuments, the transplanting of flowers, and threading beads on a string<sup>30</sup>.

Liza Gorton in her essay "John Donne's Use of Space", talks about Donne's interest in new discoveries and the modern idiom of maps. She discusses Donne's spatial imagination and says that Donne was deeply attached to the past and his assumptions about space belonged to an old tradition: a cosmographic rather than cartographic way of imagining space. She observes:

We are almost aware of where Donne's speakers are, but he creates that sense of place with startling economy: with propestions rather than descriptions. His characters inhabit

peculiarly simplified locations and spatial arrangements: a town under siege; "a little roome"; a "pretty roome"; a room encircled by the outside world, by space, by pilgrims, by cosmic sphere or the sun,; centres and circles. It was not the appearance but the shape of the space that interested Donne, and he used the same shapes over and over again in his poetry and prose, as if they form a kind of language for thinking about relationships; as if he had a spatial apprehension of a thought rather than the "sensous apprehension of a thought" for which Eliot praised him, and imagined a relationship's intangible configurations of power, passivity, privacy and fusion in spatial terms, as shapes.

We can see that Donne's writing is full of circles: symbolic, loving , social and spiritual. We can argue that he phrased ideas to himself in spatial terms. However, our distance from his assumptions about space makes it difficult for us to understand why. His spatial language took forms and meaning from a traditional conception of space, which seems very odd to us today<sup>31</sup>.

She discusses the circle image in the poems "Love's Growth", "A Valediction: Forbidding Mourning", and "The Sun Rising" and finds that in Donne's love poerty there is a conflict between love and time which is



rendered through the conflict between the spatial imagery and his narrative style:

His lovers must find their place in a world of time, and they must defend their space against that world of time, a world that threaten to break into their spatial enclave and break up their perfect moments. We feel the conflict between space and time as premonition of failure or decline. The confidence of Donne's lovers is our fear and we feel the brave, defiant brilliance of their arguments with the inevitable. Donne's poetry represents the conflict between love and time in the conflict between imagery and his narrative style<sup>32</sup>.

John Carey's observation in this context is very interesting. He feels that tracing the reappearance's of words and images throughout Donne's work enables the reader to map his imagination. He quotes Evelyn Simpson who admires Donne as a 'maker of verbal spells' and comments:

...the imagination which wove the spells was identical with the one which found the number intriguing. If we can discover why- if we can locate in the lumber the shapes which fascinated Donne, and connect them with his poetic enthusiasm- then we may come to see that the spells weren't random magical happenings but outgrowths of an integrated consciousness<sup>33</sup>.

In *The Circles of Souls in John Donne's A Valediction. Forbidding Mourning*, Cynthia Cavanaugh comments:

The separation of the soul from the body, and the separation of lovers from each other, is not an ending but the beginning of a new cycle. The poem ends with the image of a circle, the symbol of perfection, representing the union of souls in a love relationship<sup>34</sup>.

A. C. Partridge in *John Donne: Language and Style*, thinks that Donne's reputation among the modern critics rests principally on some fifty poems, called the *Songs and Sonnets*. He observes:

Donne's association in imagery or technique are remarkably consistent, and similar to dialogue on the stage, which flags when it becomes abstract ... His theological, legal and scientific studies were those from which his memory recovered untold images<sup>35</sup>.

He further observes:

The anti-Petrarchan imagery was one mark of Donne's individuality; another was the suspicion of scholastic logic. By 1597, both were restrained, without loss of that mental resilience, which is the source of Donne's metaphysical wit... The fertility of his mind set up a chain reaction in which

words and visual images generate similitudes, which give birth to new discoveries<sup>36</sup>.

Annina Jokinen in "The Life of John Donne ", comments on Donne's style, as she observes, is "full of elaborate metaphors, religious symbolism, flair for drama, wide learning and quick wit"<sup>37</sup>.

#### **1. 4. Rationale**

Although imagery in Donne's poetry has been studied by a number of scholars in the past, no detailed and systematic attempt has been made to identify, classify and analyze the images in Donne's *Songs and Sonnets* from the point of view adopted in this thesis. The approach in this thesis has been not only to identify, and classify the images as Spurgeon did in a great detail for Shakespeare's plays and sonnets, but also to follow the framework of Clemen in order to discuss how images are the integral part of the organic design of the

poems and how in their dynamic togetherness they make the theme luminous and help in conveying the meaning effectively. This avenue of research work has never been explored in the past in view of the frameworks mentioned above. So, this research work is a modest attempt on the part of this researcher to push the frontiers of Donne's scholarship.

## Chapter II

### Concepts of Imagery

#### 2. 1. Some General Remarks

H. Coombes, in his book *Literature and Criticism*, writes:

In a good writer's hands, the image, fresh and vivid, is at its fullest used to intensify, to clarify, to enrich; a successful image helps to make us feel the writer's grasp of the subject or situation he is dealing with, gives his grasp of it with precision, vividness, force, economy; and to make such an impact on us, its content, the stuff of which it is made, can't be unduly fantastic and remote from our experience, but must be such that it can be immediately felt by us as belonging in one way or another to the fabric of our own lives<sup>1</sup>.

He thinks that images in a work of art are interrelated and this inter-connection of images is evidence both of the poet's grasp of the complexity of the total situation, and of his integrating power, the power of organizing complex material into a dramatic whole. He feels that the successful handling of an image helps the writer to reinforce and augment the theme.

He comments:

The successful development of an image to any considerable length is beyond the capacity of all but the best writers. It requires a sustained pressure of imaginative truth and of

intellectual control ( these two working as one) if the image is to animate and light up and enrich the theme <sup>2</sup>.

W. B. Yeats, in his poem "The Circus Animals' Desertion", uses the phrase 'masterful images' and refers to his own works as 'masterful images'. Yet another phrase from Yeats's poem "Byzantium" suggests the curious power of Art, and poems notably, to transmit, from poet to reader, a dance of life: These images that yet/ Fresh images beget. In the word 'image', Yeats describes the work of Art as a whole in its prime reality, and in 'beget', he points to the quality of response- from the whole self, not from the intellect merely-which art both requires and rewards. Metaphysical images meet this criterion in the most satisfying way.

## **2. 2. Imagery in Philosophy**

The classical Greek philosophers set the stage of subsequent discussion of imagery, Plato speaks metaphorically of an inner artist painting pictures in the soul, and suggests that memory might be analogous to a block of wax into which our perceptions and thoughts stamp impressions. Aristotle endorses this wax impression model of memory, and describe this impression as a sort of picture.

He introduces the notion of a mental faculty of imagination, allied to perception, and responsible for producing and recalling imagery.

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The mental imagery can be defined as "visualization", "seeing in the minds' eyes". The mental imagery is similar to the "perceptual experience", but it "occurs in the absence of appropriate stimuli for the relevant perception".<sup>3</sup> The mental imagery is a common phenomenon that occurs every day and is expressed even by the common people through their colloquial expressions of their every day language.

There are two main philosophical points of view regarding the concept of imagery as Michael Tye<sup>4</sup> concludes in his *Debate of imagery*. These two views or theories are prior to this century. They have been what we might call the "picture theory" and the "weak percept theory." According to the former view, mental images –specifically, visual images are significantly picture like in the way they represent objects in the world. According to the latter view, imagining is like perceiving in less than optimal conditions. Amplified a little, the basic claim of the weak percept theory is that the impressions made in memory from data supplied by the senses weaken with time of storage so that mental images generated from these stored impressions are generally less sharp than corresponding percepts. Although both positions were widely accepted prior to this century, some philosophers had serious reservations about the lack of determinacy alleged to be present in mental images by advocates of the weak percept theory<sup>2</sup>.

Michael Tye thinks that philosophical and psychological theories relate to one another. He has presented a comprehensive view of imagery, one that not only tackles the issue of imagistic representation but also provides answers to questions concerning the subjective, phenomenal aspects of imagery, image indeterminacy, the physical basis of imagery, and the causal role of image content.

### **2. 3. Imagery in Cognitive Science**

The research on imagery played an important role in the cognitive revolution during the 1960s and 70s. Like philosophers, the cognitive scientists look at imagery as a mental representation or a physical picture formed in the brain. Such representations can be understood directly by the immaterial conscious soul.

Imagery, as Nigel J. Thomas<sup>5</sup> states, is not associated only with fancy and imagination, but associated more with the cognitive functions such as memory, perceptions, and thought. Aristotle was the first systematic cognitive theorist who gave imagery a central role in cognition. He asserts that the soul never thinks without a mental image and thinks that the role played by the image is more like the role played by the more generic notion of mental representation in the modern cognitive science.



Imagery is the term used to refer to any sensory experience that can be created or re-created in the mind. It is a cognitive process employed by most if not all humans<sup>6</sup>. Or rather, it is a set of mental pictures, images or the ability to form mental images of things or events<sup>7</sup>. This definition is the one considered in the cognitive therapy where a patient guided by certain therapist to imagine specific pictures so as to achieve psychological or physical relief.

#### **2. 4. Imagery in Arts**

Imagery from the artistic point of view can be used to refer to carved figures or decorations, image works, statuary, carving, pictures(rarely), pictorial of natural scene, idolatry, the art of painting, visible presentation, or the material presentation, or embodiment of any thing<sup>8</sup>.

In Arts, imagery can be realized as the solid form or concrete representation of a person or thing not present to the sense<sup>9</sup>. The word involves the worshipped carved figures and the wall pictures that can be found in the holy places<sup>10</sup>. In this field imagery can be realized as the representative images and the arts of making them as well as the expressive or evocative images in arts or music. In painting imagery is a group or a body of related images<sup>11</sup> the painter aims, through these images, at evoking certain emotions or specific attitudes.

## 2. 5. Imagery in Literature

Imagery in the literary texts should be differentiated from the mental imagery. Imagery in the literary contexts refers to the employment of a highly concrete, perceptually specific language so as to evoke specific emotions or convey some abstract and elusive underlying sense. The phrase literary imagery is made out of the power of its words that enables the reader's mind to catch the mental imagery the literary words aim at<sup>12</sup>.

Imagery is the use of rhetorical images<sup>13</sup> or specific types of figure of speech to give a descriptive representation of a personal attitude, specific idea, or abstract fact. It can refer also to the employment of a vivid or figurative language for the purpose of representing objects, actions, or ideas<sup>14</sup>. In other words it is, the linguistic representations of "a sensory experience"<sup>15</sup>. Or the direct embodiment of meanings through specific forms of gestures<sup>16</sup>.

In fact it is difficult to find an exact definition of the term 'imagery'. Here are some descriptions of this term by some of the eminent critics and scholars.

Robert Millar writes:

The term imagery is difficult to define and has many different uses. The word itself suggests that it is concerned only with the visual sense, with eyesight or things we can conjure up in the

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mind's eye; and this was the sense in which the word used in the past. Nowadays, however, the word is taken to mean 'the part of literary work which appeals to senses.' This include all the senses- sight, touch, taste, and smell, although images of sight predominate, followed by images of hearing <sup>17</sup>.

C. Day Lewis in his book *The Poetic Image* defines the poetic image as:

An epithet, a metaphor, a simile may create an image may be presented to us in a phrase or passage on the face of it purely descriptive , but conveying to our imagination something more than the accurate reflection of an external reality. Every poetic image, therefore, is to some degree metaphorical. It looks out from a mirror in which life perceives not so much as its face as some truth about its face <sup>18</sup>.

F. R. Leavis describes image as something between concrete actuality and merely talking about:

... images come somewhere between full concrete actuality- and merely "talking about" as poems do... the image is in its respect, the type of the poem... they (metaphors and images) are worth examining... they are there to examine because... because they are the foci of a complex life <sup>19</sup>.

Leavis thinks that on the one hand an image can evoke richly, it can also summarize an experience when conciseness is what is needed to keep the experience intense and precise. It is because of this that Leavis says that the

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relation of the images to the literary texts is not "that of plums to cake" rather they are "foci of a complex life".

E. B. Partridge defines imagery as a metaphorical language:

I have used the term imagery when at least two concepts from different areas of experience meet in a single word or sentence or passage. In short, imagery means metaphorical language<sup>20</sup>.

T S Eliot thinks that imagery is the only way of expressing emotions in the form of art:

The only way of expressing emotion in the form of art is by finding an "objective correlative" in other words, a set of objectives, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked<sup>21</sup>.

Patrick Grant<sup>22</sup> in his book *Images and Ideas in Literature of the English Renaissance*, discusses the changes that took place during the Renaissance and the Reformation period which necessitated a profound re-estimation of the meaning and constitution of the physical world which itself precipitated changes which were to alter the entire external structure of the society as well as cause a crisis in religious faith. During this period the poets in a variety of ways sought images to embody the new ideas. In this context he

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thinks that the images may be in turn barometers for the kinds of pressures imposed by the new world and the new heaven. He thinks that the human mind does not so much invent signs and images as discover their significance. To support this idea he quotes from Mazzeo's "Rhetoric of Silence":

The creation itself is a divine poem and we are part of its imagery and rhythm as it moves towards completeness of meaning; so the poet may assist God's craftsmanship by disposing his own images to help the reader penetrate to some extent the truth of things<sup>23</sup>.

Spurgeon<sup>24</sup> defines imagery as "a little word picture used by a poet or a prosewriter to illustrate, illuminate and embellish his thought". Spurgeon thinks that no precise description, even if it is clear and accurate, can do the role of image that, in her opinion "gives quality, creates atmosphere and conveys emotions" in an incomparable way.

In *Disenchanted Images: A Literary Iconology*<sup>25</sup> Theodore Ziolkowski reviews the most commonly held conceptions of the literary image. Ziolkowski explains that in literary studies "image" usually designates at least three separate phenomena: icons or things with a tangible reality in the context of the literary work. Rhetorical figures (metaphor, simile, and other tropes): and mental images. He charges that the notions of literary

imagery that derive from the second and third senses are problematic for a number of reasons. Citing an objection raised by the German scholar Hermann Pongs. Ziolkowski argues that to identify literary imagery with a rhetorical figure such as metaphors incorrect, since "image" is hardly a synonym for metaphor because a picture is not a comparison, an icon is not an analogy. Metaphor attempts to illuminate the essence of things by exposing previously unrecognized analogies, whereas the image aims at rendering visible iconically.

On the basis of the concepts of imagery discussed above, imagery in general, can be defined as a picture or an image realized by either of the five senses or some of them or by the mind. This picture or image can be made by the brush of a painter , tools of a sculptor, any traditional or modern medium such as computers or televisions, or by the words of a poet or a prose writer or any other person whether educated or common.

## **2. 6. Kinds of Imagery**

From the literary point of view imagery can be of various types in view of its appeal to the senses. Imagery can be 'visual' which is represented through sight, 'auditory' i.e. the one represented through sound, 'olfactory': represented through smell, 'gustatory': represented through taste, 'tactile' : represents touch i.e. hardness, softness, wetness, heat, cold, organic that

represents internal sensation e.g. hunger, thirst, fatigue, nausea, and kinesthetic imagery which represents movement and physical tension<sup>26</sup>.

Imagery is an all inclusive term for figures like simile, metaphor, personification, metonymy, synecdoche, image and symbol. In this perspective images can be of four types. 'Tied' image is the one that has developed a definite meaning for almost every one e.g. 'ocean' suggesting eternity. 'Free image' is the one whose value or meaning can vary widely for different people. 'Literal image' is the image that involves no necessary change in the meaning of words for it gives a direct sensory representation. 'Figurative image' is the image that involves a change in the basic meaning of words. Although this kind of image remains embedded in the concrete, it also translates the particular to a different levels of meanings<sup>27</sup>.

For Spurgeon<sup>28</sup> imagery, which in her opinion underlined by analogy, is likeness between dissimilar things, it holds the very secret of the universe. Though she does not enter in any discussion of formal classification for image, she identifies metaphor, simile, personification, metonymy, synecdoche, and the like figure of speech as different kinds of image or covered by the word image. She regards image as a synonym of imagery not as a part or separate type of it. Spurgeon looks at image as "a

little word picture used by a poet or a prosewriter" for the purpose of clarification or illustration. Such word-picture can be either a 'description' or an 'idea' stated by comparison or analogy, with something else. Thus she does not concentrate or restrict herself to any specific figure of speech to be the only form for image to encode. Any linguistic form represents what she called "word picture" is an image from her point of view.

Imagery is looked upon as autonomous concept should not be restricted to the traditional definitions of metaphor, simile, comparison and other figures of speech. To recognize connection and interrelationships, and to grasp the complexity of literary experience, the concept of imagery needed should be as a broad and as inclusive as possible simile, personification, metaphor, metonymy and comparison with its wide meaning can be dealt with separately when they have a definite and regularly recurring relationship with the imagery<sup>29</sup>. So, images should be the integral part of the overall design of the poem.

Since the different figures of speech participate in forming imagery, it is important to discuss, at least, the most common in use figures of speech such as simile, metaphor, metonymy, synecdoche, and personification.

Simile has been defined by Dr Martin Gray:



A simile is a figure of speech equally common in prose and verse: a species of metaphorical writing in which one thing is said to be like another. Simile always contains the words 'like' or 'as'<sup>30</sup>.

To make the definition clear an example from the *Songs and Sonnets* can be discussed here. In the poem "Community", Donne made a likeness between women and fruits. Women and fruits are all alike because both of them are owned by men:

But they are ours as fruits are ours. (SS, p. 48)

Metaphor is always close to simile. In other words it is a figure of speech in which one thing is said to be another. It is a simile with no 'as' or 'like'.

Aristotle thinks that metaphor means giving something the name of something else:

metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy<sup>31</sup>.

I. A. Richards in his book *The Philosophy of Rhetoric* analyzes, metaphor into two elements 'tenor', and 'vehicle'. 'Tenor' underlying literal meaning and 'vehicle' is the image conveyed by the word actually used. The meaning of the metaphor arises not from a simple juxtaposition of tenor and vehicle, or that of either of them, but from an "interaction" of the

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two<sup>32</sup>. Leech has tried to make Richards' formula more explicit and systematic in his *A Linguistic Guide to English Poetry*<sup>33</sup>. He has proposed a method of analysis in three stages. It is to be noted that his method is not intended to help the reader to discover the meaning of metaphor: "our task is to analyse and explain what we understand".

In the first stage the tenor and vehicle are written in two separate lines; in the second, the two terms are completed by "postulating semantic elements to fill in the gaps of the literal and figurative interpretations; in the final stage the ground of the metaphor is stated by asking the question: "What similarity can be discerned between the top and the bottom lines of the analysis?"

Another noteworthy attempt to analyse metaphor is made by Christine Brooke-Rose in her *A Grammar of Metaphor*<sup>34</sup>. She is concerned with studying the metaphorical use of different parts of speech and the syntactic structure of metaphorical expressions. She has discovered some important facts about the grammatical patterns of metaphors. The noun metaphors, for example fall into five main categories.

Many metaphors have been used by Donne in his *Songs and Sonnets*. For example, in the poem "The Blossom", Donne compares his beloved with a flower. In spite of her beauty her age is short:

Little think'st thou, poor flower,  
Whom I have wach'd six or seven days  
And seen thy birth, and seen what every hour...  
Tomorrow find thee fall'n, or not at all. (SS, p. 104)

Dr. Martin defines metonymy as:

A figure of speech: the substitution for the name of a thing of  
the name of an attribute of it, or something closely associated  
with it<sup>35</sup>.

In the poem " A Valediction: of the Book" Donne uses this figure of speech  
to express the idea that it is almost impossible for the non-lovers to  
understand the book of love:

In this thy book, such will their nothing see,  
As in the Bible some can find out alchemy. (SS, p. 46)

In these two lines 'simile' has been used besides 'metonymy' to form one  
image. The metonymy is in the 'Bible' and 'alchemy'. The 'Bible' here stands  
for all religious spheres and mysticism and 'alchemy' stands for different  
scientific spheres. The former cannot be found in the latter. The non- lovers  
who try to read the book of love are like those who try to find out alchemy  
in the Bible. Both would arrive at nothingness.

Synecdoche has been defined by Dr Martin as:

A figure of speech in which a part is used to describe the whole  
of something or vice versa. Common in everyday speech, as in

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the use of the word 'hand' in the phrase 'all the hands on decks' to refer to 'sailors'. Common also in poetry as a kind of metaphor<sup>36</sup>.

In the poem "Air and Angels" synecdoche can be found in the words 'lip', 'eye', and 'brow' that have been used to describe the whole body:

I bid Love ask, and now  
That it assume thy body, I allow,  
And fix itself in thy lip, eye, and brow. (SS, p. 30)

Personification has been defined by Dr Martin as:

A variety of figurative or metaphorical language  
in which things or ideas are treated as they were  
human beings<sup>37</sup>.

In the poem "The Ecstasy", Donne describes the river as a pregnant woman:

A pregnant bank swell'd up, to rest. (SS, p. 88)

And in "The Sun Rising", Donne treats the sun as if he is treating a rude human being. He rebukes the sun and addresses it:

Busy, old fool, unruly Sun,  
Why dost thou thus,  
Through windows and through curtains call on us?..  
Saucy pedantic wretch, go chide  
Late schoolboys and sour prentices. (SS, p. 11)

## **2. 7. The Metaphysical Imagery**

The metaphysical imagery is that imagery which has been used by the metaphysical poets of 17<sup>th</sup> century . They are mainly in the forms of conceit which is far-fetched imagery. To understand the concept of the metaphysical imagery, one has to understand the meanings of the words metaphysical and conceit.

### **2. 7. 1.The Origin of Metaphysics**

According to *Wikipedia the Free Encyclopedia*,<sup>38</sup> the word has a Greek origin. Aristotle the ancient Greek philosopher produced some works called the physics. He also produced some other books about the basic "fundamental area of philosophical inquiry". When the works of Aristotle were organized these books came after the physics and because these books have no name, "the early Aristotelian scholars called these books" ta meta ta physika". Which means the (books that came) after the (books about) physics ". Thus metaphysics is a Greek word consists of two parts meta =after/ beyond and physics = nature) is "a branch of philosophy related to the natural science , like physics , philosophy , and the biology of the brain , mysticism, religion , and other spiritual subjects".

### **2. 7. 2. What is Metaphysics**

The word metaphysics is realized as the title applied, at least from the first century A. D. to the thirteen books of Aristotle dealing with the first philosophy or ontology" which came after the works of physics or that branch of speculative inquiry which treats of the principles of things including such concepts as being, substances, essence, space, identity, etc.; theoretical philosophy as the ultimate science of Being and knowing"<sup>39</sup>. According to *The Encyclopedia Americana International Edition vol. 18*<sup>40</sup> metaphysics is that branch of philosophy that deals with the most abstract and general distinctions that can be drawn between different types of things whether between supernatural beings such as God, angels and the immaterial soul ; natural beings such as animals and rocks; universals such as goodness or the number two; particulars such as table; or between mental entities like ideas and physical entities like brains. Metaphysics aims at formulating these distinctions in order to see if there are entities can exemplify both sides of distinctions.

*The New Encyclopedia Britannica vol.VI*<sup>41</sup> tells that metaphysics is that kind of philosophical studies that aim at determining the real nature of things in order to "determine the meaning structure, and principles of whatever is in so far as it is". It is "the most fundamental and comprehensive inquiries", presented by metaphysicians that deal with

'reality as a whole'. This realization of the word metaphysics is similar to that given by *Wikipedia the Free Encyclopedia* which sees it as "the study of the most fundamental concepts and beliefs about the basic nature of reality on which many other concepts and beliefs rest- concepts such as being, existence, universal, property, relation, causation, space, time, events, any many others". *The Spirit Network Glossary*<sup>42</sup> considers it similarly as the "philosophy of systematic investigation of the nature of the first principles and ultimate reality, being and the nature of the universe". *Columbia Encyclopedia*<sup>43</sup> tells that the metaphysics is a "branch of philosophy concerned with the ultimate nature of existence. Metaphysics can be realized as a philosophy understands the fundamental nature of visible and non-visible realities, and is devoted to finding truth through unity of body, mind and spirit, as well as unity with divine spirit, or the energy forces that guide the universe and all being to it"<sup>44</sup>.

### **2. 7. 3. Types of Metaphysics**

Metaphysics according to *Wikipedia the Free Encyclopedia* is divided into three parts of knowledge. 'Ontology' deals with studying existence or being; 'theology' deals with studying God or the gods and the questions related to the divinity; and 'the universal science' which deals with the first principles that stand behind other inquiries<sup>45</sup>.

#### **2. 7. 4. The Term Metaphysical**

The term metaphysical is related to "the science of intangible or abstract essential principles"<sup>46</sup>. For *Encyclopedia Britannica* 'metaphysical' is "typical of the ways of reasoning employed by Rationalists. There are two approaches taken to the metaphysical doctrine. One is 'logical', the other is 'causal'. 'Metaphysical' deals with most 'oversubtle' or 'too abstract' ideas and goes beyond what is physical, to what is 'immaterial', incorporeal or 'supersensible'. It can also refer to what is above or goes beyond the laws of nature i.e to the supernatural<sup>47</sup>. In addition to that, it is used to refer to the concept adopted by Johnson referring to 'conceits' and the 'far-fetched imagery', used by certain seventeenth century poets i.e. Donne and his followers<sup>48</sup>.

The people who first used this term as a literary term are William Drummond of Hawthornden in one of his letters to Arthur Johnston c. 1630 and Dryden in his discourse of the original and Progress of Satire where he refers to Donne as the person who affects the metaphysics<sup>49</sup>.

From the literary point of view 'metaphysical' is a technical term used by the critics to describe the imagery that was used by the metaphysical poets of the seventeenth century i.e. Donne and his followers.

#### **2. 7. 5. Conceit**



### **2. 7. 5. 1. The Origin of Conceit**

Conceit's origin is 'concept' or 'image' or the older spelling 'conceit',<sup>50</sup>. According to *The Encyclopedia Americana International Edition*, the origin of the word is 'concept' or 'idea'. The word conceit is used first, in literature, in the Petrarchan love sonnets, and during the Renaissance, the term applied to a special type of poetic metaphor used by the metaphysical poets of the seventeenth-century. This term, conceit as a poetic metaphor, was badly neglected and "severely condemned in the 18<sup>th</sup> century by Dr. Johnson; and had a bad fame during the 19<sup>th</sup> century and not respected by the Victorian or the Romantic poets. The conceit regains its repute and respect during the 20<sup>th</sup> century. It came into use by the modern poets and the verse of Emily Dickinson. T. S. Eliot, and Allen Tate are best examples of the modern use of conceit<sup>51</sup>.

### **2. 7. 5. 2. The Definition of Conceit**

The word conceit can be realized as being snob or having an exaggerated idea about oneself; but from the literary point of view the word can be realized as "a figure of speech which makes an unusual and sometimes elaborately sustained comparison between two dissimilar things." <sup>52</sup>. Or as "an elaborate metaphor that offers a surprising or an unexpected comparison between two seemingly highly dissimilar things.

This can involve dissimilar images or familiar images used in an unfamiliar way<sup>53</sup>. 'Conceit' is regarded as a figure of speech that establishes "a striking parallel between two very dissimilar objects or situations "; "far-fetched metaphors"<sup>54</sup>.

*The Encyclopedia Americana International Edition* vol. 7 defines conceit as "an elaborate poetic metaphor expressing an analogy or parallel between two things or situations that seem totally unlike... a conceit often forms the basis for an entire poem"<sup>55</sup>. The conceit can be either a simile or a metaphor that create "ingenious or fanciful parallel between apparently dissimilar or incongruous objects or situations"<sup>56</sup>.

The word conceit can be used to refer to the 'the logical senses of Concept'. It can mean 'conception', 'gasification', 'meaning', 'apprehension', 'understanding', 'frame of mind', 'disposition', 'fanciful notion', or 'witty notion or expression'; now applied disparagingly to a stain or far-fetched turn off thought, figure ..etc"<sup>57</sup>.

Helen Gardner in her book, *The Metaphysical Poets* defines conceit and compares the metaphysical conceit to a spark made by striking two stones together:

The metaphysical conceit can be also defined as "a comparison whose ingenuity is more striking than its justness, or, at least, is more immediately striking. All comparisons discover

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likeness in things unlike: a comparison becomes a conceit when we are made to concede likeness while being strongly conscious of unlikeness. A brief comparison can be a conceit if two things parently unlike, or which we should never think of together as shown to be alike in a single point in such a way, or in such a context, that we feel their incongruity. Here a conceit is like a spark made by striking two stones together<sup>58</sup>.

Gardner differentiates between the metaphysical conceit and the Elizabethan conceit. She thinks the thing that differentiates the metaphysical conceits is not the frequent employment of the curious learning in their comparisons. She comments:

What differentiates the conceit of the metaphysicals is not the fact that they very frequently employ the curious learning in their comparisons, Many of the poets whom we call metaphysical, Herbert, for instance, do not. It is the use which they make of the conceit and the rigorous nature of their conceit, springing from the use which they are put, which is more important than their frequently learned content.<sup>59</sup>

She further comments:

In a metaphysical poems 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...the metaphysical conceit aims at making us concede justness while admiring ingenuity<sup>60</sup>.

In this context Rosemond Tuve's observation is very significant:

Modern criticism shows a growing tendency to forsake Elizabethan for Jacobean poets- precisely on grounds of the greater adequacy of later imagery. ...Certainly a very great deal of the justification of the shift on our taste from Elizabethan to Jacobean poetry has found its basis in difference seen between the two periods as regards the relation of imagery to reality<sup>61</sup>.

Joseph Anthony Mazzeo in his essay on "A Critique of Some Modern Theories of Metaphysical Poetry", has discussed some of the modern theories of metaphysical poetry. He says that many modern critics find the most striking characteristics of the metaphysical poet to be his desire to extend the range and variety of metaphysical expression. He thinks that 'conceit' means metaphor: He says: "the word "conceit" , "conchetto", or "concepto" also meant metaphor as well as "conceit" in the sense which Dr. Johnson used the word"<sup>62</sup>.

The first critic that he discusses in this context is the Italian critic Giordano Bruno, who attempted a conceptual formulation of "concettismo" as the "

metaphysical" style known in Italy. For Bruno "metaphysical poetry" was essentially concerned with perceiving and expressing the universal correspondences in his universe.

The other critics Baltasar Gracian in Spain and Emmanual Tesauro in Italy have discussed the "conceitismo" in view of the universal correspondences. In this context Mazzeo comments:

One of the cardinal tenets of the critics of the conceit is that the conceit itself is the expression of a correspondence which actually obtains between objects and that, since the universe is a network of a universal correspondences or analogies which unite all the apparently heterogeneous elements of experience, the most heterogeneous metaphors are justifiable. Thus the theorist of the conceit justify the predilection of the "school of wit" for recondite and apparently strained analogies by maintaining that even the violent couplings of dissimilars were simply expressions of the underlying unity of all things<sup>63</sup>.

He further observes:

Bruno and the theorists of the conceit should have based their poetic on the principle of universal analogy meant that they wished to justify and formulate philosophically the actual practice of metaphysical poets in making recondite and

heterogenous analogies and in using mundane and "learned" images<sup>64</sup>.

He discusses metaphysical style in view of the Ramistic logic and baroque style. Croce calls "concettismo" a baroque phenomenon. He thinks that the most widespread theory of the metaphysical style is the emblem theory. Mario Praz, the foremost representative of this group, bases his analysis on Croce's, without assuming the later's negative attitude toward either the baroque or the "metaphysical" styles". Warren's version of the emblem theory of "metaphysical" poetry is based on a general theory of imagery involving the nature of the analogues in a metaphor:

All imagery is double in its reference, a composite of perception and conception. Of these ingredients, the proportion vary. The metaphorist can collate image with image, or image with concept, or concept with image, or concept with concept<sup>65</sup>.

After discussing the series of combinations according to which the "ingredients" of an image may be arranged, he continues:

Then too, the metaphorists differ widely in the degree of visualization for which they project their images. The epic simile of Homer and of Spenser is fully pictorial; the intent, relative to the poet's architecture, is decorative. On the other hand, the "sunken" and the "radical" types of imagery- the

conceits of Donne' and the "symbols" of Hart Crane- expect  
scant visualization by the senses<sup>66</sup>.

It is clear from the above mentioned theories that the metaphysical poets and their contemporaries possessed a view of the world founded on universal analogy and derived habits of thought which prepared them for finding and easily accepting the most heterogeneous analogies.

## Chapter III

### Major Themes

#### 3. 1. Introduction

Theodore Redpath observes:

The *Songs and Sonets* are, in fact, superior as a body of love-lyrics to any equivalent number of poems by Herrick, Shelley, Tennyson, Browning, or Swinbrune. Indeed, if we survey English poetry from end to end I doubt if we shall find any serious rivals to the *Songs and Sonets* , except the sonnets of Sidney and Shakespeare, and the love- lyrics of Yeats, and, possibly, of Hardy<sup>1</sup>.

John Donne's *Songs and Sonets* is remarkable for its multiplicity of themes and plurality of meanings. A number mutuaty interrelated themes can be identified in this book of verse. It is a complex network of themes and sub-themes. These themes are intricately interwoven. In *Songs and Sonets* love is the central theme. The themes of death, valediction, and disloyalty of woman are the supporting themes which animate and enliven the main theme. They are like tributaries which run into the book's main current contributing to its cumulative power.

#### 3. 2. The Theme of Love



Herbert J. C. Grierson writes:

Donne 's love-poetry is a very complex phenomenon, but the two dominant strains in it are just these: the strain of dialectic, subtle play of argument and wit, erudite and fantastic; and strain of vivid realism, the record of a passion which is not ideal nor conventional, neither recollected in tranquility nor a pure product of literary fashion, but 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<sup>2</sup>.

Ian Mackean in his article: “ John Donne: The Love Poetry of John Donne” has discussed the nature of love in Donne’s *Songs and Sonets* . To him Donne’s poems in *Songs and Sonets* are remarkable for their diversity of emotions and moods. He observes:

Donne's *Songs and Sonnets* do not describe a single unchanging view of love; they express a wide variety of emotions and attitudes, as if Donne himself were trying to define his experience of love through his poetry. Love can be an experience of the body, the soul, or both; it can be a religious experience, or merely a sexual one, and it can give rise to emotions ranging from ecstasy to despair. Taking any

one poem in isolation will give us a limited view of Donne's attitude to love, but treating each poem as a part of a totality of experience, represented by all the *Songs and Sonnets*, it gives us an insight into the complex range of experiences that can be grouped under the single heading 'Love'<sup>3</sup>.

And Louis Martz<sup>4</sup> in his essay "John Donne: Love's Philosophy" (1969) comments:

... Donne's love poems take for their basic theme the problem of the place of human love in a physical world dominated by change and death. The problem is broached in dozens of different ways, sometimes implicitly, sometime explicitly, sometime asserting the immortality of love, sometimes by declaring the futility of love. Thus hold within themselves every conceivable attitude towards love threatened by change.

Louis Martz discusses the different extremes in Donne's love poetry. At the one extreme lie the cynical cavalier songs, the famous "Goe, and catche a falling starre", or "The Indifferent", spoken by one who can 'love bitter disillusionment in that somber poem "Farewell to Love", where the poet asks whether love is more than a gingerbread kind discarded after a fair:

But, from late faire

His highness siothing in a golden chair,

Is not lesse cared for after three dayes  
By children, then the thing which lovers so  
Blindly admire, and with such worship wooe;  
Being bad, enjoying it decayes :  
And thence,  
What before pleas'd them all, takes but one sense,  
And that so so lamely, as it leaves behinde  
A kind of sorrowing dulnesse to the minde. (SS, p. 28)

And the other extreme perhaps only a poem or two after some poem of cynicism, we will find such a poem as "The Undertaking", where Donne moves to the opposite extreme of pure platonic love challenging the reader with these words:

But he who lovelinesse within  
Hath found, all outward loathes,  
For he who colour loves, and skinne,  
Loves but their oldest clothes.  
If, as I have, you also doe  
Vertue'attir'd in woman see,

And dear love that, and say so too,

And forget the Hee and Shee;

And if this love, though placed so,

From profane men you hide,

Which will no faith on this bestow,

Or, if they do, deride:

Then you have done a braver thing

Then all the *Worthies* did,

And a braver thence will spring,

Which is, to keepe that hid.

(SS, p. 8)

It is clear that the libertine poems are the obverse, the counter part, the necessary context, for the poems on constancy. The libertine poems express the fatigue, the cynicism, the flippancy, and bitterness of the disappointed seeker after the One and True, as Donne very clearly says in his poems' "Loves Alchemie", which appropriately comes quite precisely in the middle of the *Songs and Sonets*, just after the true poem of the true love "A Valediction: of Weeping":

Some have deeper digg'd loves Myne then I,

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Say, where his centrique happiness doth lie:

I have lov'd, and got, and told,

('told' in the sense of 'have counted up the results')

But should I love, get, tell, till I were old,

I should not finde that hidden mysterie;

Oh, 'tis imposture all.

(SS, p.62)

Clearly the 'centrique happiness' that is here renounced represent an abstraction that lies beyond the physical. Such a poem as this represent a violent revulsion against the lover who has in such a poem as "Air and Angels" sought for an ideal beauty and loved an ideal beauty in his imagination:

Twice or thrice had I lov'd thee,

Before I knew thy face or name;

So in a voice so in a shapless flame,

*Angells* affect us oft, and worship'd bee;

Still when, to where thou wert, I came,

Some lovely glourious nothing I did see.

But since my soul, whose child love is,  
Take limes of flesh, and else could nothing doe,  
More subtle than the parent is,  
Love must not be, but take a body too,  
And therefore what thou wert, and who,  
I bid Love aske, and now  
That it assume thy body, I allow,  
And fixe it selfe in thy lip, eye, and brow. (SS, p.30)

Examining some of Donne's love poems Louis Martz tries to explain the nature of love in Donne's *Songs and Sonets* in which the physical and the spiritual are made to work together, through the curiously shifting and winding manner that marks Donne's movements toward Truth. One can sense that movement as its best in the poem known as "Loves Growth" (though entitled "Spring" in many of the manuscripts). It opens with the characteristic brooding over the problem of change:

I scare believe my love to be so pure  
As I had thought it was,  
Because it doth endure

Vicissitude, and season, as the grass. (SS, p. 50)

With such an opening one might expect that the lover is about to lament about the fact that his love has decayed; but, on the contrary, what worries him, what proves the instability of his love, is the fact that it seems to be increasing:

Me thinks I lyed all winter, when I swore,

My love was infinite, if spring make'it more. (SS, p. 50)

What then the nature of love, he asks?

But if this medicine, love, whichcures all sorrow

With more, not only bee no quintessence,

But mixt of all stufes, paining soul, or sense,

And of the Sunne his working vigour borrow,

Love's not so pure, and abstract, as they use

To say, which have no Mistresse but their Muse,

But as all else, being elemented too,

Love sometimes would contemplate, sometimes do. (SS, p. 50)

Having decided then that the nature of love involves the total physical and spiritual being of man. Donne seems to drop the problem entirely in the second half of the poem, shifts his stance completely, and decides that in the fact the problem of vicissitude and season does not really exist for this particular love of his:

And yet not greater, but more eminent,

Love by the spring growne;

As, in the firmament,

Starres by the Sunne are not inlarg'd, but showne. (SS, p. 50)

The scientific sound of the image has a satisfying effect, until one tries to decide exactly what it means, and then, as so often with Donne's conceits. The apparent assurance becomes considerably less sure. 'Eminent' is certainly used in the sense of 'prominent' but from here on the best commentators disagree. Grierson interprets the lines as meaning 'The stars at sunrise are not really made larger, but they are made to seem larger'. Miss Gardner, however, takes 'by the Sunne' to mean 'near the sun', thus: 'Love has risen higher in the heavens by spring and shines the more brilliantly as do stars when near to the sun'<sup>5</sup>. The latter meaning is almost certainly right, since Donne is not talking about sunrise, but about the



rising of the spring. But we are not to examine the image closely; we are simply to gain its positive effect of security in love , as the remaining images continue to assure us with their varied action:

Gentle love deeds, as blossomes on a bough,

From loves awaken'd root do bud out now.

If, as in water stir'd more circles bee

Produc'd by one, love such additions take,

Those like so many spheares, but one heaven make,

For, they are all concentrique unto thee;

And though each spring doe adde to love new heat,

As princes doe in times of actions get

New taxes, and remit them not in peace,

No winter shall abate the springs encrease. (SS, p. 50)

But the last word 'encrease' would appear to contradict the beginning of this stanza. If there has been 'encrease' the love must have grown greater and love must not then be so pure as he had thought it was. And indeed, if we look closely at the last stanza we see that it does not basically deal with assurance affirmed in the first four lines of that stanza, but rather carries on

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from the last line of the first stanza, ' Love sometimes would contemplate, sometimes do'. It soon appears that the speaker is talking about 'love-deeds' and that it is love in action that he wishes to see develop: these are the additions that love will take , like circles stirred in water, or like 'spheares' about one center. New heat is not a quality of a pure substance , in the scientific sense that Donne is broaching in the poem's first line . Love deeds, the buds of spring, circles in the water, the new heat of the season- all these are part of a transient and fluctuating physical universe. And indeed the surprising image

As princes doe in times of actions get

New taxes, and remit them not in peace. (SS, p. 50)

Brings us vividly into the realistic world. Thus the assertion at the end, ' No winter shall abate the springs encrease' stands as a defiance against all the imagery of the vicissitude that dominates the poem. We may believe the assertion, or we may believe the whole poem In the end the poem is bound to win.

One can never be sure, then, where Donne's probing of the problem of mutability will lead. This is specially clear in the two poems where Donne uses, in different ways, his image 'A bracelet of bright haire about the

bone'. In "The Funerall" the poem begins by creating a symbol of constancy and immortality out of 'wreath of haire' , as the speaker imagines himself dead:

Whoever comes to shroud me, do not harme

Nor question much

That subtle wreath of haire, which crown mine arme;

The mystery, the signe you must not touch,

For'tis my outward Soul,

Viceroy to that, which then to heaven being gone,

Will leave this to controule,

And keepe these limbes, her Provinces, from dissolution. (SS, p.102)

But as many with Donne's most resounding affirmations, the more the speaker broods about this and attempts to prove its truth, the more it tends to disintegrate. Here in paralleling the mistress's hair with nerves that run throughout his body, he is led toward a glimpse of his lady herself:

These haire which upward grew, and strength, and art

Have from a better braine..... (SS, p.102)

This memory of the Lady in her actual life suggests to him another and more cruel possibility in keeping with her nature:

Except she meant that I

By this should know my pain,

As prisoners then are manacled, when they are condemn'd to die. (SS, p.102)

He does not know what she could mean by such a gift and in despair he waggles with his 'bravery', uttering at the end what amounts to a rude innuendo:

What ere shee meant by't, bury it with me,

For since I am

Loves martyr, it might breed idolatrie,

If into others hands these Reliques came;

As 't was humility

To'afford to it all that a Soul can doe,

So, 'tis some bravery,

That since you would save none of mee, I bury some of you. . (SS, p.102)

In "The Relique" the direction of thought is reversed. Whereas "The Funerall" had moved from thoughts of fidelity to cynicism, "The Relique" moves from cynical thoughts about love to an affirmation of a miraculous purity in human love. Thus the poem opens with some of Donne's most satirical innuendoes:

When my grave is broke up again

Some second ghest to entertaine,

(For graves have learn'd that woman-head

To be to more then one a Bed)

And he that digs it, spies

A bracelet of bright haire about the bone,

Will he not let' us a lone,

And thinke that there a loving couple lies,

Who thought that this device might be some way

To make their soules, at the last busie day,

Meet at this grave, and make a little stay?

(SS, p.108)

Donne accepts the fact that even graves are not sacred, and suggests in the last few lines above that perhaps someone would think that this erotic symbol would indicate that some 'loving couple' have arranged for a last carnal assignation even while the Judge is busy with his work of salvation and damnation. But as it turns out, this is not at all what these two lovers had in mind. She is not a Mary Magdalene, that is to say, a reform prostitute, and he is nothing of the kind either. It is only the continuous misunderstanding of man, whether in the field of religion or in the field of love, that makes it certain that people will misinterpret the nature of this symbol.

If this fall in a time, or land,

Where mis-devotion doth command,

Then, he that digs us up, will bring

Us to the Bishop, and the king,

To make us Reliques, then

Thou shalt be'a Mary Magdalen, and I

A something else thereby;

All women shall adore us, and some men;

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And since at such times, miracles are sought,

I would that age were by this paper taught

What miracles wee harmless lovers wrought.

First, we lov'd well and faithfully,

Yet knew not what we lov'd, nor why,

Difference of sex no more wee knew,

Then our Guardian Angels doe;

Coming and going, wee

Pechance might kisse, but not between those meales;

Our hands ne'r touch the seals,

Which nature, injur'd by late law, sets free:

These miracles wee did; but now als,

All measure, and all language I should passe,

Should I tell what a miracle she was. (SS, p.108)

It is, no doubt, a pure love, as the speaker declares. And yet there is something in the last six lines which doth protest too much. Why should he regard their rare kisses as 'meales?' Why should he regard the seals of

chastity as restriction placed upon nature by 'late law' which thus injures the freedom of nature itself? And why should , at the end, his feelings falter ('alas') into such a desperate compliment? Perhaps the symbol of eroticism is not so wide of the mark as the speaker declares. In both poems the meaning of that macabre symbol appears to be essentially the same: it suggests the agonized reluctance of Donne to allow any severance between the physical and the spiritual.

In more obvious way, this reluctance to sever physical and spiritual is shown in the short poem entitled "The Anniversarie" which opens with Donne's most splendid affirmation of immortality of true love:

All Kings, and all their favorites,

All glory'of honors, beauties, wits,

The Sun it self which makes times, as they passe,

Is elder by a yeare, now, then it was

When thou and I first one another saw:

All other things, to their destruction draw,

Only our love hath no decay;

This, no to morrow hath, nor yesterday,

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Running it never runs from us away,

But truly keeps his first, last, everlasting day. (SS, p.36)

The plurality of the word *times* sums up the evanescence of worldly glories and stresses, by contrast with the great doxology of the last line, the eternity of this true love. But then in the second stanza remembers that in fact they must part, in some measure:

Two graves must hide thine and my coarse,

The one might, death were no divorce.

Alas, as well as other Princes, wee,

(Who prince enough in one another bee,)

Must leave at last in death, these eyes and ears,

Oft fed with true oaths, and with sweet salt tears;

But soules where nothing dwells but love

( All other thoughts being animates) then shall prove

This , or love increased there above,

When bodies to their graves, soules from their graves remove. (SS, p. 36)

We feel the strong clinging to the physical; but of course it is a consolation to remember that the souls will be united in heaven-and yet another thought comes upon the speaker as he remembers that in heaven they will lose the unique, distinctive nature of their love because there everyone will be thoroughly blessed- 'but were no more, then all the rest'. His mind turns back to earth where their monarchy is unique:

Here upon earth, we're Kings, and none but wee

Can be such kings, nor of such subjects bee;

Who is so save as wee? Where none can doe

Treason to us, except one of us two.

True and false fears let us refraine,

Let us love nobly, and live, and add againe

Yeares and yeares unto yeares, till we attaine

To write threescore: this is the second of our raigne. (SS, p.36)

We notice how in the last four lines the poet tacitly concedes that this perfect love is not immortal, but is subject to the rule of times. They will celebrate the beginning of the second year of their reign, which will last until they are threescore. He speaks of holding back 'True and false feares'.

The false fear is that they will ever be untrue to one another, but the true fear is fear that their immortal love is indeed subject to mortality.

The same problem gives its deep poignancy to the famous "Valediction: forbidding Mourning" , where the affirmation of a spiritual love, presumably between man and wife, has the effect of emphasizing the anguish of being forced to a temporary physical separation. Everyone has admired the delicate opening of the poem in which the separation of lovers is represented as a kind of death bed scene:

As virtuous men pass 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,

No tear-floods, nor sigh-tempests move,

T' were prophanation of our joyes

To tell the layetie our love.

(SS, p.82)

What Donne is representing here is the essence of many an airport, of station, or dock-side scene, where true lovers may attempt to repress their

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tears, not wishing to show the laity their love. And then the poem goes on to say:

Dull sublunary lovers love  
(Whose soule is sense) cannot admit  
Absence, because it doth remove  
Those thing which elemented it.  
But we by alove, so much refin'd,  
That our selves know not what it is,

Inter-assured of the mind,  
Care lesse, eyes, lips, and hands to misse. (SS, p. 82)

‘Care lesse, but it is so? The very rigor and intricacy of the famous image of the compass at the end may be taken to suggest a rather desperate dialectical effort to control by logic and reason a situation almost beyond rational control.

The whole problem of the relation between the soul and body in love is brought to a crisis of ambiguity in the frequently discussed poem, "The Ecstasy". This contains a curious and enigmatic combination of traditions in Renaissance poetry and thought. Donne's view that spiritual love can be

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attained through physical love ties in with the contemporary theory of the 'chain of being'. Angels presumably, could experience a totally spiritual love, unadulterated by the physical. But man, being part divine and part animal, can only reach the spiritual level through the sensual. Then, it grows from the poetical tradition represented by Sidney's Eighth Song in *Astrophil and Stella* a song in which the lover attempts to persuade the lady in a pastoral setting to give way to the lover's wishes. Donne's prologue in his poem is exactly the same length as Sidney's prologue: seven quatrains. But Donne's interest in nature is so little that it appears as though the flower-bed consists of just a single violet: Donne is not interested in pastoral but in other implications.

Where, like a pillow on a bed,

A pregnant banke swel'd up, to rest

The violets reclining head,

Sat we two, one anothers best;

Our hands were firmly cimented

With a fast balme, which thence did spring,

Our eye-beames twisted, and did thred

Our eyes, upon one double string;

So to' entergraft our hands, as yet

Was all our means to make us one,

And pictures on our eyes to get

Was all our propagation.

(SS, p. 88)

The physical suggestion of the poem here have led some readers to feel that the following philosophical discourse is simply a smoke-screen, as in "The Flea", for a libertine design. On the hand, a very strong tradition in Renaissance thought that lies behind the discussion in the rest of the poem has suggested to other readers that it is really does present a true debate over love's philosophy<sup>9</sup>. From this standpoint the poem may be seen as an assertion of the purity of human love in all its aspects. The title then is quite ironical. We are not going to witness here an ecstasy of physical passion (as in Carew's 'A Rapture'). On the other hand, although we do hear the souls of the lovers speak in a Neoplatonic state of ecstasies, in which the souls go forth from the body to discover the True and the One- nevertheless the Truth that they discover in fact the Truth of Aristotle and the synthesis of St Thomas Aquinas: that the soul must work through the body; such is the natural state of man. The last line prove the purity of their

love. If there is small change when the souls are to bodies gone, then spiritual love has succeeded in controlling passion. From this standpoint Donne is misleading us with false expectations by the physical imagery of the opening part. These lovers will probably go off and get properly married in good Spenserian fashion. And indeed the deep self-control of these lovers is perhaps implied by the strictness of the three part structure that the poem displays, being (more precisely than usual with Donne) divided into setting, analysis, and resolution.

The total effect of the poem suggests a philosophical mode of rational control superimposed upon a libertine situation. The libertine suggestions are finally dominated and transcended by a richer, more inclusive, more spiritual view of love.

And yet each poem within the *Song and Sonets* can be no more than a temporary house of harmony, where Creative Mind, in Yeats's phrase, brings peace out of rage and creates the lovers' stasis and order, for a moment only. Thus, in the traditional order, the affirmation of the perfect 'patterne' of love in "The Canonization" is followed at once by the semi-recantation, "The Triple Foole".

I am two fooles, I know,

For loving, and for saying so

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In whining poetry;

But where's that wiseman, that would not be I,

If she would not deny?

(SS, p. 20)

And then this half-despairing , half-cynical poem is followed at once by the slow, sad, quiet measures of the beautiful poem entitled "Loves'(or "Lovers') infiniteness" where the word 'all' rings throughout as the dirge of an unattainable Ideal:

If yet I have not all thy love,

Dear, I shall never have it all;

I can not breath on other sigh, to move,

Nor can intreat one other teare to fall.

All my treasure, which should purchase thee,

Sighs, tears, and oaths, and letters I have spent,

Yet no more can be due to mee,

Then at the bargaine made was ment.

If then thy gift of love were partiall,

That some to mee, some should to others fall,

Deare, I shall never have Thee All.

(SS, p. 22)

In the fifth line above we should note the excellent reading of Miss Gardner's text, taken from the manuscripts: 'All my treasure', in place of the weaker traditional reading 'And all my treasure' ; for this manuscript reading throws a proper emphasis upon the thematic word 'all', binding it

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with the last word of the stanza and with the end rhymes that reinforce the dirge-like repetitions. But then, in Donne's characteristically winding way, the poem shifts its posture and turns over the same ground from a different point of view, pondering a new possibility which at the close is discarded for yet another point of view:

Or if then thou grav'st mee all,  
All was but All, which thou hadst then,  
But if thy heart, since, there be or shall,  
New love created bee, by other men,  
Which have their stocks intire, and can in teares,  
In sighs, in oaths, and letters outbid mee,  
This new love may beget new feares,  
For, this love was not vowed by thee.  
And yet it was thy gift being generall,  
The ground, thy heart is mine , what ever shall  
Grow there, dear, I should have it all. (SS, p. 22)

But as the third and final stanza opens we find the speaker discarding all the previous possibilities and turning toward a point of view which reaches a temporary conclusion in the powerful echo of one of the most famous of religious paradoxes:

Yet I would not have all yet,  
He that hath all can have no more,

And since my love doth every day admit  
New growth, thou shouldst have new rewards in store;  
Thou canst not every day give me thy heart,  
If thou canst give it, then thou never gav'st it:  
Loves riddles are, that though thy heart depart,  
It stayes at home, and thou with losing sav'st it. (SS, p. 22)

But these lovers move beyond the Gospel paradox and have, this lover  
hopes, an even richer future:

But wee will have a way more liberall,  
Then changing hearts, to joyne them, so wee shall  
Be one, and one anothers All. (SS, p. 22)

Despite that splendid final affirmation of oneness, the whole poem creates, through its shifts and oscillations, a sense of the painful unlikelihood that this All will ever be really found. This great poem represents in itself the effect that one feels throughout the - the poignant fragility of human love. On the whole, Donne is one of the greatest of English love-poets. In fact, among all the English love poets, he is the only complete amorist. His capacity for experience is unique, and his conscience as a writer towards every kind of it allow of no compromise in the duty of doing justice to each, The poerty of lust has never been written with more minute truth, but then neither has the poerty of love transcending sex' Helen Gardner in her article "The Argument about the Ecstasy", comments:

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No poet has made greater poetry than Donne has on the theme of mutual love. He has no predecessors here and virtually successors of any stature. The poems which Donne wrote on the subject of love as the union of equals, such poems as "The Good Morrow", "The Anniversarie", or "A Valediction: Forbidding Mourning", are his most beautiful and original contribution to the poetry of human love; for poets have written very little of love as fullness of joy<sup>5</sup>.

### 3. 3. The Theme of Death

The theme of death is a major strand in the thematic structure of Donne's *Songs and Sonnets*. Writers and philosophers have been grappling with the problem of death down the ages. Death has racked the minds of the Renaissance writers. John Carey<sup>6</sup> in his book *John Donne: Life, Mind and Art* while commenting on the nature of death in Donne's *Songs and Sonnets*, writes: "It is creative exercise which no one escapes, except infants who die before they can talk or think, like animals. Donne was notoriously, along with Webster and other Jacobeans, 'much possessed by death'." Shakespeare in one of his sonnets writes: "Who can stop the chariot of death?" Donne's attitude toward death is unconventional. He preferred to think of ways in which death could be minimized. He finds death challenging, not mournful- and that, too, distinguishes his image of it from

common place ideas. Death in Donne is almost never sad, and never simply sad.

John Carey thinks that in Donne's love poems death intrudes to an extent which, with any other poet, would seem debilitating. Of the fifty-five *Songs and Sonnets*, thirty-two—well over half—find some means of fitting death in. Donne dies or the girl dies, or they both die. When he says farewell to her, he feels the seas of death, which he had written to Goodyer about, waiting to engulf him. In other poems he is a ghost, or an anatomical specimen, or an exhumed corpse. What is remarkable is how active and influential he remains, although dead. That death actually kills you is the one fact about it he seems not able to grasp. And this is not simply because he is a Christian poet and believes in immortality; because, as we have seen, other Christian poets who believed in immortality could and frequently did write about death as if it were as peaceful as sleeping. With Donne, on the other hand, the dead walk about and talk. Daying is something they do frequently, as "The Legacie" tells us:

When I dyed last, and Dear, I dye

As often as from thee I goe .                    (SS, p. 26).

Even when death is not impacted into life, like this, Donne imagines himself in death still the centre of attention, more important to the living, and more influential with them, than the living. They will pray to him,

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and learn what love really is from him. Alternatively his dissected corpse will spread noxious influence among them, and wipe them out like an epidemic, as in "The Dampne":

When I am dead, and doctors know not why,  
And my friends curiositie  
Will have me cut to survey each part,  
When they shall finde your picture in my heart,  
You thinke a sodaine dampne of love  
Will thorough all their senses move,  
And worke on them as mee, and so preferred  
Your murder, to the name of Massacre. (SS, p. 112)

The endeavour is, persistently, to treat death as a form of life, or to vivify it by giving it an active role in poems which are passionately concerned with living. What we sense, in such poems, is a dread of yielding to the idea that after death one will simply be forgotten, and that the life of other people will go on exactly as before. That generous renunciation is unacceptable because it is self-obliterating, whereas Donne nurses the egocentric delusion that when he dies it will be the world, not he, that will perish. 'I'll undo/ The world by dying,' as he put it in "The Will".

Death that powerful phenomena, whose unlimited authority can affect every thing and ends the life of every thing has no effect on love. When

lovers' bodies die and dissolute in the soil their love is eternalized. In spite of the fact that love should be undertaken and buried like any other corpse it should not be undertaken in graves; but in the hearts of the lovers so as not to be known by any one:

Then you have done a braver thing  
Than all the worthies did;  
And a braver thence will spring,  
Which is to keep that hid. (SS, p. 8)

The separation of lovers by death does not weaken love and the dissolution caused by death turns lovers into their first elements that inflame the fire of passion:

And we were mutual elements to us  
And made of one another  
... but that my fire doth with my fuel grow . (SS, p. 114).

As it is clear here that death has no power over love or lovers because the death of one of the lovers increases the suffering of the other and this suffering strengthens the love feeling and inflames it to grow larger and larger. In "A Fever", the lover cannot bear the idea of his beloved's death because her death means the end of the world though it does not mean the end of his love:

But yet then thou canst die, I know;

To leave this world behind, is death;  
But when thou from this world wilt go,  
The whole world vapours with thy breath. (SS, p. 28)

The same idea has been used again in "A Nocturnal Upon St. Lucy's Day"  
where the death of Lucy sinks the life of the world:

The world's whole sap is sunk  
The general palm the hydroptic earth hath drunk,  
Whither, as to the bed's-feet, life is shrunk,  
Dead and interr'd. (SS, p. 70)

The paradoxical idea of eternalizing love through death is skillfully embodied in "The Relic" when the skeleton-lover's grave dug to let new corpse enter after years of the lover's death, people will be surprised by seeing the bracelet of his beloved hair still tied around the bone of his arm. His body turns into bare bones meanwhile the hair bracelet of his beloved hasn't been affected:

When my grave is broke up again  
Some second guest to entertain  
And he that digs it spies  
A bracelet of bright hair about the bone. (SS, p. 108)

Finding such a thing will give that digger an impression that the two lovers are enjoying their time there in the grave:

Will he not let us a lone,

And think that there a loving couple lies,  
Who thought that this device might be some way  
To make their souls, at the last busy day,  
Meet at this grave, and make a little stay. (SS, p. 108)

As if that simple bracelet revives his corpse and brings life to that dead body. This idea has been emphasized in "The Funeral" where the lover asks those who come to shroud him not to be surprised by seeing the wreath of hair that crowns his arm, not to question about it, and not even to touch it because it is his soul:

Whoever comes to shroud me, do not harm  
Nor question much  
That subtle wreath of hair, which crowns my arm;  
The mystery, the sign, you must not touch,  
For it is my outward soul. (SS, p.102).

And in "The Computation", the lover is turned into a ghost because his soul, his beloved, leaves him for a single day which is for him (2400 years). The separation makes his life immortal:

Yet call this long life; but think that I  
Am, by being dead, immortal; can ghosts die? (SS, p. 124)

Death and its consequences have no effect on love and lovers: separation of soul and body (separation of lovers) which means death , undertaking



that hide the dead bodies and the dissolution of the corpses , eternalize love and lovers:

... I

Am, by being dead , immortal. ( SS, p..124)

Lovers are given life by death so they are alive celebrating their love inside their graves.

In "The Paradox" love causes death also and the lovers dies the moment he loves and what remains of him is mere an epitaph, and tomb of his dead soul:

Once I lov'd and died ; and am now become

Mine epitaph and tomb. Here dead men speak their last , and so do I :

Love – slain, Io! Here I lie.. ( SS, p. 126)

Not only the suffering of love causes death, the separation does too. As if the two lovers are two poles of their own world and their separation means the destruction of the world. They are soul and body because they are one and the separation of the soul and the body means death:

As virtuous men pass mildly away,

And whisper to their souls, to go,

Whilst some of their sad friends do say:

'The breath goes now' and some say: 'No':

So let us melt and make, no noise. (SS, p. 82)

the two lovers are dying while saying good-bye to each other ,but the lover wants their dying (their separation) to be as silent as the death of the virtuous men. The two lovers should whisper to their souls to go, to separate, and to die silently and mildly.

The separation means death in this valediction poem turns into double death in "The Expiration". Leaving his beloved is a death for him and asking or telling her to leave him is another death:

Except it be too late to kill me so,  
Being double dead, going and bidding go. (SS, p. 123)

And in "The Canonization" the lover enjoys dying by love since they are denied love in life :

We can die by it, if not live by love. (SS, p. 16)

In "The Legacy", the lover dies whenever he leaves his beloved because, for him, leaving his beloved means leaving or separating his soul from his body that is why he dies more than once :

When I dies last (and dear , I dies  
As often as from thee I go). (SS, p.26)

And in "A Valediction: of My Name in the Window", the lover asks his mistress to mourn him every day because he is dying every day during his absence:

...till I return,

Since I die daily daily mourn. (SS, p. 40)

Not only separation causes lovers' death, the scorn of the beloved can leave the lover dead though he is still alive. As lovers cannot bear the separation they cannot bear being neglected:

By thy scorn, O murd'ress, I am dead. (SS, p.78)

### **3. 4. The Theme of Valediction**

The five valediction poems i.e. "A Valediction of my Name in the Window", "A Valediction: of the book", "A Valediction: of Weeping", "A Valediction Forbidding Mourning" , and "The Expiration" "(A Valediction)" , are extremely passionate collections poems. What is remarkable here is the contradiction involved in these poems. Donne deals with this theme in an interesting and exciting way. He does not weep or shed tears when saying goodbye to his mistress. Though he is deeply wistful, his worries and sorrows have been dealt with restraint. The situation of the impending separation is faced boldly and the need of the poise and patience is stressed.

In "A Valediction: of my Name, in the Window", the speaker surprises the reader by saying good bye to his name in stead of saying it to his mistress whom he leaves behind.

The speaker who seems to be the lover is leaving his name that was carved firmly in the glass of the window of his house to protect his mistress, watches her, and reminds her of him during his absence:

My name engrav'd herein  
Doth contribute my firmness to this glass,  
Which, ever since that charm, hath been  
As hard as that which grav'd it was;  
Thine eyes will give it price enough to mock  
The diamonds of either rock. (SS, p. 38)

He chooses glass to carve his name on because although it is hard, it is transparent to show every thing behind it. It can reflect exactly the things it is supposed to hide. Glass can do the role of a mirror too. Thus the beloved can find a reflection of herself in the glass:

'Tis much that glass should be  
As all-confessing, and though-shine as I;  
'Tis more, that it shows thee to thee,  
And clear reflects thee to thine eye.  
But all such rules love's magic can undo,  
Here you see me, and I am you. (SS, p. 38)

His name here represents his fame and honor that should be protected while he is away. His name is he himself: It will prevent her from being disloyal to him during his absence:

And when thy melted maid,  
Corrupted by thy lover's gold, and page,  
His letter at thy pillow hath laid,  
Disputed it, and tam'd thy rage,  
And thou begin'st to thaw towards him, for this,  
My name step in, and hide his.  
But glass and lines must be  
No means our firm substantial love to keep;  
Near death inflects this lethargy,  
And this I murmur in my sleep;  
Impute this idle talk to that I go,  
For dying men talk often so. (SS, p.41)

Donne surprises us in the last stanza when he declares frankly that neither glass nor the lines that will be written on it can keep their love true. He trusts his mistress and is sure of her loyalty to him during his absence. Saying goodbye to his mistress Donne is like the dying man who is saying goodbye to his soul. Redpath's comment is worth quoting: " 'But this is all absurd. We must not rely on glass and lines to preserve our firm, substantial love; it is the fact that I am nearly dead that had made me fall into this coma, and I am murmuring all this in my sleep.' ”<sup>7</sup>

"A Valediction: of the Book" is, in fact, a valediction to his mistress through the book she should write during his absence. That book will be written out of their love-letters. It can be read only by the lovers.

To relieve his mistress during the valediction Donne advises her to tease the destiny that teased them, by separating them, and to do what will enable her to excel all the glorious women in history:

I'll tell thee now, dear love, what thou shalt do

To anger destiny, as she doth us;

How I shall stay, though she eloign me thus;

And how posterity shall know it too;

How thine may out-endure,

Sibyl's glory, and obscure

Her who from Pindar could allure,

And her, through whose heal Lucan is not lame,

And her whose book (they say) Homer did find, the name. (SS, p. 44)

She can do so by studying their love letters and compiling them into a book. This way she will feel that he is with her, in front of her eyes, though he is absent:

Study our manuscripts, those myriads

Of letters, which has past' twixt thee and me,

Thence write our Annals. And in them will be,

To all whom love's subliming fire invades.

Rule and example found;  
There, the faith of any ground  
No schismatic will dare to wound,  
That sees, how Love this grace to us affords,  
To make , to keep, to use, to be, these his records. (SS, p. 44)

This book will record them to be example for the future lovers. It will contain all the ' sciences', 'spheres music', 'angels verse'. This book will be a school for all lovers who will study this book without being afraid of any invaders, even “Vandals and Goths” have no ability to invade that school because that school is an eternal school. It is as eternal as the elements that constitute the world.

This book, as long-liv'd as the elements,  
Or as the world's form, this all-grav'd tome  
In cipher writ, or new-made idiom;  
We for Love's clergy only are instruments,  
When this book is made thus;  
Should again the ravenous  
Vandals and Goths inundate us,  
Learning were safe; in this our universe  
Schools might learn sciences, spheres music, angels verse. (SS, p. 44)

In this book (school) lovers will find whatever they seek:

Here Love's divines(since all divinity

Is love or wonder) may find all they seek,  
Whether abstract spiritual love they like,  
Their souls exhal'd with what they do not see,  
Or, loth so amuse  
Faith's infirmity, they choose  
Something which they may see and use;  
For, though mind be the heaven, where love doth sit,  
Beauty a convenient type may be to figure it (SS, p. 44-45)

This book will excel the art of both the lawyers and the statesmen:

Here statesmen (or of them, they which can read)  
May of their occupation find the grounds:  
Love and their art alike it deadly wounds,  
If to consider what 'tis, one proceed;  
In both they do excel  
Who the present govern well,  
Whose weakness none doth, or dares, tell;  
In this thy book, such will their nothing see,  
As in the Bible some can find out alchemy. (SS, p. 46)

Redpath significantly observes:

‘Here statesmen (or rather, those statesmen who can read) will be able to discover the principles of their profession. Both love and politics are unable to stand scrutiny without collapsing under it. In both spheres of activity the most successful practitioners are the opportunists, who



either take other people in , or take them afraid to expose them. In tis book of yours, such people will see the emptiness of their art, just some people learn alchemy from the Bible'(or discover alchemy in the Bible'). The sense being: your book deals with genuine deep love, but will nevertheless teach what shame love is, just as the Bible can teach humbug science of alchemy.'<sup>8</sup>

This book will enable the lover to study the thoughts of his mistress even when he is away:

Thus vent thy thoughts; abroad I'll study thee,  
As he removes far off, that great heights takes;  
How great love is, presence best trial makes,  
But absence tries how long this love will be;  
  
To take a latitude,  
Sun, or stars, are fitliest view'd  
At their brightest, but to conclude  
Of longitudes, what other way have we,  
  
But to mark when, and where, the dark eclipses be? (SS, p. 46)

Redpath interprets that “Presence is the best test of how big love is but absence tests its endurance.”<sup>9</sup> Love is just like sun and stars that are brightest when they are highest in the sky.

In "A Valediction: of Weeping" he can neither bear his sorrow nor hide his tears. He wants to shed tears in the presence of his beloved. These tears will be as valuable as coins because of her face stamped on them:

Let me pour forth

My tears before thy face, whilst I stay here,

For thy face coins them, and thy stamp they bear,

For thus they be

Pregnant of thee.

(SS, p. 58)

Brita Strand Rangnes<sup>10</sup> regards tears as the main conceit of this poem. She observes:

Let us now turn to <<A Valediction: of Weeping>>, and try to follow the movement of the poet's tears in the poem. They start out as a conventional sign of grief triggered by the imminent separation of two lovers: <<Let me pour forth/ my tears before thy face, while I stay here[=while I am still here]>>. These tears are then transformed into mirrors: In them, the poet sees the face of his beloved. In turn, this image transforms the tears into coins, the image of the mistress being their stamp. As critics have pointed out, this transformation is in itself a very elaborate one: <<Such an extravagant conceit would have been a stopping point for most readers, but for Donne it is only the occasion for extending the metaphor.

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She thinks that what has been said to generally characterize conceit, is the slightest resemblance between two elements is enough to develop an elaborate comparison. What seem to trigger the development of the tear in this poem, is its physical shape: Its roundness is what makes it take on new meaning. The round tear is made into a round coin and given value by its impression. The next stanza opens with another similar shape: the globe. And here, the very shape is actually emphasized: "On a round ball".

The globe is nothing but an empty ball until the work man (the artificer, or the map-maker) pastes maps on it (lays copies). But when the workman has laid the maps, or copies, on the ball, it suddenly becomes the whole world: "that which was nothing is made all". In the same way the poet's tears are made all. For they bear his mistress' portrait, and his mistress is every thing to him. So when his tears contain her portrait, they contain the whole world, thus each tear, too, becomes "a globe, yea world". This image is by means limited to this particular poem, it is found frequently in Donne's poetry. The beloved or rather, the *unity* of the two lovers, the glory of *requited* love, is equal with the entire world and the whole world made as small as the two lovers.

Stanza three also transforms the poet's mistress. She is not just his world, she is his heaven (last line). So when she too bursts into tears and her tears

mix with the poet's, it follows that her tears wash away his, the "over flow" the entire world that has been ( to some extent physically) created by her own image. This transformation is an ingenious one, for it also allows the poem to go on even further in its description of the mistress. What has the power to "draw waters" on earth, what controls ebb and flow, is the moon, because she not only controls the water already in the world, as does the moon, but has the power to "draw up" new seas.

We see, then, how one single tear is transformed into a coin, then into the globe, and finally into the world, and how the mistress' tears are given the power to physically destroy the poet's whole world. The mistress thus becomes both creator and destroyer, as love in the poem is both life, when the lovers are together , and death, when they are apart.

Let us now turn to the title of the poem: it is a farewell. And from line two, we may safely deduct that it is the poet who is going away, not the mistress "whilst I stay here". In stanza three, the poem reestablishes the initial valediction situation by drawing attention to what lies ahead, namely a voyage. In stanza three we learn that the poet is leaving his mistress to go to sea:

Weep me not dead, in thine arms, but forbear

To teach the sea, what it may do too soon;

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Let not the wind

Example find

To do me more harm than it purposeth. (SS, p. 58)

Perhaps this stanza questions Redpath's claim that the title "A Farewell: of Weeping" is unambiguously to be read as a farewell on weeping. For what starts out as a request to be allowed to weep "Let me pour forth/My tears", is via a wonderfully constructed conceit transformed into the conclusion that this weeping does more harm than good, that this should, indeed, be a farewell *to* weeping as well.

And this highly conceited poem, this researcher would argue, is also a poem that draw attention to itself as conceited. It is a poem that seems to be aware of its own elaborateness, and thus undermines much of the critique of this conceited style. If we turn to stanza two, we find that something very interesting happens at the centre of the poem. The artificer, when pasting maps into a globe:

Make[s] that, Which was nothing, all,

So doth each tear,

Which thee doth wear,

A globe, yea world by that impression grow. (SS, p. 58)

What is the poem actually saying here? This is, of course, a praise of the

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mistress, who has the power to make whole worlds, but could we not also read this as a comment on the poem itself? If the central conceit of the poem is the tear transformed, is not the lines telling us that this tear is transformed from nothing to everything as a possible ironic comment (conscious or not) on the efforts made in order to create this conceit and follow it through? In having as its very centre its own far-fetchedness, in actually telling the reader that it is now making nothing into everything, the poem seems to draw attention to the conceit as a rhetorical figure, and as such a purely literary construct. And in doing so, the poem perhaps also draws attention to its own status as a literary and rhetorical construct.

Death is strongly connected to the valediction (the separation) of lovers that is why Donne in his poem "A Valediction: Forbidding Mourning" compares their separation to the death of virtuous men. Both should be silent and quiet<sup>11</sup>. Rita Chaudhry<sup>12</sup>, in her introduction to her book *The Dramatic Experience in Donne's Songs and Sonnets*, agrees with Walton that the poem "A Valediction: Forbidding Mourning" was addressed to Donne's wife. She writes:

It is often believed (thanks again to Walton's statement made in 1675) that Donne addressed "A Valediction: Forbidding Mourning" to his distraught wife before setting out on a journey that was to remove him for a considerable period from

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his pregnant spouse, and that the fear and alarming  
premotions recorded by the speaker were Anne's own.

Donne begins with a famous conceit, comparing the bed of the lovers with the death-bed of "virtuous men". Like the virtuous man, he is about to "die" by leaving her. Like that man's "sad friends" she is wondering when he will die, ie leave her. The "Virtuous men" have nothing to fear when they die so they "whisper to their soules to goe" (i. e go to God/heaven) - he too has nothing to fear when he leaves her, as they are in love, so he tells himself he ought to go, but wishes to say one final word, the "valediction". "Dying" was a common Elizabethan expression for moments of passion in love-making, so Donne is also, by using words like "breath" and then "melt" etc describing the physical love of their bed, which is in a double-sense their death-bed: (a) they "die" for each other there (b) they "die" because he must leave<sup>13</sup>

As virtuous men pass mildly away,  
And wispher to their souls, to go,  
Whilst some of their friends do say:  
The breath goes now', and some say: 'No'  
So let us melt, and make no noise,  
No tear-floods, nor sigh-tempest move. (SS, p. 82 )

Their separation should be like

... the trepidation of the spheres,

Though greater far, is innocent (SS, p. 82)

They should not weep or sigh, they should not demolish themselves by sorrow since they are faithful to each other they cannot be separated by absence just like the compass legs when they are fixed the circle they make should be complete and the moving leg (the lover who is leaving) should return where it begins i.e since his beloved (the fixed leg) is faithful, he will return to her:

If they be two, they are two so

As stiff twin compasses are two:

Thy soul, the fix'd foot, makes no show

To move, but doth, if the other do. (SS, p. 82)

The matter is different in "The Expiration", the lovers here neither weep nor forbid weeping. They are giving each other a lamenting kiss. Such a kiss will suck the souls of the two lovers. This valediction causes death to the two lovers and turns them into ghosts (bodies without souls):

So, so, break off this last lamenting kiss

Which sucks two souls, and vapours both away

Turn thou, ghost, that way, and let me turn this. (SS, p. 123)

### **3. 5. The Theme of Disloyalty of Women**

Donne in his *Songs and Sonets* is also concerned with women's constancy and thier disloyalty."At times he is very hard on women and despises them

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almost sadistically, at other times he is capable of great and tender love poetry"<sup>14</sup>. In his "Song: Go and Catch a Falling Star", he declares that woman constancy is the seventh of the impossibilities. This theme of constancy and disloyalty of women has been rendered in an interesting way. In his opinion one can catch a falling star, beget a child on a male, tell where the past years are, tell who cleft the foot of the devil, and be taught to hear the singing of the mermaids, but one cannot find a true woman:

Go and catch a falling star,  
Get with child a mandrake root,  
Tell me where all past years are,  
Or who cleft the Devil's foot,  
Teach me to hear mermaids singing,  
Thou, when thou return'st, wilt tell me  
All strange wonders that befell thee,  
And swear  
Nowhere  
Lives a wom true, and fair. (SS, p. 5)

And even when his addressee pretends that he (the addresser) finds an honest woman, soon he will discover that she is really false and has cheated two or three before him:

Though she were true, when you met her,  
And, last till you write your letter,

Yet she

Will be

False, ere I come, to two, or three. (SS, p. 5)

In "Woman's Constancy" Donne seems to mock at women's constancy.

For him they are changeable creatures:

Not that has't lov'd me one whole day,

Tomorrow when thou leav'st, what wilt thou say?

Wilt thou then antedate some new-made vow?

Or say that now. (SS, p. 6)

That woman is false; she achieves her truth through her falsehood:

For having purpos'd change, and falsehood, you

Can have no way but falsehood to be true?. (SS, p.6)

In "A Valediction: of my Name" Donne leaves his name carved on the window of his mistress to prevent his mistress from hurting his honor during his absence. Though sad, Donne suspects the loyalty of his mistress when he becomes away from her. Stanzas eight and nine show this idea clearly:

To look on one, whose wit or land

New battery to thy heart may frame,

Then think this name alive, and that thou thus

In it offend'st my Genius. (SS, p. 40)

His mistress can be attracted by gold as well as land and wit :

And when thy melted maid,  
Corrupted by thy lover's gold,  
And thou begin'st to thaw towards him, for this,  
May my name step, in, and hide his. (SS, p. 40)

Donne mocks at woman's constancy in "The Confined Love", Donne talks on the tongue of a woman pretending to defend women's right to love more than one and be loved by many, whereas in fact he attacks women and their disloyalty. Women are goods and goods cannot be goods unless they are possessed and used by many. By being tied to one man they are wasted:

Good is not good, unless  
A thousand it posses,  
But doth waste with greediness. (SS, p. 55).

In "The Curse", the speaker presents his mistress as a mean woman who can yield to any who can pay:

Whoever guesses, thinks, or dreams he knows  
Who is my mistress, wither by this curse;  
His only, and only his purse  
May some dull heart to dispose,  
And she yield them to all that are his foes. (SS, p. 66)

To sum up the central theme of *Songs and Sonets* is love which is the sun round which the subthemes like theme of death, theme of valediction etc

move like the planets and in their dynamic togetherness presents a holistic view of love.

**Chapter IV**  
**Analysis of Images (1)**  
**Nature Images**

**4. 1. Introduction**

Donne's imagery has always impressed readers by its range and variety and its avoidance of the conventionally ornamental. His images aim at

defining the emotional experience by an intellectual parallel. Joan Bennett aptly observes:

His images are drawn from his own interests, so that he is always illustrating one facet of his experience by another. Everything that played an important part in his life or left its marks upon his minds occurs in the poetry, not as subject-matter, but as imagery. His subject-matter was, as has been seen, confined almost entirely to various aspects of love and of religion; but his imagery reveals the width of his intellectual explorations<sup>1</sup>.

John Donne does not draw on the source –material of Elizabethan poets for his imagery. His originality prevented him from following the Petrarchan or pastoral tradition. He sought images from the rich and varied experiences of his own life and the widening horizons of knowledge and the world around him. He was widely read in most of the subjects that excited cultivated minds in his day: astronomy, chemistry, geography, physiology, law, and theology, and he drew upon all these indifferently for illustration.

For the sake of analysis images in Donne's *Songs and Sonnets* can be classified into different groups, such as, images taken from nature, images

taken from the daily life , images related to human beings, images taken from the different learnings of the Renaissance age.etc

This chapter will deal with the first group of images, i.e, the images taken from nature. Images of this group can be further classified as images of water, images of plants, images of animals, images of weather, images of precious stones, images of natural disasters , images of natural phenomena, and celestial images.

#### **4. 2. Aquatic Images**

Aquatic images can be further classified as the images of (1) fountains, (2) seas and things related to sea such as shores, harbours, ships either sinking or steady, drawing, fishing either by nets or snares, and sea creatures, like fish (fry), the mermaid, and monster, and (3) rivers and things related to rivers such as banks, brooks, and currents

##### **4. 2. 1. Images of Fountains**

In "Twickenham Garden", the fountain image has been used to drive home the utter despair and incurable pain of a love-lorn heart. The poem is a passionate outburst of sorrow expressing yearnings of unfulfilled love and this theme is effectively reinforced by the image of stone fountain shedding tears in the forms of jets of water throughout the year:

...love , let me

some senseless piece of this place be;  
Make me a mandrake, so I may grow here,  
Or a stone fountain weeping out my year. (SS, p. 42)

The imagery of weeping stone fountain leaves on the mind an unforgettable impression of poignant sorrow.

#### **4. 2. 2. Images of Sea and Things Related to Sea**

##### **4. 2. 2. 1. Images of Sea**

The image of salty sea-water has been used to reinforce the idea of revealing the pain of love through poetry. As sea-water's saltiness is reduced to some extent by collecting and drying its water in small ponds and lakes and collecting clots of salt, so the pain and suffering of the poet could be reduced in its intensity by expressing it in his poems:

Then, as the earth's inward narrow crooked lanes,  
Do purge, sea water's fretful salt away,  
I thought, if I could draw my pains  
Through rhyme's vexation, I should them allay. (SS, p.20)

The sea imagery has been admirably used in the poem "A Valediction: of Weeping". The logical development of the sea imagery from the poet's beloved's tears is the mark of Donne's originality. Like the moon, the lady can make tides. By her weeping the tides will rise and drown the lover,

even while he is within her arms. He asks her not to encourage the sea-storms by her sighs:

O more than Moon,

Draw not up seas to drown me in the sphere..... but forbear

To teach the sea , what it may do too soon. (SS, p. 58)

Her tear is round like a globe, the globe has a number of continents. Their profuse tears will drown the creation (the universe). These tears are like the Deluge. The beloved is like the moon. She will cause 'tides' and 'storms' and subsequent death. All these images are interlinked and convey a sense of unified sensibility.

The lovers' tears will cause floods that will drown not only the lovers , but the whole world:

Oft a flood

Have we two wept, and so

Drown' d the whole world, us two. (SS, p. 70)

In "Witchcraft by a Picture", the transparent tears of the beloved will give rise to flood that will drown the picture of the the lover in the eyes of his beloved. The beloved is like a witch that kills people by killing their pictures:

My picture drown' d in a transparent tear

pity my picture burning in thine eye;



My picture drown'd in a transparent tear. (SS, p. 75)

The sea shore image has been used in "A Valediction: of Weeping". It has been used to describe the diverse shore on which Donne and his mistress stand during the valediction. The two lovers are nothing during the valediction:

So thou and I are nothing then , when on a diverse shore. (SS, p. 58)

The image of ship has been used in "Air and Angels". While the separation of the two lovers has been compared to the sea shore, where land separates water, love is compared to a ship that is overloaded with wars:

Whilst thus to ballast love I thought,  
And so more steadily to have gone,  
With wars which would sink admiration  
I saw I had love's pinnace overfraught. (SS, p. 30)

#### **4. 2. 2. 2. Images of Sea Creatures**

The images of the sea creatures are those of fish and mermaid.

The fish image is pervasive in the poem "The Bait". The male fish will be happy by touching his beloved's body with whom he wants to swim. And his beloved is a fish no one can catch:

That fish , that is not catch'd thereby ,  
Alas , is wiser far than I . (SS, p. 76)

The image of the mermaid has been used in the poem "Song: Go and Catch a Falling Star". (See Appendix A)

#### **4. 2. 3. Images of Rivers and Things Related to Rivers**

In "The Bait" the natural images are used to describe the dreamy land the lover ( the speaker) wants to stay with his beloved in . The crystal brooks , the silken lines , the silver hookes and the whispering river combine to provide pleasure of the two lovers. In addition to that " the enamour'd fish", "the live bath" , "the strangling snare", "the windy net", "the bedded fish in the blanks, the witch poor fish's wondering eyes" they are the components of that lovely and dreamy bait the poetic voice wants to have with the beloved. (See Appendix A).

The image of the stirred circles of water has been used in the poem "Love's Growth". (See Images of Natural Phenomena").

#### **4. 3. Images of plants**

The second group of nature images are the images of plants. These images can be classified as (1) plants, ( 2) transplants, (3) parts of plant. Plant imagery can be further classified as trees, grass , mandrake, aspen, wormseed, weed, etc. Images related to parts of plants consist of : fruits,

violet, blossom etc. The imagery of blossom includes images of budding, kernel, and shell. The image of the comfitures is taken from fruits .All these images together with the blasting property of the plants are skillfully employed in Donne's *Song and Sonets*. These images along with all the natural images make it clear that the idea that Donne "draws his illustrations not from asphodel or from the moon",<sup>2</sup> should be considered again.

#### **4. 3. 1.Images of Kinds of Plants**

Images of plants are those of trees, arbors, grass, mandrake, wormseed, weeds, aspen and plants.

The tree image has been employed in three poems: "Twickenham Garden" "Confined Love" and "The Blossom". "Twickenham Garden" is a lyric which presents a highly condensed feelings of sadness. The speaker gives vent to the anguish of his heart which neither nature nor poetry can soothe. He comes to Twickenham garden so that its beauty might ease his anguish but he finds that his bleak and desolate mood does not yield to the soothing influence of the atmosphere. On the contrary, the trees seemed to be laughing and mocking him to his face:

...these trees to laugh, and mock me to my face. (SS, p. 42)

In "Confined Love" women have been described through a chain of images. They are like trees to be used before they fall.

Who e'er ...set trees, and arbors,

Only to lock up, or else to let them fall ? (SS, p. 55)

"The Blossom" has a dramatic structure. There is a dialogue between the poet and his heart. The use of imagery is skilful. The poet addresses his heart and declares that it is useless for the heart to pursue the beloved with affection. The lady will not make any favourable response to his heart because she is "a forbidden tree"- a lady married to another man. She is also "a forbidden tree" because she has already discarded the adventure of the poet:

Little think'st thou , poor heart

That labourst get to nestle thee,

And think'st by hovering here to get apart

In a forbidden or forbidding tree. (SS, p.104)

In "Love's Growth" Donne presents his philosophy of love. Is love pure? It is not pure in the sense that it does not consist of one single element. It is compound of various elements; it is both physical and spiritual. It depends both on the body and the mind, action and thought, holy passion and sex. It is like grass which grows. It enlarges its dimension and gains in strength. While the grass decays and dies in winter, love is not

affected by the cold season. The grass grows luxuriantly in spring and so does love gather momentum in this season:

I scarce believe my love to be so pure

As I had thought it was

Because it doth endure

Vicissitude, and seasons, as the grass. (SS, p. 50)

The poet's experiences of love have given him a practical and dynamic view of love namely that in spite of the seasoned fluctuations in the manifestations of love, love grows qualitatively and is not subject to death and decay. The grass imagery controls the whole poem. The last line "No winter shall abate spring increase" stands as defiance against all the imagery of vicissitude that dominate the poem.

Blasted plant image has been used by Donne to describe the bad condition of the lover. The lover who is denied the happiness of love is like the blasted plant that is denied water. Both are denied the source of life and both are about to die. That is why the lover comes to nature i.e to the "Twickenham Garden" seeking spring for his troublesome life:

Blasted with sighs, and surrounded with tears,

Hither I come to seek the spring. (SS, p. 42)

The image of the mandrake has been used In “Twickenham Garden”. The tormented lover, who finds it shameful to groan his pain, wants to be turned into a mandrake so that he may groan his pain without being blamed or ashamed:

Love, let me

Make me a mandrake, so I may groan here. (SS, p. 42)

Aspen imagery has been used in the poem “Apparition” which deals with women’s inconstancy. The poet addresses his beloved who has rejected him. He will send his ghost to revenge upon his murderess beloved who would tremble like the leaves of an aspen plant:

And then, poor aspen wretch, neglected thou. (SS, p. 78)

In “Farewell to Love” the act of love is a wormseed for the poor lover' who wants to get rid of love suffering and decides to say farewell to love:

If all fail ,

Tis but applying wormseed to the tail . (SS, p. 130)

Weed image has been used in the poem "The Bait":

...those who cut their legs with weeds

Let others freeze with angling reeds,

And cut their legs with shells and weeds. (SS, p. 76)

#### **4. 3. 2. Images of Parts of Plants**

Images of parts of plants are those of root, fruit, comfitures, kernel, shell, flower, bough, blossom, primrose, violet, and sap.

The image of the root of the mandrake has been used in the poem "Song: Go and Catch a Falling Star". It has been used to support the poet's opinion. For him it is impossible to find a constant woman in the world. For him woman's constancy is more impossible than marrying a mandrake root and getting a child from it. The speaker here challenges his addressee that it is possible for him to beget a child on a mandrake root but it is impossible to find a faithful woman:

Go and catch a falling star,  
Get with child a mandrake root,  
And swear  
nowhere  
Lives a woman true, and fair. (SS, p. 5)

In the poem "Community" women are fruits to be tasted by men:

But they are ours as fruits are ours, . (SS, p. 49)

In "Love's Usury" fruit image has again been used to describe the fruit of lovers' love:

And fruit of love, Love, I submit to thee. (SS, p. 14)

In "A Valediction: of Weeping" the fruit image has been used to describe the tears. Tears are the fruits of sadness:

Fruits of much grief they are. (SS, p. 58)

In the same poem comfiture image has been used to describe the woman of the court with whom he wants to make love when he approaches the old age:

Let me love none , no, not the sport,  
From country grass, to comfitures of court....., let report

My mind transport. (SS, p. 14)

The image of the kernel and its shell has been used in the poem “Community” , to describe women and their bodies: women are as kernels whose shells should be flung away when they are eaten. Women are kernels, their bodies are shells , the act of love is eating , the effect of it on women’s bodies is that of flinging the shell away:

And when he hath the kernel eat ,  
Who doth not fling away the shell? (SS, p. 49)

The flower image has been used in the poem “The Blossom” to describe the beloved who is proud of her transient beauty:

Little think though poor , poor flower,  
Whom I have watch’d six or seven days,  
And seen thy birth,...  
And now dost laugh and triumph on this bough  
and that I shall...

Tomorrow find thee fall’n , or not at all (SS, p. 104)

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The violet image has been used in the poem "The Ecstasy". The violets are dancing near the bank:

A pregnant bank swell'd up, to rest  
The violet's reclining head  
Sat we two, one another's best. (SS, p. 88)

The image of blossoms has been used in the poem "The Spring". The gentle deeds of love are blossoms on a bough:

Gentle love deeds, as blossoms on a bough,  
From love's awakened root do bud out now. (SS, p. 50)

The image of the sap of the plant has been used to describe the effect of St. Lucy's death on the world:

The world's whole sap is sunk;  
The general balm the hydroptic earth hath drunk (SS, p. 70)

In the poem "The Primrose" the imagery of the primrose has been used to describe women's mysterious nature:

Yet know I not, which flower  
I wish; a six, or four;  
For should my true-love less than woman be,  
She were scarce anything; and then should she  
Be more than woman, she would get above  
All thought of sex, and think to move  
My heart to study her, and not to love;

Both these were monsters; since there must reside

Falsehood in woman, I could more abide

She were by art, than Nature, falsified. (SS, p. 106)

The primroses with different number of petals stand for different kind of women:

Live, primrose, then, and thrive

With thy true number five;

And woman, whom this flower represent. (SS, p. 106)

#### **4. 3. 3. The Image of Transplant**

In the poem “The Ecstasy” the transplant image has been used to support Donne's idea that the souls of the lovers become stronger when reborn like the violet that becomes stronger in colour and size by transplanting:

A single violet transplan,

The strength, the colour, and the size

All which before was poor, and scant,

Redoubles still , and multiplies. ( SS, p. 90)

#### **4. 4. Images of Animals**

*Songs and Sonets* is replete with animal imagery. Animal images can be classified as(1) images of wild animals, ( 2) images of domestic animals, (3) images of birds, and (4) insect images.

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#### 4. 4. 1. Images of Wild Animals

Imagery of wild animals consists of beasts, monsters, lions, and serpent. Imagery of wild animals has been marshalled to reinforce the theme of love. In “Confined Love” the image of beasts has been used for double purposes . It is used to support two contradictory attitudes. One of them is that of the female poetic voice which states that women are badly treated by men who limit their freedom and want only to own and monopolize them. Female beasts are dealt with by the male ones better than women by men. The second one is that of the poet ( male attitude) which is that all women are unfaithful:

Beasts do not jointures lose  
Though they now lovers choose,  
But we are made worse than those. ( SS, p. 55)

In “Nocturnal Upon St. Lucy’s Day Being the Shortest Day”, beast image has been used . On account of the death of his beloved, the poet has been reduced to the condition of absolute nothingness, a state of pre-creation. It would be wrong to say that his beloved is dead because she is only staying in a grave till her resurrection. The condition of the poet is now of very nothingness. He is not a man for if he were a man, he would know that he was one. He is not an animal because even animals function and move in the cycle of cause and effect:

Were I a man ; that I were one  
I needs must know ; I should prefer,  
If I were any beasts. ( SS, p. 70)

The lion image has been in the poem "Farewell to Love" . The speaker wishes to be like cocks and lions whose life is not shortened by the act of love.. Those animals remain cheerful even after the act of love:

Ah, cannot we  
As well as cocks and lions, jocund be  
After such pleasures ? Unless wise  
Nature decreed ( since each such act , they say ,  
Diminisheth the length of life a day)  
This , as she would man should despise  
The sport . (SS, p. 128)

The serpent image has been used in "Twickenham Garden". The lyric is distinguished by highly condensed feelings of sadness. The poet is obviously in a mood of dejection. He gives vent to the anguish of his heart which neither nature can soothe nor poetry. He comes to the Twickenham garden in order that the beautiful sights and sounds around him, might ease his anguish. But no, he finds that his bleak and desolate mood does not yield to the soothing influence of the atmosphere. On the contrary, trees seemed to be laughing and mocking him to his face. If the garden were as

beautiful as the garden of Eden, the thought of love within him is like the serpent to spoil the beauty of the place.

And that this place may thoroughly be thought

True Paradise, I have the serpent brought. (SS, p. 42)

#### **4. 4. 1. 1. Images Related to Wild Life**

The three images related to wild life are those of taming , cruelty, and swallowing.

In "A Valediction of My Name , in the Window" the poet describes his mistress as a wild animal who can be tamed during his absence:

His letter at thy pillow hath laid,

Disputed it, and tam'd thy rage,

And thou begin'st to thow towards him. (SS, p. 40)

The image of cruelty has been used in the poem "A Valediction: of Weeping". In the beginning, the poet wants to weep out his heart-just to give an outlet to his pent— up feeling for his wife— because he is going out and this separation is intolerable. Of course the poet's wife is unhappy as the poet himself at the prospect of separation and loneliness. The poet's wife, like the moon, is capable of causing high tides capable of drowning the poet. Similarly, her sighs are powerful enough to cause sea-storms which may hasten his death. So at the end, the poet suggests that they should desist from sighing 'one another's death' because it would be mutually

destructive. The poet feels that weeping at the time of separation is natural, but it has to be reduced to the minimum because it will destroy the peace of mind of both of them.

Since thou and I sigh one another's breath,

Who e'er sighs most, is cruelest, and hastens the other's death. SS, p. 58)

The image of swallowing has been used in the poem "The Broken Heart". Love is the wild animal that swallows the rejected lover:

...but us love draws,

He swallows us, and never chaws; By him. (SS, p. 80)

#### **4. 4. 2. An Image of Domestic Animal**

The only domestic animal image used by Donne in his *Songs and Sonets* is that of the goat which is used to represent lust and joy of the lover. This image has been used by Shakespeare in *Othello* to express the lust of Iago. The sun takes the warmth and lust from the Tropic Capricorn, which is symbolized by the goat, in winter, and brings it to the lovers in summer:

You lovers, for whose sake the lesser sun

At this time to the goat is run

To fetch new lust, and give it to you,

Enjoy your summer all. (SS, p. 72)

### 4. 4. 3. Images of Birds

Imagery of birds can be further classified into (1) Images of kinds of birds, (2) images related to birds i.e. part of birds, and behaviour of birds. The only part of birds that has been used is the wings and the bird behaviours that have been employed are nesting and hovering.

#### 4. 4. 3. 1. Images of Kinds of Birds

Images of birds come across in *Songs and Sonnets* are those of eagle, fowl, buzzard, dove, and cocks. These bird images have been used to illuminate the love theme.

The image of eagle has been used in the poem "The Canonization". The strength lovers carry in their hearts enables them to stand against all the difficulties caused by love is an eagle and the mercy created in lovers's hearts because of the softness of love is a dove:

And we in as find the Eagle and the Dove. (SS, p. 16)

The image of cocks has been used to describe the creatures that are not affected by the act of love::

Ah, cannot we

As well as cocks and lions, jocund be

After such pleasures ? Unless wise

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Nature decreed ( since each such act , they say ,

Diminisheth the length of life a day)

This , as she would man should despise

The sport .

(SS, p. 128)

The image of buzzard has been used in the poem "Love's Diet". The lover can tame love as the bird falconer tames his buzzard:

Thus I reclaim'd my buzzard love, to fly

And what, and when, and how, and where I choose. (SS, p. 96)

#### **4. 4. 3. 2. Images Related to Birds**

Images related to birds are images of wings, hovering and nesting . The lover's poor heart is a bird seeking rest by hovering around a forbidden tree. The heart, that is offeneded by love injury and still hoping to rest one day near his beloved, is a bird hovering in the sky seeking rest in a forbidden tree:

Little think'st thou, poor heart ,

That laboar'st yet to nestle thee,

And think'st by hovering here to get apart

In a forbidding tree.

(SS, p. 104)

The image of wing has been used in the poem "Song". The poet tries to convince his mistress that she should not be sad or afraid of his travelling because he will return again quicker than the sun that leaves yesterday night and reaches here today, though it has no desire nor sense, and her



way is longer than his and he has more wings than her . The lover's desire to stay near his mistress will quicken his journey and bring him back quickly. This desire is as the birds' wings:

Then fair not me,  
But believe that I shall make  
Speedier journeys, since I take  
More wings and spurs than he. (SS, p. 24)

#### **4. 4. 4. Images of Insects**

Images of insects are (1) images of insects and (2) images related to insects.

##### **4. 4. 4. 1. Images of Kinds of Insects**

The images of insects that have been used in Donne's *Songs and Sonets* are those of the flea, the spider, the fly, the sleeve silk, the parasite, the worms , and the ants .

The dominant insect image is that of the flea because it is the main conceit in the poem "The Flea". The flea image is the centre round which the whole poem rotates. Donne uses new image and conceits to advantage through the flea-bite. First, the mingling of the bloods of the lover and the beloved in the body of the flea is no matter of sin or shame. The flea has brought about the mingling of the blood of the two and therefore there

should be no objection to their sex-relationship. The conceit of the flea as a temple and as a marriage-bed is original, so also the sin of triple murder by the proposed crushing of the flea by the beloved. When the beloved has killed the flea with her nails, the poet regards it as shedding blood of innocence. Her victory over the flea is imaginary rather than real. She will lose as much honour by sexual relationship with the poet as the honour lost by the flea-bite.

Mark but this flea, and mark in this  
How little that which thou deny'st me is ;  
Me it suck'd first, and now sucks thee,  
And in this flea our two bloods mingled be

Confess it; this cannot be said

A sin, or shame, or loss of maidenhead. (SS, p. 64)

“The Flea” is regarded as "a playful and humorous form of metaphysical poems." The poet finds no sin in mixing his and his mistress' blood inside the flea that 'swells with one blood made of two' to become pregnant. In his attempt to ensure his mistress that “having sexual intercourse with him is as harmless or even less harmless than a flea that sucks their blood”<sup>3</sup>.

What adds, 'an absurd authority' to the flea, is that the images it presents are borrowed from religion. It argues that what the two lovers are about to do,

the sex act, "is not only supported by God , but not to do it would be heretical"<sup>4</sup>. Caloridge paid a tribute in a poem:

Thrice- honoured fleas; great you all as Donne

In Phoebus archieves registered as ye,

And this your parent of nobility.

The flea is a symbol of the poet 's passionate plea for physical and sensuous love. The lover speaks to his beloved as he points to the flea which has sucked her blood. The flea has also sucked his blood and therefore the blood of the lover and the beloved have mixed in its body. It has brought about a union of two bloods. The flea has enjoyed union with the beloved without any courtship or marriage. Her killing the flea would be an act of triple murder— murder of the flea, murder of the lover and her own murder. This is a sin and so she must spare the flea.

The image of the fly has been used in the poem "The Canonization". Donne begins his argument with a friend who dissuades him for love-making. He tell him to stop his nonsensical talk and allow him to love. The poet deals with the secret of love. Love is an association or union of two persons. Human isolation is awful; the lovers find mutual satisfaction in love. They are like flies and tapers which enjoyed being consumed to extinction.

Call us what you will , we are made such by love;

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Call her one , me another fly,

We are tapers too , and at our own cost die. (SS, p. 16)

The image of the spider love has been used in “Twickenham Garden”. This poem is a sonorous (resonant; high sounding) and thoughtful lyric. It was most probably addressed to the Countess Lucy of Bedford for whom Donne had a profound admiration. The lyric is distinguished by highly condensed feelings of sadness. The poet is obviously in a mood of dejection. He gives vent to the anguish of his heart which neither nature can soothe nor poetry. Donne expresses his mental state in a series of attractive conceits. He is a self—traitor, as he cherishes in his bosom the spider love, which transforms everything, even the heavenly manna can be turned into poison by it.

But oh , self-traitor, I do bring

The spider love, which transubstantiate all,

And can convert manna to gall. ( SS, p. 42)

#### **4. 4. 4. 2. Images Related to Insects(bees)**

Though no bee images have been used, images of honey and hives are found. These two images have been used in the poem "(Sonnet )The Token". (See Appendix A).

#### **4. 5. Images of Weather**

Images of weather can be further classified as (1) images related to seasons and (2) images related to climate.

#### **4. 5. 1. Images Related to Seasons**

Imagery related to season can be further classified as images of spring, winter, and summer. Surprisingly Donne has not made use of imagery related to the autumn season.

In “Twickenham Garden” imagery of spring and winter have been used to present the speaker’s emotions and feelings of sadness. In order to get rid of such feelings of sorrow and mood of rejection the lover comes into the garden in search of spring. But spring with all its charm and warmth fail to soothe his anguished heart, since he has brought with him the thoughts of love. He would have welcomed if winter would have darkened the beauty and charm of the garden and if the thick mist would have covered the trees of this garden so that they should not have mocked at his forlorn state to his very face:

‘T were wholsomer for me.that winter did  
Benight the glory of this place.  
And that grave frost did forbid  
These trees to laugh, and mock me to my face. (SS, p. 42)

These images of spring and winter interconnect with other images in the poem and effectively buttress the theme of the poem: a passionate outburst of sorrow expressing yearnings of unfulfilled love.

Images of spring and winter have been employed in the poem “Love’s Growth” to examine the true nature of love. He compares love with grass that grows luxuriantly in spring and so does love gather momentum in this season. He enlarges its dimensions and gains in strength. But while the grass decays and dies in winter love is not affected by the winter season. Spring adds zest and zeal to lovers and pass on ‘new heat’ - just as kings impose new taxes in wartime which they do not remit in peace time. Love enriched by spring is not any way diminished by the onset of winter:

And though each spring do add to love new heat

As princes do in times of action get

New taxes, and remit them not in peace,

No winter shall abate the spring’s increase. (SS, p. 50)

In the poem “Love’s Alchemy” again images related to seasons appear. The poet accepts that love is a mystery that can never be unravelled fully and those who say that they have solved this mystery, are only deceiving themselves. The speaker’s attitude to love, in this poem, is one of ridicule.

The lovers who are searching for the core of love will lose their efforts in vain and the only thing they will get is a short and cold delight similar to winter's night that seems as summer's one :

So, lovers dream a rich and long delight,  
But get a winter-seeming summer's night. ( SS, p. 62)

One of the remarkable facts about images of season is that these images are related to the associative aspects of seasons not the seasons themselves , i.e, happiness and warmth of spring, coldness and short nights of the winter that seem as summer's night with its warmth and long nights.

#### **4. 5. 2. Images Related to Climate**

. Images related to climate are those of winds, rain , warmth , and snow or ( freeze).

The wind imagery in “ A Valediction: of Weeping” is part of an organic development of imagery. For example, the tear is first compared to coin and this leads to the ‘stamp’and the ‘mint’ and the ‘sovereign’ and the ‘oath’. The tear is round like a globe, the globe has a number of continents; their profuse tear will drown the creation. The beloved is like the moon, she will cause ‘tides’ and wind (storms) and subsequent death:

Let not the wind  
Example find  
To do me more harm than purposeth. ( SS, p. 58)

All these images are interconnected and convey the sense of unified sensibility.

In "The Bait" the beloved's eyes are the source of light and warmth and is capable of darkening both the 'sun' and the 'moon' and the river will be warmed by the warm emotions in her eyes:

There will the river whispering run warm'd by thy eyes, more than the sun.

(SS, p.76)

Although the poem is a parody of Marlowe's poem "Come live with me, and be my love"; the development of imagery makes it a typical metaphysical poem.

Freeze image has been used in "The Bait". It has been used to describe death and dead things. When the poet tries to convince his beloved not to mind anything around them, the things he does not want her to mind are those angling reeds which are frozen by death:

Let others freeze with angling reeds. (SS, p. 76)

In "The Blossom" the imagery of freezing has been used again to suggest death. The poet addresses his beloved whom he has been watching and he is pleased with her development and growth for the last few days. She is now matured and looks proud and beautiful like a flower on its stalk. The poet calls her a "poor flower" because her beauty is transient like that of a flower blasted by snow.



Little think'st thou

That it will freeze a non, and that I shall

Tomorrow find the fall'n , or not at all. (SS, p. 104)

The shower of rain is used to describe how much primrose are there on that primrose hill. The number of primrose is equal to the drops of rain that may fall at any time:

Upon this primrose hill

Where, if Heav'n would distil

A shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

In “The Canonization” the imagery of warmth and cold have been used to express the main idea that his love does not interfere with the lives of others and so nobody should take exception to it. Donne develops his argument by using such images:

Alas, alas, who's injured by my love?

What merchants' shipshave my sighs drown'd?

Who says my tears have overflow'd his ground?

When did my coldsa forward spring remove?

When did the heats which my veins fill

Neither the coldness of his tears has delayed the advent of spring nor the heat of his passion has added to the list of persons who die of plague.

#### **4. 6. Images of Precious Stones**

The fifth type of the natural images is images related to the precious stones. The precious stones used are: gold , silver, diamond, jet, crystal, coral , specular stone, glass and bronze. These stones are not used as they are, but their characteristic features have been employed to serve specific purposes.

The glass image has been used in the poem "The Canonization". After the lovers has been accepted as saints of love, people will pray for their blessings as under—

" You are the saints of love who made each other your pilgrimage, for each of you the other was a world in himself or herself. For others love was a furious passion but to you love brought peace and bliss. You saw the reflection of the entire world in each other's eyes. You performed the miracle of contracting the world (within your eyes). In your eyes you saw the countries, towns, and courts and thus saw a more meaningful world. Since you are the saints of love, we pray to God to fashion our love on your pattern so that we may also love as you did".

Who did the whole world's soul contract, and drove

Into the glasses of your eyes. ( SS, p. 18)

The word glasses here shows how much transparent, clear , and pure his beloved's eyes are.

The diamond image has been use in "A Valediction: of my name in the Window". The strength and firmness of the diamond has been used to show the power and strength given to the lover's name, which is carved on the window to remind his mistress of him and to protect her during his absence. The idea is that Donne's name that is carved on the window to remind his mistress of him during his absence, has no value without being looked at by his mistress whose look will give that name the firmness and the value of the diamond. In other words, if his mistress does not look at this name, she won't remember him. So, she can be tempted easily. Meanwhile her look will give it the value of the diamond. Not any diamond, but the diamond that will excel those of Eastern and Western Indies:

Thine eye will give it price enough to mock

The diamonds of either rock. ( SS, p. 38)

The image of transparency of the crystal has been used in "Twickenham Garden". In the third stanza, Donne's intellectual contempt for women is expressed in an intricate series of images. He is the stone fountain and his

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tears are the true tears of love. Lovers should come and take away in crystal phials these tears and compare them with those shed by their mistress at home. If those do not taste as Donne's do, then they are not true tears of love:

Hither with crystal vials, lovers, come,  
And take my tears, which are love's wine,  
And try your mistress's tears at home  
For all are false, that taste not just like mine. (SS, p. 42)

His own tears are so sweet because they are love's wine whereas women's tears are salty and false.

Crystal image has been also used in the poem the "Bait".

Crystal, silver, and gold have been used to describe the beauty of nature and the richness of that dreamy atmosphere where the lover wants to have the bait with his beloved:

Come live with me, and be my love,  
And we will some new pleasures prove  
Of golden sands, and crystal brooks:  
With silken lines, and silver hooks. (SS, p. 76)

The image of gold has been used in "A Valediction Forbidding Mourning". The lovers cannot define the nature and essence of their pure love. It is refined love of the mind and has nothing to do with the joys of

sex. Their souls are one. Temporary separation cannot cause a breach of love. Absence extends the domain and expanse of love. Just as gold is beaten to thinness and its purity is in no way affected, in the same way their pure love will expand and in no way lose its essence. The lovers are like a lump of gold and the quality of their love cannot change. The frontiers of their love will be extended and their mutual confidence and loyalty will in no way be affected.

Our two souls therefore, which are one,

Though I must go, endure not yet

A breach, but expansion,

Like gold to airy thinness beat. (SS, p. 82)

In “The Will” , gold imagery again appears. The lover says that he will rather destroy the world by his dying because his love will die too with him. It is in the fitness of things that when love dies, the world should also die. Then all his beloved's beauties will be as fruitless and worthless as the gold that remains buried in the mines because none can get it. The poet says that he will give no more; he will rather destroy the world by his dying, because his love will die too with him. It is in the fitness of things that when love dies, the world should also die. Then all her beauties will be as fruitless and worthless as the gold that remains buried in the mines because none can get it:

Therefore I'll give no more; but I'll undo  
The world by dying; because love dies too.  
Then all your beauties will be no more worth  
Than gold in mines, where none doth draw it forth;  
And all your graces no more use shall have. (SS, p. 100)

Jet image has been used in the poem "A Jet Ring Sent". This stone though valuable and nice, is black in colour. Donne uses this stone to mock the marriage relation:

Thou art not so black as my heart,  
Nor half so brittle as her heart, thou art;  
What woulst thou say? Shall both our properties by thee be spoke. (SS, p. 116)

The corals imagery has been used in the poem "( Sonnet) The Token":

Send me nor this nor that to increasing my store,  
But sweare thou think'st I love thee, and no more. (SS, p. 134)

The image of the brazen medal has been used in "The Will". The lover will bequeath his brazen medals to the poor who are in need for bread:

My brazen medals, unto them which live  
In want of bread. ( SS, p. 100)

Experience of love teaches him to give valuable things to those who are unworthy.

#### **4. 7. Images of Natural Disasters**

Images of natural disasters are those of the flood , tempest , earth moving and the movement of the earth.

In the poem " A Valediction: of Weeping", flood image has been used. The poet compares a tear to a globe and the tears shed by his wife will overflow the world. His tears combined with hers, will cause a deluge and much unhappiness. In fact, the deluge will destroy both of them though they never intended that both of them should die thus.

Till thy tears mixt with mine do overflow

This world, by waters sent from thee, my heaven dissolved so. (SS, p. 58)

And in "A Nocturnal Upon St. Lucy's Day Being the Shortest Day", the whole world is bleak and shadowy for the lover who has lost his wife. Often, when his beloved was alive, both wept and shed copious tears enough to drown the whole world. Often the world was reduced to chaotic condition when they cared for anything else but love. Similarly, a second chaotic condition came when they could not enjoy each other's company (the poet calls these two conditions two chaoses). When their souls were absent, their bodies became empty shells or just corpses.

...oft a flood

Have we two wept , and so

Down'd the whole world , us two; oft did we grow

To be two Chaoses, when we did show

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Care to aught else; and often absences

Withdrew our souls , and made us carcases. (SS, p. 70)

In “A Valediction: Forbidding Mourning” the three disasters have been used by Donne to console his mistress not to be afraid of separation. The strength of the poem lies in its argument and the use of appropriate conceits and images. Sometimes, hyperbole is used to emphasise a point that "tears" are floods and "sighs" are tempests. The poet has been able to prove his point that his absence is no cause for mourning for his beloved because their love is pure and constant

So let us melt, and make no noise,

No tear-floods, nor sigh-tempests move; ...

To tell the laity our love . (SS, p. 82)

Earthquakes cause great damage. People are mortally afraid of them. They estimate the actual damage caused by it or the threatened damage, if it were to occur. However, the movement of the heavenly bodies (larger and subject to greater convulsions) does not cause any damage or destruction. Similarly, their parting should be peaceful and harmless.

Moving of the earth brings harms and fears;

Men reckon what it did and meant:

But trepidation of the spheres,

Though greater far is innocent (SS, p. 82)

#### **4. 8. Images of Natural Phenomena**

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Images related to natural phenomena can be subdivided into three parts: (1) images related to both plants and animals e.g. growing, begetting, propagation, shadow, (2) Images related to plants only e.g. blasting (3) images related to water: such as those of thawing (melting), circles of stirred water, and evaporation .

#### **4. 8. 1. Images Related to both Animals and Plants**

The images of growing things have been used in the poem “Lovers’ Infiniteness”. The lover wants his beloved not to fall in love with other men because it will create new fears:

But if thy heart, since, there be or shall

New love created be, by other men,

This new love may beget new fears. ( SS, p. 22)

And all the tender feelings of love that grow in her heart are his and belong to him because her heart is his own ground:

The ground, thy heart, is mine, whatever shall

Grow there, dear, I should have it all. (SS, p. 22)

Thus, love in general and the infinite one in particular, is an animate creature that can grow and beget new feelings. This image has been again used in “Love’s Growth” or “Spring”:

And yet no greater, but more eminent,  
Love by the spring is grown (SS, p. 50)

#### **4. 8. 2. Images Related to Plants only**

The blasting phenomena is caused by shortage of water. This natural phenomena has been used to describe the suffering of the lover.

Blasted with sighs, and surrounded with tears  
Hither I come to seek the spring. (SS, p. 42)

The hot sighs of love suffering blasted him , the use of blasted image here shows how much hot and dry his sighs are . They are like the hot winds that dries water or any liquid and blasts plants .

#### **4. 8. 3. Images Related to Water**

The image of melting and thawing i.e. the transformation from the solid state to the liquid one has been used to describe the beloved who may be tempted by other man during the absence of her lover. Donne in his valediction to his mistress before his travel warns her not to be tempted because then she will thaw and melt which means she will become weak. These two natural phenomena express the alteration from the strong state to the weak one , but the poet will protect his mistress’s weakness even during

his absence, by his name that is carved on the glass of her bedroom window:

And when thy melted maid,  
Corrupted by thy lover's gold , and page,  
His letter at thy pillow hath laid,  
Dispauted it , and tam'd thy rage ,  
And thou begin'st to thaw towards him , for this,  
May my name step in , and hide his. (SS, p. 40)

The image of melting has also been used in "A Valediction: Forbidding Mourning" to describe the impact of separation on the two lovers . The departing lover asks his mistress to part without making any scene:

So let us melt, and make no noise. (SS, p. 82)

The phenomena of evaporation, in which liquid turns into gas, has been used in the poem "The Expiration" to describe the impact of the lamenting kiss on the lovers's souls:

So ,so, break off this last lamenting kiss,  
Which sucks two souls, and vapours both away. (SS, p. 123)

That kiss will send their souls into the air and when the souls become vapours in the air , they die.

Image of vapour has been used in the poem "A Fever", to describe the deadly effect of the beloved's death on the whole world:

But yet thou canst not die, I know ;

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To leave this world behind, is death;  
But when thou from this world wilt go,  
The whole world vapours with thy breath. (SS, p. 28)

The natural phenomenon of the circles of the stirred water has been used in the poem "Love's Growth" to describe the multiplying joys of love:

If, as in water stirr'd more circles be  
Produc'd by one, love such additions take,  
Those, like so many spheres, but one heaven make. (SS, p. 50)

#### **7. 8. 4. Images of Shadows**

The last natural phenomena, the shadow has been used in the poem "Love's Alchemy". The poet accepts that love is a mystery, but he does not accept the claims of poets and lovers that they know everything about it. He feels that this mystery can never be unraveled fully. Those who say that they have solved this mystery, are only deceiving themselves. The speaker says that it is not proper to exchange our comfort, our savings, our honour and our vitality for the flimsy sexual love which is as flinching as the shadow of a bubble:

Our ease, our thrift, our honour, and our day,  
Shall we for this vain bubble's shadow pay? (SS, p. 62)

In "Farewell to Love" the image of the shadow has been used to refer to the heat of sex desire:

And when I come where moving beauties be,  
As men do when the summer's sun  
Grows great,  
Tough I admire their greatness , shun their heat;

Each place can afford shadows. (SS, p. 130)

In "A Lecture Upon the Shadow" the image of shadow has been used to describe love and lovers as well. (See Appendix A)

#### **4. 9. Celestial Images**

Liza Gorton in her article "Donne's Use of Space" thinks that Donne's "spatial language took forms and meaning from a traditional conception of space, which seems very odd to us today". Donne was fascinated by new discoveries. He took up the modern idiom of maps and discovery with delight. But he was also deeply attached to the past, and his assumptions about space belonged to an old tradition: a cosmographic rather than cartographic way of imagining space<sup>5</sup>.

This group of images consist of heaven, galaxies, stars, the falling star, supermacy, sun, sunrising, sunseting, planets, moon, eclipses, meteors, fireament, light, beams, air, angels, genious, souls, spirit, and ghosts . The dominant image among the celestial images is the sun image. "The Sun Rising" is a typical poem by Donne, characterized by his usual vigour, sprightliness and freshness. It is a "saucy, muscular poem". It expresses a

lover's vexation against sun- rising. The dawn is regarded as an impertinence which comes to disturb the lovers. The poet is delight- fully out- spoken and defiant. He ridicules the sun as a " saucy pedantic wretch" and calls in question his right to peep through windows and curtains of a lover's bed- room:

Busy old fool, unrulySun,  
Why dost thou thus,  
Through windows , and through curtains, call on us ?  
Must to thy motions lovers' seasons run?

Saucy pedantic wretch, go chide..... (SS, p. 11)

Dyson found in this poem a compliment to Donne's mistress in each insult to the sun and honouring to his mistress's power in each humbling to sun's weakness<sup>6</sup>. After rebuking the sun in the first stanza, it is mocked and challenged by the poet who makes fun of the sun's beams:

They beams, so reverend and strong  
Why shouldst thou think ?  
I could eclipse and cloud than with a wink. ( SS, p. 11)

The eyes of the poet's beloved can eclipse the sun. The sun, its centre, its spheres, its rising and its beams, that can be eclipsed by a wink from his beloved's eyes, are all images used to establish the supremacy of the lovers' world:

Since here to us, and thou art everywhere;

This bed thy centre is, these walls, thy sphere. (SS, p. 11)

Imagery of the sun and the moon join together in "The Bait" to praise the beloved's beauty that excels the beauty and the brightness of both:

If thou to be so seen be 'st loath

By Sun Or Moon, Thou dark'nest both,

And if myself have leave to see,

I need not their light , having thee. (SS, p. 76)

In "Love's Growth", the imagery of the sun and the stars combine to describe the effect of spring on love:

And yet no greater, but more eminent,

Love by the spring is grown;

As in the firmament,

Stars by the Sun are not enlarg'd , but shown. (SS, p. 50)

The moon image has again been used in "A Valediction: of Weeping" to describe the beloved who can draw Donne to her spheres by her tears during the valediction:

O more than moon,

Draw not up seas to drawn me in thy sphere. (SS, p. 58)

The image of the eclipse of both the sun and the moon have been used to describe the state of the lovers. When they are together they are

happy like the sun or the stars whose light is bright when they are present in the sky and when they are away from each other their absence will test the length ( endurance) of their love like the sun or stars when they are absent( hidden - eclipsed):

How great love is , presence best trial makes,

But absence tries how long this love will be;

To take a latitude,

Sun, of stars , are fitliest view'd

At their brightest , but to conclude

Of longitudes, what other way have we,

But to mark when , and where, the dark eclipses be? (SS, p. 46)

In the poem "Song", the lover says that he will speedily come back to his beloved:

Yesternight the Sun went hence, and yet is here today;

He hath no desire nore sense, nor half so short away:

Then fear not me ,

But believe that I shall make

Speedier journeys , since I take

More wings and spars than he. (SS, p. 24)

The imagery of the movement of the sun has been used in the poem "The Anniversary". John Donne celebrates the anniversary of his love in the famous poem "The Anniversary". It is year ago that his love started.



Every thing except the mutual love of the lovers has not only grown older by one year but is heading towards decay. Their love alone has conquered time and remains fresh, fragrant and perennial.

The Sun itself, which makes times, as they pass,

Is elder by a year , now, that it was

When thou and I first one another saw :

All other things to their destruction draw,

Only our love hath no decay;

This, no tomorrow hath, nor yesterday;

Running it never runs from us away.

But truly keeps his first, last , everlasting day. (SS, p. 36)

Herbert Grierson compares this image with those of Burns who “ gets no further than the experience, Catullus than the obvious and hedonistic reflection that time is flying , the moment of pleasure is short . In Donne’s poem one feels the quickening of the brain”.<sup>7</sup>

Sun is made to be the source of love’s energy and love’s strength :

And of the Sun his working vigour borrow. (SS, p. 50)

It is also the beloved in both "Lucy’s Upon St Lucy’s Day ; being the Shortest Day" and "The Blossom". In the first Lucy is the sun spent quickly. Lucy may refer either to Lucy, Countess of Bedford in her illness when she was at the time of death in 1612, or to his wife during some grave illness :

Tis the year's midnight, and it is the day's  
Lucy's who scare seven hours herself unmask;

The sun is spent . (SS, p. 70)

The sun ( his beloved) that is spent cannot reappear again:

But Im by her death ( which word wrongs her),

Of the first nothing the Elixir grown;

Were I a man, that I were one

I needs must know .....

But I am none; nor will my sun renew. (SS, p. 72)

In the poem "The Blossom" again the beloved is the sun:

Little think'st thou

That thou tomorrow, ere that Sun doth wake,

Must with this sun and me a journey take. (SS, p. 104)

The image of heaven and its spheres has been in the poem "Love's Growth" Just according to Ptolemaic astronomy, the nine spheres revolving round the earth made one heaven and just as when water is stirred, additional ripples become wider and wider round the original circle, in the same way the poet's love revolves round the beloved- "concentric unto thee".

Those, like so many spheres, but one heaven make,

For they are all concentric unto thee. ( SS, p. 50)

In the poem "A Valediction: of Weeping", the lover's wife is his heaven:

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Till thy tears mix with mine do overflow

This world, by waters sent from thee, my heaven dissolve'd so. (SS, p. 58)

This image of heaven has also been used in "A Valediction: of the Book" to express spiritual love:

... though mind be the heaven, where love doth sit. (SS, p. 46)

In the poem "The Ecstasy", the image of heaven has been used to reinforce the idea that love is dependent both on the soul and body. The influence of heavenly bodies on man comes through the air. So, when a soul wishes to love another soul, it can contact it through the medium of body. Hence a union of souls may need the contact of bodies as the first step.

On man heaven's influence works not so

But that it first imprints the air;

So soul into the soul may flow,

Though it to body first repair. (SS, p. 90)

The three celestial images of the heaven, its influence and the air are combine together to render the idea of the inter-dependence of the body and the soul. Lovers' souls are heavens, their bodies are air, love is the heaven's influence on the air .

The two celestial images air and angels joined together in the poem "Air and Angels" to describe the nature of love. The poet discusses the soul-body relationship. Just as the angels manifest themselves in the air by a

voice or light, in the same way love which is something idealistic, must express itself through some concrete medium. In the beginning he thought that love was like a spirit or an angel, but consequently he realized that love must be expressed through a medium, namely the human body.

Twice or thrice had I loved thee,  
Before I knew thy face or name;  
So in a voice, so in a shapeless flame  
*Angels* affect us oft, and worshipp'd be. (SS, p. 30)

Just as angels need the cover of air in order to be recognizable, so the lover must have the love of the beloved as a sphere for his love. There is, however, a difference between man's love and woman's love. Man's love may be compared to an angel and woman's love to air.

For , nor in nothing, nor in things  
Extreme , and scattering bright, can love inhere;  
Then , as an Angel, face, and wings  
Of air , not pure as it , yet pure, doth wear,  
So thy love may be my love's sphere;  
Just such disparity  
As is 'twixt Air and Angel` purity,  
Twixt women's love , and men's , will ever be. (SS, p. 30)

Louis Martz<sup>8</sup> comments on these lines explaining that these lines are “ a version of an old Petrarchan compliment”. If this beloved will come down

from her angelic status and deign to love a man "then his love may turn into a planet. And concludes that this love is an example of the philosophy of the Platonic love of the Renaissance".

In the poem "The Dream" the beloved is the angel . The poet describes the dream when disturbed by the actual love of his beloved. Her eyes appeared like the lightening or the halo of an angel. She could divine his inner thoughts and peep into his heart. This made him feel that his beloved was something more than an angel. She is in fact God or God-like because she has turned his dream into a living and joyful rality.

For thou lovest truth) but an angel, at first sight,  
But when I saw thou sawest my heart,  
And knew'st my thoughts, beyond an angel's art,  
When thou knew 'st what I dreamt. ( SS, p. 56)

In the poem "The Relic" the image of gurdian angel has been exploited The poem deals with love, death and religion. Pure love, as presented in this poem defies death. At the same time, this love lives through a momento or souvenir- ' the bracelet of bright hair'. There is a kind of contradiction as this pure love is dependent on a small bit of hair. But if it were true union of souls it would not need such a flimsy token. The idea of death is emphasized by the grave and the Day of Judgement. Religion is brought in through the Bishop,,"the last busy day", 'Mary Magdaline' and 'guardian

angels'. The worship of the poet and his beloved as saints of love after their death is a great tribute to their holy love. In fact love becomes as sacred as religion. The three topics are intimately related to one another.

First , we lov'd well and faithfully,  
Yet knew not what we lov'd, nor why ;  
Difference of sex we never knew,  
No more than our guardian angels do;  
Coming and going , we  
Perchance might kiss , but not between those meals;  
Our hands ne'er touch'd the seals  
Which nature, injure'd by late law, sets free:  
These miracles we did. (SS, p. 108)

The meteor image has been used in "A Fever" to describe the beauty of Donne's beloved. The stable beauty of the beloved cannot be affected by the burning heat of the meteors:

These burning fits but meteors be,  
Whose matter in thee is soon spent:  
Thy beauty, and all parts which are thee,  
Are unchangeable firmament. (SS, p. 28)

These lines contain two celestial bodies ,i.e, the meteors and the firmament. In his comment on this image Rupert Brooke stated that this

image is a product of Donne's intellect. He sees this image by his brain and "The mediation of the senses is spurned. Brain does all"<sup>9</sup>.

The fever fits are meteors, the beloved's fixed beauty is the unchangeable firmament and indirectly his beloved is the sky. She is the beautiful sky in which the meteors (The fever's fits) dissolve leaving no bad effect.

The image of the galaxy has been used in "The Primrose" to describe the shape, the form and the unended number of the primroses on the primrose hill. They are like small stars in the sky :

And where their from , and their infinity

Make a terrestrial galaxy

As the small stars do in the sky ;

I walk to find a true love; and I see

That'tis not a mere woman that is she,

But must or more or less than woman be. (SS, p. 106)

The ghost image has been used in "The Expiration (Valediction)". The lamenting kiss of the valediction will suck the two (Donne and his mistress's) souls and vapour them away to turn them into mere ghosts:

So, so, break off this last lamenting kiss,

Which sucks two souls, and vapours both away;

Turn though, ghost, that away, and let me turn this. (SS, p. 123)

The ghost image has also been used in the poem "The Apparition". The lover who is denied his beloved's love will make her life miserable:

When by thy scorn, O murd'ress, I am dead,  
And that thou thinkst thee free  
From all solicitation from me,  
Then shall my ghost come thy bed. (SS, p. 78)

## **Chapter V: Analysis of Images (2)**

### **Daily Life Images**

Images from daily life used in Donne's *Songs and Sonets* can be broadly divided into (1) images taken from common life, (2) those taken from royal life, (3) those coming from different classes in the society, (4) those related to wars and battle fields.

Images taken from the common life can be further classified as images related to food, drinks, furniture, careers, celebrations, daily actions and things related to them. Images from the royal life are those of the kings, princes and things related to them and their lives. Images related to different social classes consist of kings, princes, religious men, slaves, fair and brown women, soldiers, gamesters, and courtiers. Images taken



from wars are those of warfare, armies, victories, glory, ate, siege, shooting, surrounding towns, bullets, martyrs. etc.

## **5. 1. Common Life Images**

The common images related to every day life can be divided into: images of food and drinks, images of furniture, images of professions, images of celebration and images of daily actions.

### **5.1.1. Images of Food and Things Related to Food**

The food images include the images of bread, meat, feast, fruits, kernal, quelque, comfitures, drinks etc. The images related to them are the images of diet, chewing, swallow, feed, corpulence etc.

In "Love's Usury" the lover wants to make love with all kinds of women. To him women of the court are comfitures and those of cities are quelque and both the types have their own unique taste. The lover the usurer wants the God of love to let him love all kinds of women:

From country grass, to comfitures of Court,

Or city' s quelque-choses. Let report

My mind transport. (SS, p. 14)

The poem "Love's Diet" abounds with food imagery which are unconventional and typically metaphysical. The lover's feeling grows corpulent , so it should have a diet to feed upon:

To what a cumbersome unwieldiness

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And burdensome corpulence my love had grown,

But that I did, to make it less,

And keep it in proportion,

Give it a diet, make it feed upon

That which love worst endures, *discretion*. (SS, p. 96)

To apply this unique type of diet the poet, the lover, would deny his love its meat which is his mistress's' sighs on which love feasts.

And if sometimes by stealth he got

A she-sigh from my mistress' heart,

And thought to feast on that, I let him see

'T was neither very sound, nor meant to me. (SS, p. 96)

He would deny that love its drink which is his mistress's tears :

If he suck'd hers, I let him know

'T was not a tear which he had got,

His drink was counterfeit, as was his meat. (SS, p. 96)

Love that feed on the sighs and tears of Donne's mistress is a beast that swallows lovers without chewing them :

But us Love draws,

He swallows us and never chews (SS, p. 80)

Lovers also feed on the sweet memories of the past:

I fed on favours past (SS, p. 124)

In the poem "The Will" bread image has been used along with many other images. The poem is an echo of a metaphysical mood. It contains a good deal of irony because the lady whom the poet loves does not value his affection. In disgust and just to spite her, the poet wishes to die and makes a will leaving nothing to her and bequeathing his possessions either to those who have already too much of them, or to those who do not need them or who are not capable of using them or receiving them, or who receive the things that belong to them. So all these gifts which are misplaced, unwanted or useless to those whom they are given are made in reaction to the rejection of the lover by his mistress who encourages young lovers in preference to him. Ultimately the poet wishes to commit suicide in order to destroy the lady, himself and the god of Love:

My brazen medals, unto them, which live  
In want of bread;  
Thou, Love, by making me love one  
Who thinks her friendship a fit portion  
For younger lovers, dost my gifts thus disproportion. (SS, p. 100)

In the poem "Twickenham Garden" the drink image has been employed. Lovers' tears that are wine when they are true and faithful and are crocodile tears when they are unfaithful. So, the poor lover wants the future lovers to collect his faithful sweet tears in a crystal vial:

Hither with crystal vials lovers come,  
And take my tears, which are love's wine  
And try your mistress' tears at home (SS, p.42)

The last line means that the tears of the addressee's mistress are not faithful.

In the poem "Expiration" the image of sucking has been used. It is not normal sucking. The lamenting kiss of the valediction will suck the two lovers' souls. Thus the lover wants his beloved to stop that kiss:

So, so, break off this last lamenting kiss  
Which sucks two souls, and vapours both away. (SS, p. 123)

This image has been used in "The Good Morrow". The two lovers who are unsatisfied with their pleasure are like those who are still sucking on the country pleasures :

I wonder, by my truth, what thou and I  
Did, till we lov'd? were we not wean'd till then?  
But suck'd on country pleasures, childishly ? (SS, p. 2)

For him the unsatisfied lovers are children still suck a pleasure inadequate for them .

### **5. 1. 2. Images of Furniture**

Images taken from furniture are those of bed, bed- feet, pillow and curtains. The image of the curtains has been used in "The Sun Rising" to

describe the rude sun that disturbs the lovers. Sun that spies in the early morning to get the lovers up, spies through the curtains of the windows of the lovers' bed room that is why the sun is insulted by the disturbed lover:

Busy old fool, unruly Sun

Why dost thou thus,

Through windows, and through curtains, call on us? (SS, p. 11)

The use of curtains here expresses the fact that the two lovers want to be away from the eyes of the whole world.

The bed image has been used in "The Apparition". The ghost of the frustrated lover would follow her even to her bed and harass her when she is at the height of her joy:

When by thy scorn, O murderess, I am dead,

And that thou thinkst thee free

From all solicitation from me,

Then shall my ghost come to thy bed. (SS, p. 78)

The bed is a symbol of joy and the ghost of the lover that would come to it would deny that woman any joy. Donne through this image conveys the idea that the lover's ghost would deny that woman any kind of joy and all her life would be mere fear, horror and worry.

The image of the bed's feet has been employed in "A Nocturnal Upon St. Lucy's Day" to reinforce the feeling of the lover who is in a state of deep

mourning and depression. The lover feels that he is worse than a dead man. In this poem the image he uses is " probably that of a dying man whose life has ebbed away to his feet, and therefore to the foot of the bed"<sup>1</sup>:

The world 's whole sap is sunk;  
The general balm the hydroptic earth hath drunk,  
Whither, as the bed's feet is shrunk. ( SS, p. 70)

The image of the pillow is used to describe the two lovers in the state of togetherness:

Where like a pillow on a bed,  
A pregnant bank swell'd up, to rest the violet's reclining head  
Sat we two , one another's best. ( SS, p. 88)

The two lovers are described as two pieces of furniture which seems quite strange. When the lovers are compared with two pieces of furniture , the readers find it obscure. It is difficult for them to understand the conceit without the whetting of their minds.

The oneness and the unification of the two lovers who sit together is like that of the pillow and the bed . Each one of them is useless if away from the other i.e the pillow is odd if away from the bed and so is the bed if away from the pillow and the meaningful existence of each of them depend on their being in a state of togetherness. In addition to that, the two being together, the pillow and the bed as well as the lover and the beloved ,

means the complete and the perfect harmony and that is why the lovers being together are like "a pillow on a bed".

What is remarkable about these images is the way they are employed by Donne to achieve unification of sensibility. They can be realized by the mind before they can touch the emotions. The curtains, the bed, the bed's feet and the pillow on a bed, though simple and common, they add life, sense and feelings to the abstract ideas of Donne.

### **5. 1. 3. Images of Different Professions**

A large number of images come from various types of occupations and professions. This group of images can be broadly classified as (1) trading, (2) hunting, (3) witchcraft, and (4) the images related to different professions are those of prentices, lawyers, waver, harversers etc. The images related to trading can be further classified as those of bargain, usury, goods, merchants' ships, prices, coins, mintage, mines and spices, storing, saving and losing, taxes etc. The images of hunting are those of the falconer, pikes, reeds, hooks, snare, net etc. The images related to witch craft are those of witches, magic, wicked skill, undoing magic, killing people by killing their pictures.

The images of harvesting and prentices have been used in "The Sun Rising"; the lover asks the sun to stop bothering the two lovers and to wake up the workers (the ants) instead :

Call country ants to harvest offices. ( SS, p. 11)

And to call the prentices who work in the early morning. In "The Canonization" Donne advocates that his love does not interfere with the life of others and so why should they take exception to it. The soldiers continue to fight the wars and the lawyers are busy in their litigation:

Soldiers find wars, and lawyers find out still

Litigious men, which quarrels move,

Though she and I do love. (SS, p. 16)

### **5. 1. 3. 1.Images of Trading**

Some images have been taken from trade i. e. buying and selling and things related to them. In "Love 's Usury" , the agreement between the God of love and the poetic voice, who wants to be free in love, is like a bargain held between two traders . Being inflamed by the God of love when he (the speaker )becomes old, then this usurious lover will be subjected to the God of love and this is a good bargain from the point of view of the lover the usurer.

The bargain here is of a unique type and its two partners are not two traders as usual. They are the lover, who is approaching the old age, and



the God of love. And the good for which such a bargain is made is inflaming this lover by love. Such a bargain is a bargain of love 's usury because due to this bargain the lover the usurer wants to be inflamed by the God of love when this lover reaches the old age in reward to that he will be subjected to the God of love which means to do whatever this lover wants. In addition to that , the God of love will gain Donne 's shame and pain as well as his honour. The word honour is quite tricky because the God of love by making that bargain will lose any sense of honour:

This bargain's good; if when I'm old, I be

Inflamed by thee.

If thine own honour, or my shame, or pain

Thou covet, most at that age thou shalt gain. ( SS, p. 14)

Thus, the God of love will get no reward by that bargain that is why it is a bargain of usury.

One of the images related to trading is that of the goods, but the goods here are of special kind. It cannot be found any where but in the *Songs and Sonets* of Donne. The goods here are women who, from Donne's point of view, should be used and possessed by thousands otherwise they can be spoiled:

Good is not good, unless

A thousand it posses,

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But doth wast with greediness. (SS, p. 55)

This image reflects Donne's attitude towards women. In his opinion, women have no sense of loyalty or honesty neither to their husband nor to their lovers. For him women are not more than goods and should be used by many and those who want women to be faithful to them are looked at (by women) as greedy traders.

The image of the merchants' ships has been used in the poem "The Canonization". The speaker says that none is harmed by his love-making. His sighs have not drowned any merchant-ship:

Alas, alas, who's injured by my love?

What merchants' ships have my sighs drown'd? (SS, p. 16)

In the poem "A Valediction: of My Name in the Window" he argues that his name that is carved on the glass of the window will become valuable when his beloved will look at it in his absence. Her look at his name will give that name its own price which will be very high. It would make it more valuable than all the diamonds in the world:

Thine eye will give it price enough to mock

The diamonds of either rock . (SS, p. 38)

Either rock means the " diamonds either from the East or from the West Indies, from Golconda or from Brazil"<sup>2</sup>.

His mistress 's look at his carved name on the window will remind her of him during his absence and keep her honest to him. This way her look at his name will make it valuable and important.

The imagery of coins has been used brilliantly in the poem “A Valediction: of Weeping”. They are not the metal coins used by people in their daily life, the coins here are Donne 's tears during the valediction and the figure stamped on these coins is his beloved 's face that is reflected on them. So her face is the coins' stamp that gets them to be mintaged:

Let me pour forth

My tears before thy face, whilst I stay here,

For thy face coins them, and thy stamp they bear,

And by his mintage they are something worth,

For thus they be

Pregnant of thee.

(SS, p. 58)

This image is one of the most striking images used by Donne. As his beloved 's look gives his name its price, her face turns his tears into coins. Her face that is reflected on his tears gives these tears their own value and importance. There is an organic development of imagery. One image leads to the other. The tear is first compared to ‘coin’ and this leads to the ‘stamp’, and the ‘mint’ and the ‘sovereign’ and the ‘worth’. These inter linked images convey a sense of unified sensibility.

The lovers are traders and their hearts are their goods that can be lost or saved. In "Lovers' Infiniteness" Donne draws a very paradoxical image for his beloved's heart:

New growth, thou shouldst have new rewards in store;  
Thou comst not every day give me thy heart;  
If thou canst give it, then thou never gavest it:  
Love's riddles are, that though thy heart depart.  
It stays at home and thou with losing savest it. (SS, p. 22)

Donne tells his beloved that she won't lose her heart, but she will save it by giving it to him. Love's riddle needs to be solved: that riddle occurs in saving the heart by giving it i.e. when his beloved leaves her heart with him, she does not lose it, but she saves it this way. The lover is the safest place (home) where his beloved's heart can be kept.

And the stores of goods are stores of love's rewards where love's rewards can be saved:

And since my love doth every day admit  
New growth, thou shouldst have new rewards in store. (SS, p. 22)

In the poem "Love's Growth" Donne has exploited the imagery of taxes to reinforce the idea of dynamic nature of love. He argues that in spite of the seasonal fluctuations in the manifestation of love, love grows qualitatively and it is not subject to decay and death. The poet uses many

concrete images to bring the argument home. Spring adds zest and zeal to the lovers and pass on- 'new heat'- just as kings impose new taxes in war time which they do not remit in peace-time. Love enriched by spring is not in any way affected by the onset of winter:

And though each spring do add to love new heat,  
As princes do in times of action get  
New taxes, and remit them not in peace,  
No winter shall abate the spring's increase. (SS, p. 50)

These mercantile images helped Donne to reinforce and augment various moods of love.

### **5. 1. 3. 2. Thread Imagery**

Thread imagery can be subdivided into imagery of the threading and the hand-made riban;

In the poem the "The Ecstasy" the imagery of threading has been used. It is a complex and metaphysical poem dealing with the twin aspects of love- physical and spiritual. Some critics like Legouis find in it a plan for seduction with emphasis on the physical nature of love, while others like Helen Gardner find in it an affirmation of spiritual love. In fact it deals with the relationship of the body and the soul in love. On the bank of a river overgrown with violet flowers, the lovers sit quiet, looking into each other's eyes holding hands firmly. This physical closeness offers a romantic

and pastoral setting- their hands cemented in mutual confidence and the eyes as if strung on a thread:

Our hands were firmly cemented  
With a fast balm, which thence did spring;  
Our eye-beams twisted, and did thread  
Our eyes , upon one double string. (SS, p. 88)

The riban image has been used in "Sonnet (The Token)". The riban is a token that can be exchanged by lovers to confirm their love , but the lover does not want that riban:

I beg no riban wrought with thine own hands,  
To knite our loves in the fantastic strain  
Of new-touch'd youth. (SS, p. 134)

Her belief in his love is the only token that can enrich and increase his store:

Send me nor this nor that to increase my store,  
But swear thou think'st I love thee, and no more. (SS, p. 134)

#### **5. 1. 3. 4. Images of Hunting**

Images related to hunting abound in *Songs and Sonets* and commonly related to the instruments of hunting , i.e, pike, reed, hook, snare and net .“ The angling reeds,” “ the strangling snare, ” “ the window net ” and “the silver hooks” appear in the poem "The Bait".

In "The Broken Heart" , love is described as the tyrant's pike that hunts the hearts of the lovers:

but us Love draws,  
He swallows us, and never shaws:  
By him,as by chain'd shot , whole ranks do die:  
He is the tyrant pike ,our hearts the fry. ( SS, p. 80)

The pike that is used for hunting is love and the quarry is the lovers' hearts. The falconer who tames his falcon to control it is one of the images that are taken from this side of the daily life , but the falconer here is the lover and love is the falcon that is tamed by the lover through the diet the lover would apply on love:

Thus I reclaim'd my buzzard love, to fly  
At what and when, and how, and where I choose. (SS, p. 96)

### **5. 1. 3. 5. Images of Witchcraft**

The witchcraft was very popular during the Renaissance age. However, the whitchcraft in *Songs and Sonets* is practised not by supernatural or supernatutral elements, rather by the magic eyes of the beloved which cast a deadly spell on the lover.

One of the witches' powers is the ability to kill people by killing their pictures <sup>3</sup> . In the poem " Witchcraft by a Picture" Donne coniders his

beloved as a witch, since she destroys his picture in her eyes by shedding tears:

I fix mine eye on thine , and there  
Pity my picture burning in thine eye;  
My picture drown'd in a transparent tear

When I look lower I espy;

Hadst thou the wicked skill

By pictures made and marr'd, to kill,

How many ways might thou perform thy will! (SS, p. 75)

In order to avoid it the speaker decided to protect himself by drinking his beloved's salty tears that are sweet for him i.e. faithful, but he thinks that it would not help because she would pour more tears. Therefore the speaker decided to depart in order to protect himself from the bewitching eyes of his beloved:

But now I have drunk thy sweet salt tears;

And though thou pour more I'll depart:

My picture vanish'd, vanish fears

That I can be endamag'd by that art;

Though thou retain of me

One picture more, yet that will be,

Being in thine own heart, from all malice free. (SS, p. 75)

#### **5. 1. 4. Images of Celebration**



Two images of celebration have been employed in "A Nocturnal Upon St Lucy's Day Being the Shortest Day". As the very title suggests, the atmosphere is one of cold desolation and sadness. The day is one of seven hours. The sun is exhausted and tired. The light of the stars is too dim. The earth's sap is at the lowest, while it is swollen with water and snow. Life is like a dead man's body, cold and shrunk. But life is bound to renew itself with spring – the season of sunshine and flowers.

The sun is spent, and now his flasks

Send For light squibs, no constant rays. (SS, p. 70)

The second celebration image in this poem is that of the night's festival: Lucy being dead, she is not suffering in her long sleep ,i.e, in her death , she is merely enjoying the festival in her long night of winter:

Since she enjoys her long night's festival,

Let me prepare towards her, and let me call

This hour her Vigil and her Eve, Since this

Both the year's, and the day's, deep midnight is. (SS, p. 72)

### **5. 1. 5. Images Related to Common Phenomena**

The images in this category are those of: birth and death, marriage and divorce, sleep and waking , staying and departing, traveling , riding, sucking , wearing, growing, working, game, sport, play, masking, robing, feigning , seizing, and preserving.

### 5.1.5. 1. Marriage Images

Donne has satirized the lack of constancy on the part of the married partners. Such an attitude towards marriage has been dealt with in "Woman's Constancy" and "A Jet Ring Sent".

In "Woman's Constancy" marriage is a bond that turns the lovers into the image of death:

As true death true marriage unite,  
So lovers' contract, images of those,  
Bind but till sleep, death's image, them unloose? (SS, p. 6)

Donne ridicules the idea of marriage. He thinks that women's disloyalty kills the spirit of true marriage.

In the poem "A Jet Ring Sent" the ring symbolizes the marriage relation. The use of the word 'jet' brings the blackness with its various negative connotations into our minds. Donne by the use of the imagery of jet ring tells that the ring as well as marriage relation is 'cheap and nought but fashion':

Marriage rings are not of this stuff;  
Oh, why should aught less precious or less tough  
Figure our loves? Except in thy name though have bid it say;  
I'm cheap, and naught but fashion, fling me away. (SS, p. 116)

By making use of the above mentioned far fetched images, Donne achieves the balance or reconciliation of opposite or discordant qualities.

### **5. 1. 5. 2. Divorce Images**

In "Confined Love", the divorce image has been used in order to justify man's extra marital love relation and to condemn the attitude of women who do not want to be divorced for such reasons. The poet argues that moon, stars, beasts, or birds are not divorced for the same cause:

Are sun, moon, or stars by law forbidden  
To smile where they list, or lend away their light  
Are birds divorc'd, or are they chidden  
If they leave their mate, or lie abroad a- night? (SS, p. 55)

This image has been used again in "The Anniversary":

Two graves must hide thine and my coarse;  
If one might, death were no divorce. (SS, p. 36)

### **5. 1. 5. 3. Death Images**

Donne was obsessively possessed by the idea of death and thought of ways to stop the chariot of death. He finds death challenging and distinguishes his image of it from common place ideas.

Death images can be divided into the images of dying, mourning, grave, tomb, undertaking, epitaph, decay, hearse, bequeathing, legacy,

executor, will, funeral, flask of powder. Since the images are integrated they won't be discussed in the order they are listed here.

The images related to death are employed by Donne to express his attitude towards love and lovers. In "The Undertaking" for example, the true love or the Platonic love, i.e. loving the virtue of women and not her body, should be undertaken and hidden as the corpse and doing so is the bravest and the most glorious deed. It would be braver than the deeds of the seven worthies i.e. the three gentles, Hector, Alexander, and Julius Caesar, three Jews Joshua, David, and Judas Maccabacus; and three Christians, Arthur, Charlemagne, and Godfrey of Bouillon<sup>4</sup>:

I have done one braver thing  
Than all the Worthies did,  
And yet a braver thence doth spring,  
Which is to keep that hid. (SS, p. 8)

Lovers in the poems that deal with death theme are of two kinds. Either they are alive though dead or dead though alive. The lovers who want to be immortalized by love can be found in the following images: The lover who believes in the Platonic love wants to be buried with the bracelet of his beloved's hair around his arm so as to bury some part of his beloved who saves none of him :

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm. (SS, p. 102)

For him that hair wreath is a relic and should not be disturbed, because it will be an object of adoration or worship for the later generation of lovers.

The poem deals with love, death and religion. Pure love, as presented in this poem defies death. At the same time, this love lives through a memento or souvenir, 'the bracelet of bright hair':

When my grave is broke up again

Some second guest to entertain....

And he that digs it spies

A bracelet of bright hair about the bone. (SS, p. 108)

Thus, for Donne death that ends every thing has no power upon love because love is love and lovers are lovers even after death and this is natural since death immortalizes love. Like Shakespeare, Donne believes that love is not Time's Fool. Even when death tries to weaken love by taking away one of the lovers so that to separate them for ever, he, death, strengthens their love more and more because the dead lover who resolves into his/her first elements will increase the fire of the alive lover's passion because lovers consist of mutual elements and the crude elements of the dissolved one will inflame the fire of passion of the other to get his/ her soul to release rapidly to follow the dead one:

She's dead ; and all which die  
To their first elements resolve;  
And we were mutual elements to us ,  
And made of one another  
She, to my loss ,doth by her death repair;  
And I might live long wretched so,  
But that my fire doth with my fuel grow. (SS, p. 114)

The idea of eternity of love that defeats death can be traced in "The Canonization" where lovers who could not live by love would escape to death to live forever .If the legend of the two lovers is unfit for the tombs and hearse, then they will find their life in death and the poet's sonnets of the lover who is the lover here will turn their ashes into promise for new birth,i.e, his love's poetry will get lovers to re-born again out of their ashes, and this way it will get them to be canonized after death :

We'll build in sonnets pretty rooms;  
As well a well-wrought urn becomes  
The greatest ashes , as half-acre tombs,  
And by these hymns, all shall approve

Us canoniz'd for love. (SS, p. 18)

The images of the sun whose flasks send light squibs in "A Nocturnal Upon St. Lucy's Day" shows the alive lover who accepts the idea of his

beloved's death and shows his ability to change that sad image into a happy one.

In the previous images the lovers are immortalized by love which means that they are alive though dead .On the contrary of that the following death images show that lovers are dead in life because of love.

In "The Damp" for example, the still-alive lover knows that his beloved will be cause of his death. This idea has been augmented by marshalling powerful image:

When I am dead , and doctors know not why,  
And my friends' curiosity  
Will have me cut up to survey each part  
When they shall find your picture in my heart,  
You think a sudden damp of love  
Will through all their sense move  
And work on them as me , and so prefer  
Your murder , to the name of massacre. (SS, p. 112)

As it is clear here the lover is still alive , but he is dying because the person who knows the cause of his death is not a perfect alive-person. The same idea of death in life is that of the lover who dies each time he leaves his beloved and that is why he becomes the legacy and the executor of his own legacy at the same time:

When I dies last (and , dear , I dies

As often as from thee I go),

And lovers' hours be full eternity,

I can remember yet , that I

Something did say , and something did bestow;

Though I be dead , which sent me , I should be

Mine own executor and legacy. (SS, p. 26)

The paradoxical image here can be understood as the following: when Donne leaves his heart with his mistress when he leaves her , he is the executor who carries out the legacy and because what is left by him after his leaving is his own heart , he is the legacy that is carried out by Donne the executor.

The lover who is still alive dies each time he leaves his beloved and so he turns into legacy and executor to show death in life: the word 'legacy; suggests life.

The poem "The Will" is a love poem containing a good deal of irony because the lady whom the poet loves does not value his affection. In disgust and just to spite her, the poet wishes to die and makes a will leaving nothing to her and bequeathing his possessions either to those who have already too much of them or to those who do not need them or who are not



capable of using them or receiving them, or who receive the things that belong to them:

Before I sigh my last gasp , let me breathe,  
Great Love , some legacies; Here I bequeath  
Mine eyes to Argus, if mine eyes can see,  
If they be blind , then, love, I give them thee;  
My tongue to Fame; to ambassadors mine ears;  
To women or the sea, my tears:  
Thou, Love,last taught me heretofore  
By making me serve her who had twenty more,

That I should give to none but such as had too much before. (SS, p. 98)

The idea of death-in-life has been emphasized by Donne in "The Paradox", where he states that lovers die by love ,i.e, they become dead whenever they love that is why each lover is his own tomb and epitaph;

Once I Lov'd and died, and am now become  
Mine epitaph and tomb.

Here dead men speak their last, and so do I; Love-slain, Io ! here I die.

(SS, p. 126)

## **5. 2. Images of Royal Life**

Images of royal life deal with the life of the upper class or more precisely the life of kings , queens , princes and princesses, and things related to them . Images under this heading can be subclassified as: kings,

princes , stamped face , crown, sitting in a golden chair, ambassador, sealing , command , governing, provinces, viceroy, reign, policy, liberality, heretics, schismatics, rebels, negotiations.

Among the royal life images the king and prince images are the most well- executed ones. In the poem "The Anniversary", lovers are princes and kings in the eyes of each other:

Alas, as well as other Princes, we  
Who Prince enough in one another be. (SS, p. 36)

The idea of kings and princes with their absolute sway over their subjects is applied by the poet to the wonderful relationship between him and his wife. They are both kings to each other as each has absolute power over the other- and so they are better off than earthly princes. Donne pursues the idea throughout the last stanza. They are such kings that no one can commit any treason against them except they themselves.

We are kings, and none but we  
Can be such Kings, nor of such subjects be:  
Who is so safe as we, where none can do  
Treason to us, except one of us two? (SS, p. 36)

In the poem "The Sun Rising" the lover and the beloved are compared to all the states and all the princes of the world, rolled into one:

She is all States, and all Princes I

Nothing else is.

( SS, p. 11)

The poet's extravagant fancy discovers that he and his beloved in their secure possession of each other, are like all states and princes to each other. Some feminine critics believe that this image shows Donne's male chauvinism, where he makes the lover the ruler of the states ( beloved), but in fact the princes' power has no value without their states and the opposite is right. This image shows that the existence of each lover gives value , importance and meaning to the other and makes the two lovers two halves of their own world and " Nothing else is ".

In "The Dissolution" also the lovers are kings. The beloved's death increases the lover's passion as the conquest increases the kings' treasures:

Now as those active kings

Whose foreign conquest treasure brings,

Receive more, and spend more and soonest break. (SS, p. 114)

The image of princes has been used in "The Ecstasy". The poet describes lovers' souls as princes and their bodies as prisons.

So must pure lovers' souls descend

To affections, and to faculties,

Which sense may reach and apprehend,

Else a great Prince in prison lies.

(SS, p. 92)

The lovers' souls cannot be united or enjoy love unless they are freed from the prison of the bodies.

Not only lovers are kings, love itself can be a king. In "Farewell to Love", love is a doll king. In this poem the image of the doll king that is admired and eagerly waited for by children so long as it is not in their possession, but as soon as they have it and enjoy it they feel bored. So, the situation between the lovers and love is like that between the doll king and children:

But, from late fair  
His Highness( sitting in a golden chair)  
Is no less cared for after three days  
By children , than the thing which lovers so  
Blinding admire, and with such worship woo;  
Being had enjoying it decays:  
And thence  
What before pleas'd then all, takes but one sense,  
And that so lamely, as it leaves behind  
A kind of sorrowing dullness to the mind. (SS, p. 128)

The lovers who are kings and princes can also be rebels. Lovers the kings would be turned into rebels because they come to find out that love is an utter devil because it gets them to bestow their souls in order to get nothing more than suffering and tormentation. Thus lovers will rebel against love

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its regulations and its kings ,i.e, they will rebel against themselves . This idea can be found in "Love's Exchange":

For this , Love is enlarg'd with me,  
Yet kills not. If I must example be  
To future rebels; If the unborn  
Must learn , by my being cut up ,and torn;  
Kill, and dissect me ,Love,... (SS, p. 54)

In the poem "Love's Deity", the poet has no intention of revolting against the god of love or turning into atheist, because the god of love is capable of inflecting a heavier punishment on him. He may make him forsake his lady or rather make her show her love to him. This display of the lady's love would be something false. This falsehood is worse than hate, for the poet is sure that it is not possible for his lady to love him in return:

Rebel and atheist too, why murmur I,  
As though I felt the worst that love could do ?  
Love might make me leave loving, or might try  
A deeper plague , to make her love me too,  
Which since she loves before, I am loth to see;  
Falsehood is worse than hates; and that must be,  
If she whom I love , should love me . (SS, p. 94)

And in "The Indifferent" , the image of heretics has been used to describe the indifferent lovers and the indifferent lover gives this idea on the tongue of the Goddess of love (Venus) who sighs saying:

... 'Alas ,some two or three  
Poor heretics in love there be ,  
Which think to stablish dangerous constancy.  
But I have told them : "Since you will be true,  
You shall be true to them , who are false to you! (SS, p. 12)

In the poem "The Will", while writing his will, the lover will not forget to bequeath his ears to the ambassadors and his good works to the schismatics of Amsterdam and in "The Funeral" the dead lovers' hand , around which his beloved's hair wreath lied, is a king's head crowned:

Whoever comes to shroud me, do not harm  
Nor question much  
That subtle wreath of hair, which crowns my arm. (SS, p. 102)

And the lover's soul is a viceroy whereas his limbs are provinces :

For 'tis my outward Soul,  
Viceroy to that , which then to heaven being gone,  
Will leave this to control,  
And keep these limbs, her provinces from dissolution. (SS, p. 102)

The image of liberty has been used in "Lovers' Infinitness".But, liberty of love is something different:

But we will have away more liberal  
Than changing hearts, to join them, so we shall

Be one, and one another's All. (SS, p. 22)

The lover who wants the infinite love of his beloved comes to discover a way more liberal than changing their hearts. Lovers by changing their hearts for the sake of each other, i.e, by being in love with each other, they practise their own liberty in love. The lover finds out that being all to each other is more liberal than changing hearts and here lies the infiniteness of love. Liberty from the lover's point of view has its own unique philosophy. Being all to each other is the core of the lovers' liberty which is on the contrary different than that of the normal people and the one the revolutionists ask for.

Image of negotiation has been used in the poem "The Ecstasy". In normal conditions negotiation is held between the equal forces to avoid any war encounter but here it will be held between the lovers' souls that are hung out of their bodies as two equal armies:

As 'twixt two equal armies, Fate  
Suspends uncertain victory,  
Our souls ( which to advance their state  
Were gone out ) hung'twixt her, and me.

And whilst our souls negotiate there.

We like sepulchral statues lay;

All day, the same our postures were,

And we said nothing, all the day. (SS, p. 88)

### 5. 3. Images of Social Classes

Images taken from the different social classes abound in *Songs and Sonets*. These images can be classified as those of kings and princes, virtuous men, fair and those of brown skins, schoolboys, slaves, soldiers, rank , gamesters , stepdames, tyrants, the court hunt men, workers( symbolized by ants), prentices, lawyers. etc.

The slave image has been employed to describe women who can be enslaved by men. The female poetic voice in " Self-Love" , believes that the only real love is to love herself because all men are but deceivers and deserve no sense of love:

Nor he that hath wit, for he

Will make me his jest or slave. (SS, p. 136)

The images of schoolboys, the prentices , and the court-huntmen and the workers symbolized by ants can be found in "The Sun Rising". These images represent three different classes in the society. All these images have been used to rebuke the sun who is disturbing the lovers. The lover asks the sun to go and rebuke the school boys who are late for their school,



and peevish apprentices or go and inform the courtiers that the king would go for hunting this morning or tell the ants in the country to move out and collect grains in the fields. Love, is not subject to seasons and climates. It knows no hour, days and months which are just particles of eternity:

Saucy pedantic wretch, go chide  
Late schoolboys , and sour prentices,  
Go tell court-huntsmen that the king will ride ,  
Call country ants to harvest offices;  
Love, all slike, no season knows, nor clime,  
Nor hours ,days, months, which are the rags of time. (SS, p. 11) .

Images of soldiers and lawyers have been used in "The Canonization". The soldiers continue to fight the wars and the lawyers are busy in their litigation. In spite of his love, the normal life of the world continues as usual( why should then anyone object to his love-making):

Soldiers find wars, and lawyers find out still  
Litigious men, which quarrels move,  
Though she and I do love. (SS, p. 16)

The main idea is that his love does not interfere with the lives of others and so why they should take exception to it.

#### **5. 4. War Images**

Images taken from war are those of warfare , armies, victory, conquest, conquer, the glory, triumph, winning, fate , siege, surrounded towns, bullets, martyr, invading, and soldiers.

These images have been employed by Donne to describe the lovers in different situations. The conqueror image in Donne's is not that who concerned with achieving victory , but for arguing against the subterfuges women in "Woman's Constancy":

Dispute, and coquer, if I would;  
Which I abstain to do,  
For by tomorrow, I may think so too. ( SS, p. 6)

In "The Triple Fool" the poet, who describes the state of both love and grief, makes both of them victorious and for the honour of their triumphs (victory) verse is published , the winners , the victorious are love and grief:

To love and grief tribute of verse belongs,  
But not of such as pleases when 'tis read;  
Both are increased by such songs;  
For both their triumphs so are published. (SS, p. 20)

Images of victory can be found in "The Damp". The success of the beloved in killing her lovers by her love is a victory and conquest achieved by her . Donne however asks his beloved to be victorious by killing her disdain:

Poor victories; but if you dare be brave  
And pleasure in your conquest have,  
First kill the enormous gaint, your Disdain. (SS, p. 112)

In the poem "The Prohibition" too the woman who captures men's hearts is a victorious woman and her deed is a victory and conquest and she is a conqueror:

Take heed of loving me,  
Or too much triumph in the victory :  
Not that I shall be mine own officer,  
And hate with hate again relialiate ,  
But thou wilt lose the style of conqueror,  
If I, Thy conquest, perish by thy hate. (SS, p. 120)

The war image and the invaded towns are used in "A Valediction: of the Book". Donne wants his mistress not to bother herself by being sad during his absence and to make use of her time by writing a book that contains their letters:

Study our manuscripts , those myriads  
Of letter, which have past 'twixt thee and me,  
Thence write our Annals , and in them will be,  
To all whom love's subliming fire invades,  
Rule and examples found. (SS, p. 44)

Lovers are the towns that have been invaded by fire of love. In fact lovers' souls are the towns that can be invaded by the fire of love.

The image of lovers as towns has been used again in the poem "The Ecstasy". In this poem, the two lovers are two towns that cannot be invaded by time:

We then , who are this new soul, know  
Of what we are compos'd , and made,  
For the atomies of which we grow  
Are souls, whom no change can invade. (SS, p. 90)

The image of the seige has been used in "The Blossom" .In this poem the poet describes his heart, that goes around his mistress to woo her,like an army surrounding a town and capture. His heart that is hovering around his mistress is an army that surrounds a state to yield:

And hop'st her stiffness by long siege to bow. (SS, p. 104)

The use of imagery here is skillful and startling. The courtship like a siege of the "forbidden or forbidding tree" with its double meaning whets the mind of the readers.

The image of the small towns has been used by in "Love's Exchange" to describe the lover and his heart .The lover's heart that does not succumb to the first impulse of love and is ultimately forced by its irresistible power to

bow is like those small towns that stand resistant until the force of the war compels them to yield and surrender:

If thou give nothing, yet thou art just ,  
Because I would not thy first motions trust;  
Small towns ,which stand stiff ,till great shot  
Enforce them , by war's law condition not .  
Such in love's warfare is my case. ( SS, p. 52)

The image of bullet has been used in the poem "The Dissolution". The lover's soul is pained because of his beloved's death. The lover argues that his soul may overtake her soul in the sky just like the bullets shot into the air before is overtaken by a bullet shot later, because the charging powder of it is greater than the latter one :

This death ,hath with my store  
My use increas'd.  
And so my soul ,more earnestly releas'd,  
Will outstrip hers; as bullets flown before  
A latter bullet may o'ertake , the powder being more. (SS, p. 114)

In "The Canonization", lovers are soldiers and love is like war:

Soldiers find wars, and lawyers find out still  
Litigious men, which quarrels move,  
Though she and I do love. (SS, p. 16 )

The poet the lover “compares himself to the soldiers who must seek war ..... to justify their existence ”<sup>5</sup> so do the lovers justify their existence by seeking love.

The image of martyr has been used in "The Funeral". The poet has been rejected by his beloved. In sheer desperation and agony he wishes to sacrifice his life as a martyr on the alter of the god of love. But in the meantime, he has secured a token of love from his beloved. This is a lock of her hair which he has worn round his arm. He thinks that the beloved's hair will preserve his dead body and prevent it from decay and disintegration.

Whate'er she meant by it, bury it with me,

For since I am

Love's martyr, it might breed idolatry,

If into others' hands these relics came. (SS, p. 102)

## **Chapter VI: Analysis of Images (3)**

### **Images Related to Human Beings**

Images related to human beings can be classified as (1) images of human body, (2) images of human features (3) images of emotional states, (4) images of human characteristics, (5) images of things possessed by human beings, (6) images related to woman, (7) images of human relations, (8) images of age.

For the sake of clarity the first four types can be identified as the following:

1- *Images of body*: these images include one or more physical parts of human body. e.g. eyes, ears, hearts,...etc.

2-*Images of features*: these images include physical description of human body. e.g. fat, slim, tall, short....etc.

3-*Images of emotional states*: these images include abstract description of a spiritual , mental, or emotional state: e.g. happiness, sadness...etc. that can be shared by people and animals.

4- *Images of characteristics*: these images include abstract description of a spiritual, mental or emotional state that characterizes human being among other creatures.e.g conscience, constancy, frustration....etc.

## **6. 1. Images of Human Body**

Lovers in *Songs and Sonnets* embrace both body and soul and not only do lovers' soul suffer because of love, their bodies suffer too and each part in their bodies are badly affected by the torture of love. Images of body are those of: body, anatomy, bone, head, hair, face, eyes, brows, tongue,

lips, cheeks, ears, hands, fingers, nails, legs, breast, hair, vein, blood, muscles, sinewy, sinewy thread, skin, flesh, sex and mind.

Donne's poems celebrate love in both its physical as well as its spiritual aspects. To him love is properly fulfilled only when it embraces both body and soul. He feels that isolated soul is like a captive prince. Souls must return to the bodies and manifest the mystery of love. The body is the book of the love. Donne in the poem "The Ecstasy" pleads that we should be thankful to our bodies because they bring us together in the first instance. Our bodies surrender their sense in order to enable our love to be spiritual. Our bodies are not impure matter, but they are like an alloy (an alloy when mixed with gold makes it tougher and brighter). The body is useful medium for the holy love:

We owe them thanks because they thus

Did us, to us, at first convey,

Yielded their forces, sense to us,

Nor are dross to us, but alloy. (SS, p. 90)

When a soul wishes to love another soul, it can contact it through the medium of the body. Hence a union of soul may need the contact of bodies as the first step:

So soul into the soul may flow,

Though it to body first repair. (SS, p.90)

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He further says that the body is the book of love. Love ripens in the soul but finds expression through body. Donne like great mystics advocates for evolution of physical love towards holy or divine love:

Love's mysteries in souls do grow

But yet the body is his book. (SS, p. 92)

Love is a child of the soul and has taken the limbs of flesh or else it cannot function similarly. The soul- the parent of love- must need a body:

Love must not be, but take a body too. (SS, p. 30)

The image of anatomy has been used in "A Valediction: of my Name in the Window". The affected name of the lover is a ruinous anatomy:

Or think this ragged bony name to be

My ruinous anatomy. (SS, p. 38)

The disloyalty of his mistress will affect his fame (name) and his body too that is why his body will be then a ruinous anatomy.

Images of mind have been used to express various ideas. First to represent a woman then to represent a man and finally to represent the heart. In the opening stanza of the poem "Song" speaker mentions all the impossible things and comes to the conclusion that it is impossible to find a faithful woman in the world:

Go and catch a falling star,...

And find

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What wind

Serves to advance an honest mind. (SS, p. 5)

In "A Valediction: of the Book" the lover's minds are heavens where love can exist:

For, though mind be the heaven, where love doth sit,

Beauty a convenient type may be to figure it. (SS, p. 46)

The mind is a heaven where the feelings of love can exist. These feelings can be figured by different kinds of beauty. Mind here represents the loving heart.

Images of hearts show that hearts are the places where love can be born and die. They are the cradles and graves of love. Lovers' hearts can be given and taken, can be harmed and broken into pieces. In "The Good Morrow" the hearts of the happy lovers who are together are reflected on their faces and the loyalty of their hearts rests in their faces:

And true plain hearts do in the faces rest. (SS, p. 2)

In "Lovers' Infiniteness" hearts can be given and taken and the lover feels that he should take all the heart of his beloved.

Thou canst not every day give me thy heart;

If thou canst give it, then thou never gavest it (SS, p. 22)

The image of hearts has again been used in "The Legacy" where the lover finds that his beloved's heart is unworthy to be given either to him or to any man else:

Yet I found something like a heart,  
But colours it, and corners had;  
It was not good, it was not bad,  
It was intire to none, and few had part.  
As good as could be made by art  
It seem'd; and therefore, for our losses sad,  
I meant to send this heart instead of mine:  
But oh, no man could hold it, for't was thine. (SS, p. 26)

Loving is just like giving hearts that is why the frustrated lover wants his beloved to send him back his heart:

Send home my harmless heart again. (SS, p. 68)

In the poem " Song", love triumphs over the idea of parting. The lover asks the beloved not to let her prophetic heart predict any misfortune for him (during his journey). It is possible that her prediction may come out all true and her fears,( about his safety) may be realized. They are not parting, but only are bidding good night to each other (they are one); hence retiring to bed. They can never be parted, ( whenever the one goes, he carries the other in the heart with him).

Let not thy divining heart forethink me any ill. (SS, p. 24)

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In the poem "The Broken Heart" lovers' hearts can be broken into pieces:

Mine would have taught thine heart to show

More pity unto me; but Love, alas

At one fierce blow did shiver it as glass. (SS, p. 80)

This broken heart can wish, admire but can love no more:

My rags of heart can like, wish, and adore,

But after one such love, can love no more. (SS, p. 80)

Heart, the place of love, is also the safe home for the lover:

Being in thine own heart, from all malice free. (SS, p. 75)

There is only one head image in "A Valediction of my Name in the Window". The lover's name that will be carved on the window of his beloved to keep her loyal to him will be turned into death's head if she deceives him. That name will remain during his absence to remind her of him and will be like a present of a memento mori in a ring:

Or, if too hard and deep

This learning be, for a scratch'd name to teach,

It as a given death's head keep,

Lover's morality to teach. (SS, p. 38)

Hair images have been used mainly to refer to age either old or mature age. These images will be explained in the images of age. In "The Funeral" the lover has secured a token of love from his beloved. This is a lock of her hair which he has worn round his arm. He thinks that the

beloved's hair will preserve his dead body and prevent it from decay and disintegration:

Whoever comes to shroud me, do not harm  
Nor question much  
That subtle wreath of hair, which crowns my arm;  
The mystery, the sign, you must not touch,  
For 'tis my outward Soul,  
Viceroy to that, which then to heaven being gone,  
Will leave this to control,  
And keep these limbs, her provinces, from dissolution. (SS, p.102)

It is a kind of charm or rather an embodiment of the outward soul which will give him immortality . The poet ultimately wishes to die as a martyr but fearing that the hair may be worshiped as relic, he wants to be buried in a grave along with it. This will be a sort of revenge on the cruel beloved, because some part of her body will be in the grave while she is still alive. His beloved's hair that will tie the parts of his body is like a chain fastened around the hands of prisoners and will be a source of pain and suffering:

For it the sinewy thread my brain lets fall;  
Through every part,  
Can tie these parts, and make me one of all;  
These hairs which upward grew, and strength and art  
Have from a better brain,

Can better do it: except she meant that I

By this should know my pain,

As prisoners then are manacled, when they're condemn'd to die. (SS, p. 102)

This is a typical poem which uses the conceit of the hair which first causes some satisfaction and then some justification and anguish. The poet uses the image of the soul and the brain for the function performed by the hair. Then he compares the hair to manacles and as such a source of pain and suffering. Finally, the hair may become a relic and a piece of idolatry. All these fanciful images are used by the poet in order to express his anger and frustration. All in all, the poem records a series of moods or attitudes of the rejected lover centred on the subtle wreath of the beloved's hair on his arm.

In the poem "The Relic" the love lives through a memento- 'the bracelet of bright hair about the bone'. This hair is a relic which continue to remain on his body and will be an object of adoration for the later generations of lovers:

When my grave has boke up again

Some second guest to entertain,

(For graves have learned that woman-head

To be to more than one bed)

And he that digs it, spies

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A bracelet of bright hair about the bone,  
And thinks that there a loving couples lies,  
Who thought that this device might be someway  
To make their souls at the last busy day,  
Meet at this grave and make a little stay? (SS, p.108)

This is a poem of fancy where the miracle of hair in the grave sets the ball rolling

In "The Good Morrow" lovers' faces are like mirrors that reflect the lovers' honest hearts. In "Air and Angels" the men's love is air and has a face and wings as well. The face image has been brilliantly used in "A Valediction: of Weeping". The lover's tears are coins. They are not metal coins in circulation, they are lovers' tears and figure stamped on these coins is his beloved's face reflected on them:

Let me pour forth  
My tears before your face, whist I stay here,  
For thy face coins them, and thy stamp they bear. (SS, p. 58)

Eyes together with hearts are the parts that are tormented more than any other part in lovers' bodies. What shows eye's suffering is their tears that can overflow as floods to destroy others grounds as explained in the trading images. Tears together with sighs and oaths are means of love:

...there be or shall

New love created be, by other men,

...and can in tears,

In sighs, in oaths, in letters, outbid me. (SS, p. 22)

They are lover's treasures that can be spent if he does not have all his love:

If yet I have no all thy love,

Dear, I shall never have it all;

I cannot breathe one other sigh, to move,

Nor can intreat one other tear to fall;

And all my treasure, which should purchase thee-

Sighs, tears and oaths, and letters – I have spent (SS, p. 22)

They are the water of love and lovers as explained in daily life images. The salty tears represent inconstancy whereas sweet tears show constancy as explained in the theme of the disloyalty of women. Tears are coins when the face of Donne's mistress are reflected on them. In "The Will" the dying lover will bequeath his tears to women or sea because loving unsuitable woman teaches him to give things to unsuitable takers:

Tears drown'd one hundred, and sighs blew out two. (SS, p. 124)

Tears and sighs will turn the twenty four hour into two thousand and four hundred years.



In "The Dream" the eye image has been used to surprise and startle the readers. The dream of the beloved is as sweet and welcome as her real presence. The beloved's eyes flashed like lightening and woke him up:

Thine eyes, and not thy noise, wak,d me. (SS, p. 56)

The light of the morning has also all the eyes to spy upon the sleeping lovers.

Light hath no tongue, but is all eye. ( SS, p. 34)

In "The Message" the injured lover wants his beloved to send him back his long-strayed eyes that lived on her for a long time:

Send home my long–stray'd eyes to me,  
Which, oh too long, have dwelt in thee. (SS, p. 68)

The beloved's eyes, that evoke the passionate feelings of love in the lover, are the places where the lover is burning:

I fix mine to the eyes and mind. (SS, p.52 )

That's why he asks love to blind him:

...make me blind,

Both ways, as thou and thine, in eyes and mind. (SS, p. 52)

Love, that hides all the defects of lovers and enables them to realize each other's negative qualities, is blind in eyes and mind.

In "Air and Angels" the images of eyes together with brows and lips have been used to represent the physical beauty of the body where love

can fix itself. Though the poetic voice loves his mistress without knowing her face or name, he cannot go on loving that angelic creature without being able to know its physical beauty:

Then love can fix itself in thy lip, eyes and brow. (SS, p. 30)

Tongue image has been used in "The Will". In this poem the tongue is something that can be bequeathed to fame:

My tongue to fame (SS, p. 98)

The lover, who loves a woman who is in love with twenty men, is taught to give only those who have too much. Thus he will bequeath his tongue to fame that cannot exist without too many tongues.

Cheeks, eyes and lips have been employed to represent the physical love in general:

I never stoop'd so low, as they

Which on an eye, cheek, lip, can prey. (SS, p. 118)

The images of ears have been used to represent the whole body. The lover is mourning the separation of lovers because of death:

Must leave at last in death, these eyes, and ears. (SS, p. 36)

Ears are also something that can be bequeathed:

To ambassadors mine ears. (SS, p. 98)

Hand images have been used to describe the physical position of the two lovers who are alone together with their hands firmly cemented:

Our hands were firmly cemented

With a fast balm. ( SS, p. 88)

The finger image has been used in the poem "The Ecstasy":

As our blood labours to beget

Spirits, as like souls as it can,

Because such fingers need to knit:

That subtle knot ,which makes us man. ( SS, p. 92)

Just as the blood which is an important constituent of our bodies labours to produce the essence ( the semen) which helps in uniting two bodies, in the same way a spiritual love produces a kind of ecstasy which binds the two souls together. This subtle knot of love may not be fully understood.

In "The Flea" the nail image has been used to show cruelty of Donne's beloved . The nails of Donne's mistress are purpled by the blood of the flea that mixed the two lovers' blood:

Cruel and sudden, has thou since

Purpled thy nail in the blood of innocence? (SS, p. 64)

Breast image has been used in "The Broken Heart". The breast is the container where the pieces of the lover's broken heart will be hidden:

Yet nothing can to nothing fall

Nor any place be empty quite,

Therefore I think my breast hath all

Those pieces still, though they be no unite. ( SS, p. 80)

Blood image has been used in "Song" when the beloved sheds a tear she sheds the very drops of the lover's blood:

When thou weep'st, unkindly kind, my life's blood doth decay. ( SS, p. 24)

The remains of the lover's body ,which means here the rafters of Donne's name, will be the sinew, the muscles and the vein that will bring life to their relation again:

The rafters of my body, bone,

Being still with you, the muscle, sinew, and vein,

Which tithle this house, will come again.. ( SS, p. 40)

In " The Undertaking", the Platonic lovers forget the 'he' and 'she' and turn into one neutral sex. In "Farewell to Love", the lover ,who is saying farewell to love, tries his best to shun the heat of woman's beauty:

I 'll no more dote and run

To pursue things which has endamag'd me.

And when I comewhere moving beauties be,

As mwn do when the summer's sun

Grows great,

Though I admire their greatness, shun their heat. (SS, p. 130)

In "The Canonization" the heat of the lover's passion does not add to the list of persons who die of plague :

When did the heats which my veins fill

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### **6. 1. 1. Images Related to Body**

Images related to body are those of tears and sweat. The image of sweat has been used in the poem "The Apparition". The images of tears have been discussed together with the images of eyes. (See Appendix C.)

### **6. 2. Images of Human Features**

Images of human features which have been used by Donne are the images of fat, wink, blind, sight, trembling and that of bony

The image of fat has been used in "Love's Diet". In this poem, the lover wants to treat his corpulent love that becomes fat because it feeds upon the love letters sent to him by his beloved:

Whatever he would dictate, I writ that,  
But burn my letters when she writ to me,

And that that favour made him fat. (SS, p. 96)

The lover wants to make his fat love by burning all the letters of love that increase love suffering and strengthen it.

The image of bony has been used in the poem "A Valediction: of My Name in the Window". In this poem the lover, who is saying goodbye to his mistress, would leave her his name carved on the glass of her window in order that she should be faithful to him during his absence. In case if she

shows inconstancy, while he is away, this name, which represents him, would be so offended that it becomes bony:

Or think this ragged bony name to be

My ruinous anatomy. (SS, p. 38)

### 6. 3. Images of Emotional States

Images of states of emotions are those of love, happiness, sadness, foolishness, weakness, devil, snorting, poorness, richness, falsehood, purity, silence, anger, robbing, bravery, masking and playing, silliness and the like.

Love is the dominant image which is supported by other images. Lovers can reach their happiness and ecstasy only when they are close to each other, but such happiness can rarely be experienced because lovers are mostly away from each other. Only in "The Sun Rising" and in "The Ecstasy" do we find fulfilled love.

The valediction poems and death poems are replete with tears, sighs and sadness. They are explained in the images of death.

Foolishness is one of the lovers' emotional states. In "The Triple Fool" the lover is a triple- fool as the title suggests:

I am two fools, I know,

For loving, and for saying so

In whining poetry. (SS, p. 20)

The grief of love is moderated when the poem is composed and read, but it is increased when it is sung and listen to by the poet. In this way, the pains of love get revived. This is how the lover who, was a double fool becomes a triple-fool-(i) for loving, (ii) for expressing love through poetry, (iii) for enabling a composer to set the verse to music and by singing it to re-awaken the passion which poetical composition had 'lulled to sleep'.

Lovers can be happy, sad and fool and love can be weak:

That love is weak, where fear's as strong as he. (SS, p. 56)

Love can be strong when spirits are strong, brave and pure but fear, honour and shame weaken both lovers' spirits and their love consequently:

Tis not all spirit, pure, and brave,

If mixture of fear, shame, honour, have. (SS, p. 56)

Love can be devil too because it takes lover's soul for nothing:

Love, any devil else but you

Would for a given soul give something too. (SS, p. 52)

The image of snorting has been used in "The Good Morrow". The lovers realize that they have slept for many years like the seven sleepers:

Or snorted we in the Seven Sleepers' den?

'It was so; but this, all pleasures fancies be. (SS, p. 2)

In "A Valediction: of My Name in the Window", the image of the trembling name has been skilfully employed. The speaker cuts his name upon the

window of his mistress' room so that she gazes at it during his absence and remembers him. In his absence the name will act as a charm keeping her faithful to him and checking any treason that may threaten their love:

When thy inconsiderate hand  
Flings out this casement, with my trembling name,  
To look on one, whose wit or land  
New battery to thy heart may frame,  
Then think this name alive, and that thou thus

In it offend'st my Genius. (SS, p.40)

The images of poorness and richness have been used to describe the lovers. In "The Sun Rising" in their togetherness they are richer than the richest in the world:

...compar'd to this,

All honour's mimic, all wealth alchemy. (SS, p. 11)

But they are poor in "The Indifferent" when they want to be honest in their love because they will be true to those who are false to them and this is the lesson they have been taught by Venus the goddess of love:

Poor heretics in love there be,  
Which think to stablish dangerous constancy.  
But I have told them: " Since you will be true,  
you shall be true to them, who are false to you. (SS, p. 12)



The image of anger has been used to in "Woman's Constancy". The anger of love is the force that can force lovers to pretend to be true:

We are not just those persons which we were?

Or, that oaths made in reverential fear

Of love, and his wrath, any may forswear? (SS, p. 6)

Love's wrath is the force of being honest because the lover believes that his beloved is unfaithful and this is why she is able to hide her anger:

And may laugh and joy , when thou

Art in anguish

And dost languish

For some one

That will none,

Or prove as false as thou art now. (SS, p. 69)

And the beloved thinks that men are merely greedy traders because each man wants his woman to be exclusively for him, otherwise he will wreak his anger on woman kinds, such a man deserves no love:

Thought his pain and shame would be lesser,

If on womankind he might his anger wreak;

And thence a law did grow,

One might but one man know;

But are other creatures so? (SS, p. 55)

The angry lovers can be robbers too for they can rob each other. In "The Indifferent" the lover wants his beloved to rob him but not to bind him to her because he cannot remain bound to one:

Rob me, but bind me not, and let me go  
Must I, who came to travel through you,  
Grow your fix'd subject, because you are true? (SS, p. 12)

This lover is ready to love any kind of women:

....her who masks and plays. (SS, p. 12)

Love can blind lovers, and the blind lovers can blind others. In "The Sun Rising" the brightness of the beloved's eyes can blind the sun:

If her eyes haven't blinded thine,  
Look, and tomorrow late , tell me. (SS, p. 11)

Not only the beloved, the lover too can blind the sun:

I could eclipse and cloud them with a wink,  
But that I would not lose her sight so long. (SS, p. 11)

The blind love and the angry love can be both silly and brave too:

My love, thought silly is more brave. (SS, p. 118)

#### **6. 4. Images of Human Characteristics**

Images of human characteristics are constancy, inconstancy, admition, wisdom, speech, laugh and smile, mocking, grave and reverence, conscience, decreed, frustration, groaning, teaching, weeping, murmaring,

envying, fame and reputation, having genius, honour, greediness, saucy and pedantic, pride, tyranny, spying, usury, possession. Etc.

Images of inconstancy outnumber those of constancy because Donne thinks that all women are inconstant to their lovers. Poems such as "Woman's Constancy", "Song: Go and catch a falling Star", "A Valediction of my Name in the Window", "Confined Love" and "The Curse" are replete with images of inconstancy of women. Even when women are good their goodness is unreal because their goodness is only external:

If they were good it would be seen,

Good is as visible as green,

And to all eyes itself betrays. (SS, p. 49)

In the poem, "The Twickenham Garden" the lovers can be self-traitor when they believe that they can allay their pain of love:

But oh, self-traitor, I do bring

The spider love, which transubstantiates all. (SS, p. 42)

Images of wisdom have been used to describe three things: the triple fool lover, the dreamy beloved, the wise nature. In "The Triple Fool" the fool lover believes that he is wise because he thinks that saying his love in poetry would allay his pain:

But where's that wise man, that would not be I,

I thought, if I could draw my pains

Through rhyme's vexation, I should them allay:

Grief brought to numbers can not be so fierce;

For he tames it, that fetters it in verse. (SS, p. 20)

But later he will discover that doing so will increase his suffering so the  
double fool lover will grow triple fool:

Who are a little wise, the best fools be. (SS, p. 20)

This is the wisdom of the fool lover who will discover that the woman he  
dreams of and cannot reach, is as the uncatchable fish that cannot be  
caught there by,

Alas, is wiser far than I. (SS, p. 76)

In the poem "Farewell to Love", the wise nature decreed that men should  
live sad after the act of love because the brevity of the act requires its  
repetition which means shortening of their ages:

Unless wise

Nature decreed since each act they say,

Diminisheth the length of life a day

This, as she would man should despise

The sport. (SS, p. 128)

So the wise nature is a judge who possesses decree.

The images of laughing and mocking have been used in "The  
Twickenham Garden" where light can speak and trees can laugh and mock  
the offended lover:

These trees to laugh, and mock me to my face. (SS, p. 42)

The happy trees seem to be mocking at the offended lover. Flowers do laugh:

Little think'st thou, poor flower...

..and now dost laugh and triumph on this bough. (SS, p. 104)

Image of reverence has been used in "The Sun Rising" and in "Woman Constancy". In "The Sun Rising" the sun's beams are reverend:

... thy beams so reverend. (SS, p. 11)

And the fear of love is also reverential that is why it can force lovers to pretend to be honest:

We are not just those persons which we were?

Or, that oaths made in reverential fear

Of love, and his wrath, any may forswear. (SS, p. 6)

Groaning image has been used in "Twickenham Garden" to describe the difficult condition of the offended lover who wants love to change him into a mandrake or a stone fountain to groan his pain without being blamed or ashamed as explained in aquatic images and images of plants.

This weeping lover can be wept dead by his beloved's weeping:

Weep me not dead, in thine arms. (SS, p. 58)

And the weeping woman is one of the women whom the indifferent lover can love:

Her who still weeps with spongy eyes. (SS, p. 12)

Groaning, sighing and weeping are dominant motifs in *Songs and Sonets*

Teaching images have been used in the poem "A Valedictin: of Weeping":

...forbear

To teach the sea, what it may do too soon;

Let not the wind

Example find

To do me more harm than it purposeth. (SS, p. 58)

### **6. 5. Images of Things Possessed by Human Beings**

Images of things possessed by human beings are those of ground, purse, ring, treasure, medals, and the world.

The image of the ground has been used in "Lovers' Infiniteness". The lover wants to possess his beloved completely and her heart is his own ground and love that grows in that ground should be owned by him:

The ground, the heart, is mine; whatever shall

Grow there, dear, I should have it all. (SS, p. 22)

The image of the purse has been in "The Curse". Women who love only money can not love men or be honest to them and men who love those women cannot be loved by them but only their purses can be loved:

His only, and only his purse

May some dull heart to love dispose. (SS, p. 66)

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The image of the brazen medals has been used in "The Will".(See Images of Precious Stones and Appendix C- Human Properties)

Treasure imagery has been used in "Lovers' Infinitness". This image has been used to describe lovers' tears, sighs, oaths and love letters. These treasures are more valuable, for the lovers, than jewels, gold and silver:

And all my treasure, which should purchase thee-

Sighs, tears, and oaths, and letters- I have spent (SS, p. 22)

Not only treasures do lovers own, they can possess the whole world. This image has been used in "The Good Morrow". The two lovers consider themselves the poles of their own world which is equal or larger than the real world. Each one of the two lovers is a world by him /herself and each one has a world because each one possesses the other:

Let us possess one world, each hath one, and is one. (SS, p. 2)

## **6. 6. Images Related to Women**

Images related to women are four: pregnancy, maidenhood, the wreath of hair and its bracelet and women's oldest clothes.

The image of pregnancy has been used three times not literally but metaphysically. What is pregnant here is the tears of valediction, the pot of the chemist, and the bank of the river.

The poem "A Valediction of Weeping" was written practically the same time, when the poet was about to leave for a visit to a foreign country. The

poet wants to tell his wife to take this temporary separation in her stride and neither to lament or weep, for after all, this will only disturb the peace of mind of both staying at different places:

Let me pour forth

My tears before thy face, whilst I stay here,

For thy face coins them, and thy stamp they bear,

And by this mintage they are something worth,

For thus they be

Pregnant of thee. (SS, p. 58)

The lover says that his tears contain an image of his beloved's face and as such they bear her stamp. Just as the coins bearing the sovereign 's stamp are worth something, so his tears bearing her stamp are of some value. His tears are round and large like pregnancy and they are her creation.

These lines are pregnant with images. Tears are pregnant, and their baby is the face of the beloved. His mistress is like a baby in the eyes of its mother and his tears squeezed out of all the motherly affection, pity and love.

In "Mummy": the lovers vainly seek for the centre of love's happiness because as it is impossible to find the centre of love's happiness as it is impossible for the alchemist to find the elixir. The alchemist's experimental pot will be pregnant with odoriferous things:

I should not find that hidden mystery;

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Oh, it is imposture all:  
And so no chymic yet the Elixir got  
But glorifies his pregnant pot,  
If by the way to him befall  
Some odoriferous thing. (SS, p. 62)

The image of wreath of hair has been used in "The Funeral" and in "The Relic" which has been discussed in detail in the imagery of parts of the body.

In "The Undertaking" which is a poem on Platonic love, Donne explores the true nature of love. The image of old clothes has been used to refer to the colour of the beloved's complexion or her skin. He who has found the real loveliness of woman- her virtue- will hate the love of the body i. e. oldest clothes:

But he who loveliness within  
Hath found, all outward loathes,  
For he who colour loves, and skin, loves but their oldest clothes. (SS, p. 8)

## **6. 7. Images of Human Relations**

Images related to human relations can be classified as those from family relations such as married people, parent, child, twin,. step dames and those from general relations such as guest , fellow, friend , company, foes.

In the poem "The Flea" the mixing of lovers' blood inside the flea makes them married. The flea is a symbol of the poet's passionate plea for physical and sensuous love. The lover speaks to his beloved as he points to the flea which has sucked her blood. The flea has also sucked his blood and therefore the blood of the lover and the beloved have mixed in its body. It has brought about a union of two bloods. The flea has enjoyed union with the beloved without any courtship or marriage:

...nay more than married are  
This flea is you and I, and this,  
Our marriage bed. (SS, p. 64)

Love is the child of the soul and soul is its parent:

My soul, whose child love is  
Takes limbs of flesh, and else could nothing do,  
More subtle than the parent is. (SS, p. 30)

The guest image has been used to describe the dead people who come to their graves. The graves of lovers are not normal graves, but places of joy where lovers celebrate their time together. Those who come to such places are guests:

When my grave is broken up again  
Some second guest to entertain. (SS, p. 108)

## 6. 8. Images of Age

Images of age are those of infant, childhood, youth, maturity, old hood.

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The infant image has been used in "A Lecture Upon the Shadow". In this poem the lover, the speaker, feels that his love is no more innocent:

Our infant love did grow  
Disguises did and shadows, flow  
From us, and our cares; but not 'tis not so. (SS, p. 132)

The image of the child has been used in "Go and Catch a Falling Star". The way lovers follow to achieve their unsatisfied pleasure is a childish way as explained in their images of food.

The other three images show love as a child. It is the child of the soul:

My soul, whose child love is. (SS, p. 30)

For Donne the lover, love can be an infant, a child, and young too. The infant love can grow. It is the child of the loving souls. Love is always young and the heat of love is the source of its youth:

Love with excess of heat, more young than, old. (SS, p. 126)

In "Love's Usury" the lover, the usurer, wants to love all kinds of women and not to stop loving even when he reaches the mature age i.e. when the brown hairs are equal to the white ones. (See Appendix C- Human Images/ Age)

## **.Chapter VII: Analysis of Images (4)**

### **Images Taken from the Different Spheres of Learning**

#### **7. 1. Introduction**

Herbert Grierson in his essay "Donne's Love-Poetry" writes:

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The imagery is less picturesque, more scientific, philosophic, realistic, and homely. The place of the "goodly exiled train of gods and goddesses" is taken by images drawn from all the sciences of the day, from the definitions and distinctions of Schoolmen, from travels and speculations of the new age, and (as in Shakespeare's tragedies or Browning's poems) from the experiences of the everyday life. Maps and sea discoveries, latitude and longitude, the phoenix and the mandrake's root, the scholastic theories of the Aeglic bodies and Angelic Knowledge, Alchemy and Astrology, legal contracts and *non obstantes*, "Late schoolboys and sour prentices," "the king's real and his stamped face"-these are the kind of images, erudite, fanciful, and homely, which give to Donne's poems a texture so different at a first glance from the florid and diffuse Elizabethan poetry<sup>1</sup>.

Images taken from the different spheres of learnings of the age can be divided into two main types: (1) images taken from different spheres of knowledge and experience, (2) images taken from different spheres of science. Under the first heading the following types can be identified: religious images, historical images, geographical images, philosophical images, archaeological images, artistic images, architectural images. And under the second heading the following types can be recorded: mathematical images, physical images, chemical images, biological images, medical images.

## **7. 2. Images Taken From the Different Spheres of Knowledge and Experience**

### **7. 2. 1. Religious Images**

Donne was a rebel against convention, believed in living life passionately, and truly felt the body and the soul merged in religious experience. In his wit and wide ranging knowledge, he was a typical product of the Renaissance. His complex personality with all its bitterness, arrogance, passion, affection, religious doubt and faith,, comes out fairly well in his poetry.

Images taken from religion are those of: God , Goddess, prophet, faith , atheist idolatry, worshipping, temple, divinity, deity, Bible, bishop, pilgrimage, cloister, hermitage, Jove, Roman Catholics , capuchin, Jesuits, clergy, preaching, vestal, canonization, saints, hymns, paradise, imparadising, begging, martyr, sins, sacrilege, profanation, destiny , virtuous men virtuous powers, the busy day animation of the dead bodies, manna, Devil.etc.

In the poem" "Love's Usury", the god of love is a usurious partner in a usurious bargain with the usurious lover as it is explained in the trading images:

For every hour that thou wilt spare me now,

I will allow usurious God of Love, twenty to thee. (SS, p. 14)

In the poem "Love's Deity", the poet deals with the nature and the function of love as ordained by the god of love. The poet would like to ask an old lover if he could love a woman who hated him. Unfortunately, this is the destiny fixed by the god of Love that a lover must keep on loving his lady who disregards and scorns him. The lover cannot undo this destiny fixed by the god of love:

To ungod this child again, it could not be

I should love her , who loves not me . ( SS, p. 94)

Then the authority of this God starts its influence upon lovers getting the active ones (who love) to fit the passive ones (those who do not love them):

His office was indulgently to fit

Actives to passives ( SS, p. 94)

But in his opinion the poet feels that lovers oppressed by this influence because:

...it cannot be

Love, till I love her that loves me. ( SS, p. 94)

This god expands his authority by time till he reaches the vast power of Jove the biggest among the Greek gods to control every thing and get lovers to love those who don not love them :

But every modern god will now extend

His vast prerogative, as far as Jove.

To rage, to lust, to write to, to commend,

All is the purlieu of the God of love ( SS, p. 94)

Thus god of Love has been described as usurious and tyrant by exploiting startling images.

Love in "Love 's Diety" seems to be a religion and lovers are the followers and if they rebel against the god of Love they will turn to be atheists:

Rebel and atheist too, why murmur I,

As though I felt the worst that love could do?

Love might make me leave loving, or might try

A deeper plague, to make her love me too,

Which, since she loves before. ( SS, p. 94)

The faithful lover is similar to the atheists in their dying hours and the similarity between the two lies in the way that both worship an ignored God so their desires and imagination give it a form and a fashion greater than its own:

Whilst yet to prove,

I thought there was some deity in love,

So did I reverence, and gave

Worship; as atheists at their dying hour

Call(what they cannot name) an unknown power,

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As ignorantly did I crave:

Thus when

Things not yet known are coveted by men,

Our desires give them fashion, and so

As they wax lesser, fall, as they size, grow. (SS, p. 128)

But when the lover discovers the reality of the deity of love he decides to give up loving and to say farewell to love.

Another idolatry image has been used in "The Funeral". The wreath of hair that crowns the arm of the dead lover is a holy relic should not be violated by any hand for touching it is an idolatry:

It might breed idolatry,

If into others' hands these relics came. (SS, p. 102)

Violating the beloved's relics together with seeing the beauty of his beloved's face is idolatry because the power of her face can change the mind of any one and force them to believe in love and its power, i.e. those who do not believe in love are idolators and beauty of this woman's face will lead them to love's faith:

This face, by which he could command

And change the idolatry of any land. (SS, p. 54)

As people worship angels, lovers worship their beloved. In the poem "Air and Angels" the poet describes his beloved as:

Angels affect us oft and worshipp'd be. (SS, p. 30)

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The image of pilgrimage has been used in "Song: Go and Catch a Falling Star". If any one finds a woman who is both fair and true, the poet would go to her, as if on pilgrimage to some holy place. Such a woman would be worthy of worship:

If thou findest one, let me know,

Such a pilgrimage were sweet. (SS, p. 5)

In "The Canonization" the image of begging has been used. But the beggars here are lovers who beg for being the saints of love:

Countries, towns, courts: beg from above

A pattern of your love!. (SS, p. 18)

The image of canonization has been used in the same poem to describe lovers. As the true and honest religious men are canonized as saints, the lovers who are true in their love will be canonized as saints for the future lovers. And the love poems written by the lover would be regarded as the prayers or hymns that are sung in the churches during the canonization:

And by these hymns, all shall approve

Us canoniz'd for love. (SS, p. 18)

The image of hermitage has also been used in this poem. Lovers who are united to become one neutral sex, deserve the position of saints and being in this position lovers are hermitage to each other for they are turned into holy places away from all the sins.

And thus invoke us: You, whom reverend love

Made one another's hermitage. (SS, p. 18)

Lovers are paradise for each other:

Then, as all my souls be

Emparadise'd in you (in whom alone

I understand, and grow, and sees. (SS, p. 40)

The image of destiny has been used in the poem "A Valediction: of the Book". Destiny separates the lovers and make them angry:

I'll thee now, dear love, what thou shall do

To anger destiny ,as she doth us;

How I shall stay, though she eloin me thus. (SS, p.44)

He asks his mistress to write a book out of their love letters, which could be read and understood only by lovers. This book will be like the holy book and the lovers are like clergymen:

We for love's clergy only are instruments. (SS, p. 44)

The image of faith has been used in " A Valediction: of the Book". Faith, which is the basis of the Platonic love is violated by the physical love. Thus, the physical lovers tantalize the spiritual ones. In other words, bodies tantalize souls in the physical love:

Whether abstract spiritual love like,

Their souls exhal'd with what they do not see,

Or, loth so to amuse

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Faith's infirmity, they choose

Something which they may see and use. (SS, p. 46)

The image of the Bible has been used in "A Valediction: of the Book", to show the holiness of the book of love . That book for the statesmen is as the Bible for the alchemists. Both would not find their arts in these books , rather both would discover their emptiness and nothingness:

In this thy book, such will their nothing see,

As in the Bible some can find out alchemy. (SS, p. 46)

Cloisters- of the vowed men image has been used to show the magical power of his beloved's face. The beauty of his beloved's face would tempt the vowed men and force them to renounce celibacy. It has the power that can re-animate the dead bodies out of their tombs:

This face which, whereso'er it comes,

Can call vow'd men from cloister, dead from tombs. (SS, p. 54)

The cloister image has been used again in "The Flea" to describe the holiness of the room where the two lovers meet:

We're met

....and cloister'd in these living walls (SS, p. 64)

The image of the temple has been used in "The Flea" to show the sacredness of the place of marriage. The bedroom of the two lovers is the

convent of the ascetics and the flea where the blood of the two lovers mingle is their marriage temple:

Oh stay, three lives in one flea spare,  
Where we almost, nay more than married are;  
This flea is you and I, and this  
Our marriage bed, and marriage temple is. (SS, p. 64)

The image of sacrileging has been used in the same poem. This marriage temple should not be violated by shedding the blood of that flea:

Let not that, self-murder added be,  
And sacrilege, three sins in killing three. (SS, p. 64)

The image of profanation has been used in "A Valediction: Forbidding Mourning". Donne considers his love holy which should be protected from violation. It would be a disgrace to his holy love if it is portrayed to the common people:

'T were profanation of our joys  
To tell the laity our love. (SS, p.82)

The vestal image has been used to describe the beloved who murders her lover by denying him her love. In the Roman theology the virgin young woman is the one who serves the Goddess of fire. The beloved in the poem "The Apparition" is a feigned vestal whose fire is a sick taper that will start to wink. The candle refers to the beloved's heart which shall be depressed

for her sin and being discovered by the rejected lover's ghost. So no body can help her when the ghost of her lover will come to frighten her:

Then shall my ghost come to thy bed,  
And thee, feign'd vestal, in worse arms shall see;

Then thy sick taper will begin to wink. (SS, p. 78)

The image of the Jesuits has been used in "The Will". The lover wants to bequeath his skill and frankness to Jesuits:

...ingenuity and openness

To Jesuits. (SS, p. 98)

They cannot make use of them. Jesuits are members of a religious association founded in 1534 by Saint Agnatyos Lyola<sup>2</sup>. The frustrated lover wants to bequeath his money to Capuchin who cannot get benefit from this money and his faith to Roman Catholics who regards his gifts as a kind of indignity:

My money to Capuchin,  
My faith I give to Roman Catholics. (SS, p. 98)

The image of the martyrs has been used in the poem "The Funeral" to describe the lovers who die for the sake of love. (See Daily Life Images/ Images of War)

The image of the Judgement Day has been used in "The Relic" to describe the immortal joy of love. Lover, the faithful man, believes that on

the Judgment Day he will make a little stay with his beloved and those diggers who come to bury a new corpse into that grave will discover a wreath of hair around his arm:

Will not let us alone,  
And thiks that there a loving couple lies,  
Who thought that this device might be someway  
To make their souls, at last busy day,  
Meet at this grave, and make a little stay? (SS, p. 108)

Lovers in this situation are something worthy and holy as well. Thus they can be brought to the Bishop and to the king to be turned into relics:

Then he that digs us up will bring  
Us to the Bishop, and the King,  
To make us relics. (SS, p. 108)

The bishop image image gives a religious colour to the entire love situation.

Manna image has been used in the poem "Twickenham Garden":

I do bring  
The spider love, which transubstantiates all,  
And can convert manna to gall. (SS, p. 42)

Manna is one of the religious images because it is the food provided by God to the Israelites<sup>3</sup>. This fact is stated in both The Bible and the Holy

Quran.Manna has also been used to describe the sweetness of the primroses that is watered by heavy rain:

A shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

### **7. 2. 2. Historical Images**

The seven historical images employed are those of: the nine worthies, Sibyl, Corinna Thebarn, Polla Argentaria, Annals, Vandals&Goths, Mary Magdalen.

The image of the nine worthies has been used in the poem "The Undertaking". The nine worthies are "three Gentiles, Hector, Alexander, and Julius Caesar; three Jews, Joshua, David, and Judas Maccabacus; and three Christians, Arthur, Charlemagne, and Godfrey of Bouillon."<sup>4</sup>. Those nine brave men of the past – men of heroic character and endurance- have great achievements to their credit. The poet is no less than the reputed worthies. His achievement is greater because he has kept his discovery to himself and not leaked it to the common run of men. It is a discovery of great substance and value. It is singular and original, because no one else has the privilege of knowing the lady he loves. So no one will be able to repeat that discovery. The achievement of the poet lies in knowing the real nature of love and keeping the secret to himself:

I have done one braver thing

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Than all the Worthies did,  
And yet a braver thence doth spring,

Which is, to keep that hid. (SS, p. 8)

The poem "A Valediction of the Book" is replete with the historical images. Donne's mistress will excel: "The fame of Cumaean Sibyl", "Corinna theban "Who instructed Pindar in poetry and defeated him five times at Thebes, "and Lucan's wife, Polla Argentaria, who "assisted her husband in correcting the first three Books of his Pharsalia"<sup>5</sup>. Donne's mistress would excel all these women by doing one thing i.e writing a book of love out of their love letters instead of weeping for her lover's absence:

How thine may out- endure

Sibyl's glory, and obscure

Her from Pindar could allure,

And her, through whose help Lucan is not lame,

And her, whose book (they say) How did find, and name. (SS, p. 44)

The image of Goths and Vandals has been used in "A Valediction: of the Book" to describe the non-lovers. Goths and Vandals are names of two Germanic barbarian tribes that attacked France, Spain and North Africa in the 5<sup>th</sup>.C and in 455 A.C they captured Rome and destroyed it<sup>6</sup>. This historical image shows barbarity of the non-lovers:

When this book is made thus;

Should again the ravenous

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Vandals and Goths inundate us,  
Learning were safe; in this our universe.

Schools might learn sciences, spheres music, angels verse. (SS, p.44)

The relic of Mary Magdalene is a historical image taken from the Magdalenian ages. The dead lover and his beloved who celebrate their love in their graves can be dug out to be relics for Mary Magdalene. The beloved is Mary Magdalene and her lover is somebody else near her:

To make us relics; then  
Thou shalt be a Mary Magdalene, and I  
A something else thereby. (SS, p. 108)

### **7. 2. 3. The Geographical Images**

Geographical discoveries marked the Elizabethan age and in several of Donne's poems images are drawn from these. The geographical images exploited in Donne's *Songs and Sonnets* are those of globe, the round ball, the world, images of continents: Asia, Africa, and Europe, hemispheres, sea-discoverers maps, country and towns, deserts, the latitude and the longitude, the earth's narrow crooked lanes, directions: north and west.

The image of the geographical discoveries has been used in "The Good Morrow". The two lovers excel all the geographical discoveries of the age because they have their own brave new world. Their little room of love is an everywhere for them. It is their whole world thus they are oblivious of

the new discoveries of the age i.e. all the worlds discovered by sea-discoveries: "Let sea-discoveries to new worlds have gone," and all their maps that are piled on the top of each other "<sup>7</sup>. Each map is as a world put on another:

Let maps to others, worlds on worlds have shown. (SS, p. 2)

They do not care for these discoveries because they possess their own private world:

Let us possess one world, each hath one and is one. (SS, p. 2)

Each one of them has his/her own world i.e. his beloved is his own world and he is hers. Consequently each one of them is a world by him/herself.

The declining image of the west has been used in " A Lecture Upon the Shadow" to show the state of love when it becomes weak:

If once love faint, and westwardly decline,

To me thou, falsely, thine, (SS, p. 132)

Then his beloved is not herself, she is false because love knows no declining west.

The image of the hemisphere has been used to describe the two lovers. They are two hemispheres of their world. Their faces that are reflected in the eyes of each other and their true plain hearts that are reflected on their faces are the best hemispheres for them :

Where can we find two better hemispheres. (SS, p.2)

Lovers' world is unique. They constitute two hemispheres which are better than the geographical hemispheres because their first hemisphere is without the slanting North pole (with its better cold), and their second hemisphere is without the declining west (where sun sets). So, their love is not subject to vagaries of weather or time (decline). They know that only those things die whose constituents are not mixed proportionately. Their two loves are one because they are exactly similar in all respects and as such none of them will die. Their mutual love can neither decrease nor decline nor come to an end. Their love is immortal.

Without sharp North, without declining west. (SS, p. 2)

The world image has been used in "The Sun Rising". Sun is the dictator of the real world and lovers are the dictator of the world of love. The world of love is timeless and eternal. It knows no sense of time.

The imagery of spheres has been used in "The Sun Rising", "Air and Angels" and "The Ecstasy". (See Appendix D- Geographical Images).

The images of the round ball, the copies (maps) of the three old continents: Europe, Africa and Asia, together with that of a globe have been used in "A Valediction: of Weeping". Just as a cartographer by marking on a globe continents like Europe, Africa and Asia turns nothing

into something, in the same way, each tear from the beloved's eyes is like the world:

On a round ball  
A workman that hath copies by, can lay  
An Europe, Africa, and an Asia,  
And quickly make that, which was nothing, All;  
So doth each tear  
Which thee doth wear,  
A globe, yea world, by that impression grow. (SS, p. 58)

The lover's tears combined with the beloved's tears will make the great flood- the Deluge which will destroy both of them (the peace of mind of both will be lost by profuse weeping at the time of separation).

The poem "A Valdition: Forbidding Mourning", was written particularly at the same time, when the poet was about to leave for a visit to a foreign country. The poet wants to tell his wife to take this temporary separation in her stride and neither to lament or to weep, for after all, this will only disturb the peace of mind of both staying at different places.

The image of Capricorn<sup>8</sup> has been used in "A Nocturnal Upon St. Lucy's Day" to describe the effect of the sun's movement on the lovers during summer and winter. The sun moves to the Capricorn during winter to

gather new energy and vitality and brings new joys for lovers to enjoy during summer:

You lovers, for whose sake the lesser sun

At this time to the Goat is run

To fetch new lust, and give it you,

Enjoy your summer all. (SS, p. 72)

The Capricorn is not mentioned overtly but symbolized by the goat that has been explained in the images of animals.

Donne uses the image of the latitude and the longitudes to show the effect of the presence and absence of lovers on love and its extent. Presence is the real test for its endurance :

How great love is, presence best trial makes,

But absence tries how long this love will be;

To make latitude,

Sun , or stars, are fitliest view'd

At their brightest, but to conclude

Of longitudes, what other way have we. (SS, p. 46)

Theodore Redpath's comment in this context is highly illuminating:

As Grierson points out, 'the latitude of any spot may always

be found by measuring the distance from the zenith, of a star

whose altitude, i. e. distance from the equator, is known.'

There seems to me, however, almost certainly a further point

here in 'at their brightest' beyond merely the contrast with 'dark eclipses', , mentioned by Grierson: namely, that it was at least a common belief that stars were brightest when highest in the sky, i. e. nearest the zenith, and therefore when their distance from the zenith were easier to measure.

The comparison is highly fanciful one, almost resting on a purely verbal basis. Grierson thought it did so entirely. It seems to me, however, that there is, first, a slight secondary suggestion of size or bulk in the word 'latitude'. There may also perhaps be a more substantial justification for one leg of the comparison, namely that latitude corresponds to intensity of light or heat.

I cannot do better than reproduce a part of Grierson's note: 'If the time at which an instantaneous phenomenon, such as an eclipse of the moon, begins at Greenwich (or whatever be the first meridian) is known, and the time of its beginning at whatever place a ship is, be then noted, the difference gives the longitude. The eclipses of moons of Saturn have been used for the purpose. The method is not, however, a practically useful one'<sup>9</sup>.

The narrow crooked lanes of the earth has been used in the poem "The Triple Fool" . The lover unbosoms his heart and expresses the pangs of love. When grief finds an outlet in poetry, the poet feels relieved of the

pain and tension of love. He employs the image of earth's inward narrow crooked lanes i. e. small ponds and lakes to support his idea:

As the earth's inward narrow crooked lanes  
Do purge sea-water's fretful salt away,  
I thought, if I could draw my pains  
Through rhyme's vexation, I should them allay. (SS, p. 20)

The image of the two poles has been used in "Love's Exchange" to describe the great effect of the beloved's face that can thaw" the frozen poles into fertility"<sup>10</sup>. That face can fill deserts with life and change them into crowded cities. It can:

And melt both poles at once, and store  
Deserts with cities, and make more  
Mines in the earth, than curries were before. (SS, p. 54)

Theodore Redpath's observation deserves to be quoted:

The vitalizing face of the woman is what is here particularized in the sequence of references: to renunciation of celibacy, re-animation of dead bodies, thawing of the frozen poles into fertility, filling of deserts with the teeming life of cities, and increase of the earth's rich active mineral deposits. It is not inconceivable that Donne may have intended to contrast the animating and constructive power of this 'face' with the destructiveness of the 'face' of Marlowe's Helen<sup>11</sup>.

#### 7. 2. 4. Philosophical Images

Philosophical images are those of: love that cannot die, love's riddle, love as the only dweller in the souls, teaching sea and winds not to harm the lover, the cruelest lovers, quintessence from nothingness, re-begetting from absence and darkness, and the philosophy of love through the shadow. The immortality of love is one of the philosophical ideas that has been enunciated in *Songs and Sonets* by marshalling a large number of vivid images. Donne gives expression to a mood of ecstasy inspired by the consciousness that their mutual love is at once eternal and immortal. It knows neither decline nor satiety:

All other things to their destruction draw,

Only our love hath no decay;

This no to-morrow hath, nor yesterday.

Running it never runs from us away,

But truly keeps his first, last everlasting day. (SS, p. 36 )

Love, according to Donne, is an all-pervading comprehensive emotion which embraces both the body and the soul. The poem is one of the finest illustrations, in poetry, of the "immortality of love":

But souls where nothing dwells but love,

All other thought being inmates then shall prove,

This or love increased there above,



Then bodies to their graves, souls from their graves remove. (SS, p. 36)

The final stanza contains a beautiful metaphysical conceit where Donne regards himself and his wife as two kings who have only themselves for their subjects. In this stanza he plays like a juggler with logic, but the result is not superficial cleverness; it is the rock bottom of the fact that they both love and nothing else matters.

One of those images is that of the oneness of the two lovers. When the two lovers or their loves mixed equally they cannot die:

Whatever dies, was not mix'd equally;

If our two loves be one, or thou and I

Love just alike in all, none of these loves can die. (SS, p. 2)

The philosophy of love is the subject matter of the poem "A Lecture upon the Shadow":

Stand still and I will read to thee

A lecture, love, in love's philosophy. (SS, p. 132)

Then he starts clarifying his philosophy through the whole poem: This philosophy can be stated as the following: love grows, disguises, and flows from the lovers just like their shadows.

### **7. 2. 5. Archeological Images**

Archeological images are those of raked carcasses, ill anatomies, mummy, and relics.

The image of the carcasses has been used in "Love's Exchange". The torture of love leaves lovers' body a racked carcass and this tortured corpse will turn consequently into an ill anatomy. When future lovers will dissect this ill anatomy, they will find the model for love:

If I must example be,  
To future rebels; if the unborn  
Must learn by being cut up, and torn:  
Kill and dissect me, Love; for this  
Torture against thine own end is,  
Rack'd carcasses make ill anatomies. (SS, p. 54)

The image of carcasses has been used in "A Nocturnal Upon St. Lucy's Day" to show the effect of absence on lovers' bodies:

...and often absences  
With drew our souls, and made us carcasses. (SS, p. 70)

And the whole world will turn into a carcass of the beloved if she dies of fever. She is the soul of the world and her death means the death of the world:

Or if thou, the world's soul, goest, it stay 'tis but they carcase then.(SS, p. 28)

The image of Mummy has been used in the poem "Love's Alchemy". Women are compared to corpses without minds or souls. "Mummies" are mere lumps of dead flesh:

Hope not for mind in women: at their best

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Sweetness and wit, they are but Mummy, possess'd. ( SS, p. 62)

It is impossible to find an angelic mind in a woman. At their best, women have sweetness, but no minds. But once they have been sexually enjoyed, they are no better than "mummy"- dead flesh without mind or soul.

### **7. 2. 6. Images of Art**

Images of art can be subclassified into images related to art and images of colours. Images related to art are those of: spheres' music, scratched name, figuring, pictures, statues, poetry, idioms, fashion. Images of colours are those of: white, black, grey, brown, green, and purple.

#### **7. 2. 6. 1. Images Related to Art**

The image of the sphere's music has been used in "A Valediction: of the Book". The book of love that would be written out of the love letters is a universe where schools can teach together with sciences heavenly music and angelic verse:

...in this our Universe

Schools might learn sciences, spheres music, angels verse. ( SS, p. 44)

The image of the scratched name has been used in "A Valediction: of my Name in the Window" as explained in the image of precious stones.

The three images of figuring are beauty that figures love and women., the ring that figures: marriage-love and its stands, primrose that figures

women. The image of figuring love by beauty has been used in "The Platonic Love":

Beauty a convenient type may be to figure it. (SS, p. 46)

The image of the primrose with all its mysterious number of petals which represents women with their mysterious nature has been explained in the images of plants/ parts of plants.

The jet ring image ,that figures marriage and love, has been explained in the imagery of precious stones,

Images of poetry, sining, songs and rhymes have been used in "The Triple Fool" (See Images of Human Quality).

Images of sonnets and verse have been used in "The Canonization" . If lovers cannot get immortality by their love, they can at least die for it. The story of their love may not be worthy of tombs and monuments, but it is good enough for the material of poetry. Their love may not be recorded in the volumes of history but it will certainly find mention in sonnets and lyrics.

The art of rhyming has been used in "Love's Exchange" to support the devil aspect of love.

Love, any devil else but you

Would for a given soul give something too.

At court your feelows every day

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Give the art of rhyming, huntsmanship, or play

For them which were their own before. (SS, p. 52)

The image of rhyme has been used in "The Will"; and the image of poetry has been used in "The Curse". (See Appendix D)

### **7. 2. 6. 2. Images of colours**

The colours that are used in *Songs and Sonets* are: White, gray, brown, green, purple and black .These colours do not construct images by themselves but they colour them.

The image of white hair has been used in the poem "Go and Catch a Falling Star " and the image of the gray and brown hair has been used in "Love's Usury". Both have been discussed in the images of ages. In the poem "The Indifferent", the image of the brown colour has been used to describe a kind of women that can be loved by the indifferent lover. (See Appendix D).

The image of the green colour has been in the poem "The Community". Good women and goodness are alike. Both of them are obvious:

If they were good it would be seen,

Good is as visible as green. (SS, p. 49)

The image of the purple colour has been used in "The Flea". The beloved's nails were purpled by the blood of the flea. These purpled nails

bring into the mind the image of murderer's nails who murders his victim cruelly. The beloved is like a beast that kills his victim with his claws:

Cruel and sudden, hast thou since  
Purpled thy nail in blood of innocence. (SS, p.64)

The image of the black colour has been used in "A Jet Ring Sent".(See Appendix D)

The image of idioms has been used in "A Valediction: of the Book". A idiom is a part of language and language is part of art. The literary meaning of the word 'idiom' is a statement whose meaning differs from the meaning of the words it consists of. This image has been used to describe the book of love:

In cypher writ, or new-made idiom. (SS, p. 44)

The book, which is written out of love letters, will not teach people love, it will teach them new theories in sciences, music and verse.

The image of fashion has been used in "Farewell to Love" and in "A Jet Ring Sent". (See Appendix D)

### **7. 2. 7. Architectural Images**

The architectural images are those of: the rooms, walls, cemented hands. The rooms in *Songs and Sonets* are not built of stones or muds as usual rooms; they are built in the sonnets and made of verse:

We'll build in sonnets pretty rooms. (SS, p. 18)

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Lovers, like Shakespeare's beloved, will live for ever in the lines of verse. The image of the rooms has been used in "The Flea". Lovers who denied to live with their love will find rooms to live in for ever. They will live in the sonnets of verse where they can be immortalized, i.e., lovers even if they die they live in their poetry that reminds people of them, generation after generation, to the end of life.

The walls in the *Songs and Sonets* are not normal walls, i.e., they are animate ones:

We're met

And cloister'd in living walls of jet. (SS, p. 64)

The image of walls has been used in "The Flea". The walls of the place where the two lovers met are living walls of the flea stomach. And in "The Sun Rising" The walls are orbit of the sun:

These walls thy spheres. (SS, p. 11)

## **7. 2. 8. The Legendary Images**

The legendary images are those of the seven sleepers, the phoenix, the conflagration, the chimeras, the decree of nature, Argus, ghosts of the dead people.

The seven sleepers is a legend translated from the Syriac by Gregory of Tours. This legend tells that seven Christian youths from Ephesus took refuge in a nearby cave. Their pursuers walled up the entrance of the cave

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to starve them to death but they fell into a deep sleep from A.D.250/51 during the persecution of the Christians by the Emperor Decius, to 439/46. They woke believing that they had slept for a single night, but they discovered the amazing fact when one of them went out to bring them some food<sup>12</sup>.

In the poem "The Good Morrow" this legend imagery has been used to distinguish two types of love:

Or snorted we in the Seven Sleepers' den? (SS, p. 2)

In this poem Donne's manner is that of 'concentration' advancing the argument in stages, reasoning till he is able to prove his point and drive it home to the reader. Like an able lawyer he presses his point in such a manner that it is very hard to refute it. Moreover, he marshals his images from different sources in such a way that the cumulative effect is irresistible. Grierson rightly points out that the imagery has been drawn from a variety of sources, i. e. myths of everyday life, e. g. 'the seven sleepers' den 'suck'd' on country pleasures' and 'wishing in the morning'.

Phoenix image has been used in "The Canonization". Phoenix is a symbol of neutral sex and immortality. It is believed that this creature is "consumed by its own flames every five hundred years and then rise new from its ashes."<sup>13</sup>



Perhaps the legend of the Pheonix would adequately describe the poet and his beloved. Their two sexes match together so perfectly as to form a being of unisex,i.e. after they die, they come to life again in the same form as they were before just as the Pheonix after death arises from its own ashes. Like the mystery of the Pheonix, their mystery of love will command respect:

The phoenix riddle hath more wit  
By us; we two being one, are ill.  
So to one neutral thing both sexes fit,  
We die and rise the same, and prove

Mysterious by this love. (SS, p. 16)

The image of conflagration has been used in the poem "A Fever". Stoics believed and taught their students that at the end of each cycle of existence, there is a large conflagration that would destroy it <sup>14</sup>but the poetic voice in "A Fever" discovers that the source of this conflagration is the fever of his beloved:

O wrangling schools, that search what fire  
Shall burn this world, had none the wit  
Unto this Knowledge to aspire  
That this her fever might be it?

(SS, p. 28)

The curse of this decree is that each act of love increase the eagerness of it more and more.(See Appendix D- Legendary Images)

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The image of Argus has been used in "The Will". Argus is a Greek mythological character. He who was appointed by Hera to guard Io after her metamorphosis into a heifer. Argus had a hundred eyes , and was therefore surnamed 'Panoptes' ( The all-seeing)<sup>15</sup>. In the poem "The Will", the lover will bequeath his eyes to Argus who does not need it:

Mine eyes to Argus, if mine eyes can see,  
If they be blind , then, love I give them thee. (SS, p. 98)

The image of chimera has been used in "A Valediction: the Book". Chimera is one of the legendary creatures. It has a head of a lion, a body of a sheep and a tail of a snake. Donne has used the word chimeras to describe the strangeness of woman kind:

Forsake him who on them relies,  
And for the cause, honour, or conscience, give.  
Chimeras, vain as they , or their prerogative. (SS, p. 46)

### **7. 3. Images Taken From Different Spheres of Science**

Donne , like other great Elizabethan writers, was acutely aware of the current of ideas dominating the intellectual scene of his age. Possessing the

recognition that all experience is part of a whole, his reaction to life was intricate and complex. His imagery, which he uses to illustrate his argument, is drawn from a varied range of experience, of which contemporary science is not the least.

Under this title the following images can be identified (1) mathematical images, (2) physical images, (3) chemical images, (4) biological images, (5) medical images.

### **7. 3. 1. Mathematical Images**

Mathematical images can be subdivided into (1) images of numbers and (2) geometrical images. Images related to numbers are: the cipher book, the double and triple fool lover, the two legs of the compass, the three lives, the four/five and six petal primroses. Images related to geometry are the round shape, circles, the centre, the oblique lines, and a pair of compasses

#### **7. 3. 1. 1. Images of Numbers**

The cipher image has been used in the poem "A Valediction: of the Book". The book of love which can be understood only by the lovers is a cipher book:

In cipher writ, or new made idiom. (SS, p. 44)

Images related to numbers two and three have been used in "The Triple Fool" and "the Flea". Images related to numbers four, five and six have

been used in the poem "The Primrose". The primrose with its different number of petals symbolizes different qualities of lovers. For example, the six petal primrose symbolizes the true love whereas the four petal primrose is "auspicious to lovers"<sup>16</sup> :

Live, Primrose, then and thrive  
With thy true number, five;  
And women, whom this flower doth represent,  
With this mysterious number be content. (SS, p. 106).

In the poem "Love's Usury" the image of the number twenty has been used:

For every hour that thou wilt spare me now  
I will allow,  
Usurious God of love, twenty to thee. (SS, p. 14)

The surface meaning shows that the usurious is the God of love not the lover but the deep meaning tells that it is the lover who is usurious because he wants to enjoy twenty hours for each hour spared.

### **7. 3. 1. 2. Geometrical Images**

The images related to geometry are those of shapes such as the round shapes and those of the circles. The round shape image has been used in the poem "Sonnet (The Token)" to show the simplicity, and innocence of love:

Nor ring to shew the stands

Of our affection, that, as that's round and plain

So should our loves meet in simplicity. (SS, p. 134)

Since the origin of time, luminaries of the philosophical, theological, and literary worlds have been inspired by two of the most elementary geometric figures, the circle and the straight line, to formulate and express original abstraction on arguably life's most relevant and powerful emotion of love.

Marcus Aruelius, for example, said that "all things from eternity are of like forms and come round in a circle"<sup>17</sup>. Schopenhauer, emphasized the universality of this global image and observed that "Throughout and everywhere the true symbol of nature is the circle"<sup>18</sup>. Talking about this image, Yeats make the following remark:

If it is true that God is a circle whose centre is everywhere, the saint goes to the centre, the poet and artist to the ring where everything goes around again<sup>19</sup>.

T S Eliot has used the symbol of a wheel in many of his writings. John Donne, in his poems "A Valediction: Forbidding Mourning", "The Sun Rising", and "Love's Growth", has used the images of the circles, centre, and oblique lines.

In the poem "A Valediction: Forbidding Mourning", the famous conceit of the twin compasses has been employed to console the beloved. The

lover addresses his beloved to say that their souls may be two but they are united at a centre like the two legs of a compass. The soul of the beloved is like the fixed foot of the compass as she stays at home. The poet's soul is like the other foot of the compass which moves, so to say in a circle. The fixed foot leans towards the moving foot, and afterwards, the moving foot rejoins the fixed foot. The rejoining of the encircling foot suggests the return of the poet to his beloved and their union- in spite of their separate identities- is the very consummation and joy of love. The poet proves that in spite of separation, the lovers are united in mutual affection and loyalty:

As stiff twin compasses are two:  
They soul, the fix'd foot, makes no show  
To move but doth, if the other do;  
And though it in the centre sit,  
Yet when the other far doth roam,  
It leans, and heartens 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. ( SS, p. 84)

In the poem "The Sun Rising", circular conceit has been used to establish the supremacy of the lovers' world over the world dictated by the sun. The

poet's extravagant fancy discovers that he and his beloved in their secure possession of each other, are like all states and princes to each other. Princes only imitate them. She is all the world contracted into one feminine form and hence, by shining on her, the sun performs his duty towards the whole earth. Following up this conceit, the poet says that if the sun shines on him and his wife, it is, in a sense, shining everywhere the bed becomes its centre and the walls of the bed room its sphere:

Thine age ask asks ease, and since thy duties be

To warm the world, that's done in warming us.

Shine here to us, and thou art everywhere;

This bed thy centre is, these walls, thy sphere. (SS,p. 11)

In the poem "Love's Growth", the image of the expanding circles has been used:

If as in water stirr'd more circles be

Produc'd by one, love such additions take,

Those, like so many spheres, but one heaven make,

For they are all concentric unto thee. (SS, p. 50)

Just as when a stone is thrown into water, it produces lots of ripples which go on enlarging till they reach the edge, in the same way the joys of love keep on multiplying just as many stars and planets revolve round one

heavenly body, so also all the joys of love revolve round the beloved as the centre.

### **7. 3. 2. Physical Images**

Some images have been taken from the physical science to illustrate and illuminate the ideas. The images taken from this field are: the images of reflection, the image of the mirror, the scattering bright image, the image of the broken glasses, the image of twisted beams, the vacuum image, etc.

Images related to reflection have been used in the poems "The Good Morrow" and "The Canonization". In the poem "The Good Morrow" as the lovers look at each other, each of them sees his own image in the other's eyes. Their looks reflect the simplicity, purity, and honesty of their hearts:

My face in thine eye, thine in mine appears,  
And true plain hearts do in the faces rest. (SS, p. 2)

The lover's eyes are the mirrors in which each sees the reflection or the image of the other. Each eye contains the whole world with its countries, towns and courts:

Who did the whole world's soul....  
Into the glasses of your eyes

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(So made such mirrors, and such spies,

That they did all to you epitomize). (SS, p. 18)

The image of the "scattering bright" has been used in "Air and Angels".  
(See Appendix D- Physical Images).

The image of the broken glasses has been used in "The Broken Heart".  
The broken pieces of glass show smaller images, so does the broken heart. The broken heart produces smaller images of love. It can like, wish and adore but it cannot love any more:

Those pieces still, though they be not unite;

And now, as broken glasses show

A hundred lesser faces, so

My rags of heart can like, wish, and adore,

But after one such love, can love no more. (SS, p. 80)

The image of the twisted beams has been used in "The Ecstasy".  
According to the physical laws the beams of light are twisted when they pass through one transparent medium to another. In the same way lovers' eye beams get twisted and form a double string:

Our eye- beams twisted, and did thread

Our eyes, upon one double string. (SS, p. 88)

The image of vacuum has been used in the poem "The Broken Heart" to describe the broken heart of the frustrated lover:

Yet nothing can to nothing fall,

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Nor any place be empty quite,

Therefore I think my breast hath all. (SS, p. 80)

The image of the book of physics has been used in "The Will". The agonized lover will bequeath the book of physics to the one who will die immediately after him:

To him for whom the passing bell next tolls, I give my physic books. (SS, p. 100)

### **7. 3. 3. Chemical Images**

Donne drew freely from contemporary chemical ideas, making use of the latest scientific theories, or of current superstition as the occasion demanded. Sometimes he accepts alchemy as valid but at other occasions demanded. Chemical images can be subdivided into: (1) images of elements, (2) images of substances, (3) the image related to state of substances, (4) images of experiments, (5) images of alchemy.

#### **7. 3. 3. 1. Images of Elements**

These images can be subclassified into: elements of love, the ancient four element theory, and atoms that are parts of elements.

The indestructible elements of which all the substances are made of have been used in an image in the poem "A Valediction: of the Book" to show the eternity of the book of love:

This book as long-liv'd as the elements. (SS, p. 44)

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Elements do not die. they turn into another elements so is love. It cannot die but it can change from one state to another, i.e., the love letters can be changed into book. Of love. This way love together with its book can live long like elements. Love, for Donne, is an elemented substance and the elements of love are those things that are "painful to soul and sense." <sup>20</sup>:

But mix'd of all stuffs paining soul, or sense  
...But as all else, being elemented too,  
Love sometimes would contemplate, sometimes do. (SS, p. 50)

Furthermore, the lovers are constituted of the same elements:

To their first elements resolve;  
And we were mutual elements to us,  
And made of one another  
My body then doth hers involve. . (SS, p.114)

This is why physical love cannot stand absence :

Dull sublunary lovers' love  
(Whose soul is sense) because it doth remove  
Those things which elemented it. (SS, p. 82)

The image related to the ancient theory of elements has been used in "The Dissolution". According to this theory all substances are made of only four elements,i.e., water, air, fire and earth. Donne argues that lover's bodies are made of fire of passion, sighs of air, water of tears, and the sadness of earth. These are the constituents of love:

My fire of passion, sighs of air,  
Water of tears, and earthly sad despair,  
Which my materials be.

(SS, p. 114)

Thus the elements in the *Songs and Sonets* are: the lovers' bodies, flames of love, sighs, tears, and any kind of suffering. These are the elements that element the substance of love.

The image of atoms has been used in the poem "The Ecstasy". Atoms are the smallest part of an element. This indivisibility and dynamic togetherness in an element supports the idea of the firmness and unchangeability of lovers' souls:

We then, who are this new soul, know  
Of what we are compos'd, and made,  
For the atomies of which we grow,  
Are souls, whom no change can invade.

(SS, p. 90)

### **7. 3. 3. 2. Images of Substances**

The images related to substances which have been used in *Songs and Sonets* are: elixir image, cork image, and the quicksilver image.

In the poem "Love's Alchemy", the poet accepts that love is a mystery, but he does not accept the claims of poets and lovers that they know everything about it. He feels that this mystery can never be unraveled fully. Those who say that they have solved this mystery, are only deceiving themselves. To

reinforce this idea of love, Donne compares lovers with alchemists. Alchemy was an early form of chemistry studied in the Middle Ages, the aim of which was to discover the elixir of perpetual youth, a mixture which would prevent the process of aging and decay. However in spite of the experiment conducted by alchemists, no one has so far able to find the elixir of life. It remains a mystery upto this day. Similarly , in spite of the efforts of poet and lovers, no one has yet been able to discover the true nature and composition of love. The poet has also tried his best to dig deep in the 'mine' of love but inspite of his knowledge and experience it is still a hidden mystery. Love is such a complex and multideminsional experience that no one has been truly able to fathom its secret:

Some that have deeper digg'd love's mine than I,

Say, where his centric happiness doth lie:

I have lov'd, and got, and told,

But should I love, get, till I were old,

And as no chymic yet the Elixir got

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

The elixir image has also been used in "A Noctunal Upon St. Lucy's Day" to describe the lover who experiences the sense of nothingness after the death of his beloved:

But I am by her death(which word wrongs her)

Of the first nothing, the elixir grown. (SS, p. 70)

The image of the dry cork has been used in the poem "The Indifferent" . This image has been employed to describe such women who are devoid of emotions and feelings and are dry like the cork:

Her who is dry cork, and never cries. (SS, p. 12)

The image of the quicksilver has been used in "The Apparition" to describe the sweat of the frightened beloved. She is frightened by the ghost of her dead lover who has come to her bed to torment her. The lover frightens the beloved because he has been murdered by his beloved who has done that by denying him her love. In such a state the beloved is bathed in a cold quicksilver sweat:

Bath'd in a cold quicksilver sweat will lie,

A verier ghost than I. (SS, p. 78)

### **7.3. 3. 3. The Image Related to State of Substances**

Among the three states of substance only solid state image has been used in the *Songs and Sonets*. A solid substance gains and loses heat quickly. In the poem "The Paradox", the lover who dies in love feels that his life after love is like the heat that was left in a solid substance:

Or like the heat, which fire in solid matter

Leaves behind, two hours after. (SS, p. 126)

### 7. 3. 3. 4. Images of Experiments

Images of experiments are those of: contraction, brining, refining, purging, dissolving, resolving, evaporation, transubstantiation, and the tools of experiment such as chemist's pot.

The image of contraction has been used in "The Canonization" to describe the effect of love on the whole world. Love knows no classes or social differences among people. Love is a chemical contraction by which the whole world's soul (souls of all people of different classes) is turned into a chemical substance that can be extracted in the tubes of lovers' eyes:

You, to whom love was peace, that now is rage;  
Who did the whole world's soul contract, and drove  
Into the glasses of your eyes. (SS, p.18)

The image of brining has been used in "Love's Diet". Brining is the chemical process to make things salty and this scientific idea has been used by Donne as one of the ways to decrease the effect of love on the lover:

If he wrung from me, I brin'd it so  
With scorn or shame that him it nourish'd not (SS, p.96)

The refining image has been used in "The Ecstasy" to describe the effect of love on the lovers. The impure substances can be refined in order to

make them pure and so can be the lovers. Love can refine them and their souls so that they can understand the language of souls:

If any, so by love refin'd  
That he souls' language understood. (SS, p. 88)

The image of purging has been used in "The Triple Fool". Donne says that he can purge his love by revealing it in verse and winning poetry:

... as the earth's inward narrow crooked lanes  
Do purge sea- waters fretful salt away  
I though if I could draw any pain,  
Through rhyme's vexation, I should them allay. (SS, p. 20)

The image of dissolving has been used in "A Valediction of Weeping". Dissolving solid materials into liquid ones is one of the chemical images that describe the impact sadness on the beloved:

... by waters sent from thee, my heaven dissolved so. (SS, p. 58)

The image of the dissolution of substances into their constituting elements has been used in "The Dissolution". The image describes the lovers after their death:

She is dead; and all which die  
To their first elements resolve;  
And we are mutual elements to us  
And made of one another. (SS, p. 114)



The image of evaporation has been used in "The Apparition", "The Expiration" and "A Fever".(See Natural Phenomena- Images of Food and Death Images)

Transubstantiation is one of the chemical process by which one substance can be changed into another. This image has been used in "Twickenham Garden". Love, the source of suffering ,can transubstantiate the joy, happiness, comfort and loveliness of the Twickenham Garden into suffering:

I come to seek the spring,  
But oh self-traitor, I do bring  
The spider love, which transubstantiates all. (SS, p. 42)

The image of the pot of the alchemist has been used in "Love's Alchemy".The lovers' minds, which are in search for the core of happiness of love, are like the pregnant pot of the alchemist who is searching for the elixir. Both are full of fancy:

And as no chymic yet the Elixir got  
But glorifies his pregnant pot,  
If by the way to him befall  
Some odoriferous thing, or med'cinal,  
So, lovers dream a rich and long delight,  
But get a winter-seeming summer's night. (SS, p. 62)

### **7. 3. 3. 5. Images of Alchemy**

Alchemy is an early form of chemistry that aims at discovering the elixir of perpetual youth and the liquid that can change metals into gold. Donne's various references to alchemy are typical. Sometimes he accepts it as valid and sometimes he assumes it as an imposture. In the poem "A Nocturnal Upon St Lucy's Day" the image of alchemy has been used. The alchemy of love will change the lover into a dead one because of his beloved's death:

.... at the next spring:

For I am every dead thing,

In whom love wrought new alchemy. (SS, p. 70)

Thus the alchemy of love turns living people into dead ones.

This imagery has also been used in "A Valediction: of the Book". The book that will be written out of the love letters is annals for lovers only and it means nothing to the statesmen. Here in this book only lovers can find themselves and when those state men try to find themselves they will find what the alchemist can find in the Bible. (See Religious Images).

### **7. 3. 3. 5. 1. An Image Related to Alchemy**

This image has been used in the poem "Love's Alchemy".(See Appendix D).

### **7. 3. 4. Biological Images**

Biological images are those of: relics, and the biological cause of death. Remains of a long-aged animal or plant ( the relic) is one of the images which has been used to describe the usurious lover. The woman he met last year is a relict he will meet again pretending that he has never met her before :

For every hour that thou wilt spare me now,

I will allow,

Usurious God of Love, twenty to thee,

When with my brown, my gray hairs equal be;

Till then , Love, let my body reign, and let

Me travel, sojourn, snatch, plot, have, forget,

Resume my last year's relict: think that yet

We'd never met.

(SS, p. 14)

Women whom this lover meets are turned into relics. They become something old or remains of women.

One of the biological theories at that time is that of Galen "who maintained that death results from an imbalance of elements within the body."<sup>21</sup> This biological theory has been used as an image in "The Good-Morrow" to prove the immortality of lovers. The love of the poet and his beloved are one because they are exactly similar in all respects and as such none of them can be subject to death. Their souls being united in pure love

will remain united for ever and dissolution is not possible if the two souls are one; hence their mutuality can make love immortal:

Whatever dies, was not mix'd equally;

If our two loves be one , or thou and I

Love just alike in all, none of these loves can die. (SS, p. 2)

### **7. 3. 5. Medical Images**

Medical images are those of (1) diseases and (2) ways of treating. Images of diseases can be broadly subclassified into the images of: sickness, swelling, cramp, plague, gout, palsy, fever, and that of madness. The images of the second type can be classified into the images of: cure, medicine, dissecting, cutting up to survey, ripping. In addition to these two types, the image of the physicians can be recorded here.

#### **7. 3. 5. 1. Images of Diseases**

In *Songs and Sonets*, love is the only disease, lovers are the patients, and they seek cure in spring. Swelling is one of the images that has been used in "The Flea" to describe the pampered flea after sucking the blood of the two lovers. It swells not because of any disease but because it is fed up on the mingled blood of the two lovers:

And pamper'd swells with one blood made of two. (SS, p. 64)

The image of cramp has been used in "The Curse" to describe love. It is the disease a lover can suffer from when he loves a lady who loves only money. His cramp turned into a gout will cause his death:

...gout his cramp, may he

Make, by but thinking who hath made him such.. (SS, p. 66)

Plague, gout and palsy are the images which have been used in "The Canonization". The lover asks his friend to stop his nonsensical talk and allow him to love. He considers love as a natural or hereditary disease:

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout. (SS, p. 16)

Furthermore, his love is a plague that infects lovers:

But thou which love'st to be

Subtle to plague thyself. (SS, p. 104)

This plague can send lovers to death that is why the lover tells others not to bother him because of his love for his plague can lead no one, but the lover himself, to death:

When did the heats which my veins fill

Add one man to the plague bell? (SS, p. 16)

The plaguy bell here is death love can lead to.

In the poem "A Fever" we come across the image of the fever. Fever is one of the diseases that can infect lovers. It is the disease that can cause

death to the beloved and if such a thing happens the whole world will die in the eyes of the lover. The fever of love cannot affect the beauty of the beloved because the fever fits are like meteors that do not affect the brightness of the stars:

Those burning fits but metroes,  
Whose matter in thee is soon spent:  
Thy beauty and all parts which are thee,  
Are unchangeable firmament. (SS, p. 28)

Bedlam image has been used in "The Will" to describe the beloved who does not love him who loves her:

I do Bedlam give;  
My brazen medals. (SS, p. 100)

Imagery of madness has been used twice, one time in "The Curse" and another time in "The Undertaking". (See Images of Precious stones and Appendix D- Medical Images/ Diseases).

### **7. 3. 5. 2. Images of Medical Treatments**

In the poem "Twickenham Garden", the images related to medical treatment and cure have been used. Nature and poetry are the cure for the disease of love:

I come to seek the spring,  
And at mine eyes and at mine ears,

Receive such balms as else cure everything. (SS, p. 42)

Love which is a disease is also the medicine that can cure sorrows:

But if this medicine, love, which cures all sorrow

With more, not only be no quintessence,

But mix'd of all stuffs paining soul, or sense. (SS, p. 50)

The images of dissecting, cutting up and torn, and ripping are operations applied on lovers. In "Love's Exchange" the future lovers are the surgeons who will dissect the lover's body after killing him in order to study his experience in love and take him as their example in love:

For this, Love is enrag'd with me,

Yet kills not .If I must example be

To future rebels; If the unborn

Must learn, by my being cut up, and torn:

Kill and dissect me. (SS, p. 54)

The image of cutting up to survey has been used in "The Damp".The dead lover who dies because of some mysterious reasons will be cut up to survey his body searching for the cause of his death.Then they will find the picture of his beloved in his heart:

When I am dead, and doctors know not why,

And my friend's curiosity

Will have me cut up to survey each part,

When they shall find your picture in my heart. (SS, p. 112)

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Donne's subtle image is the image of the medical operation ripping to search if there is a heart inside him or not. The lover himself is the surgeon who makes this operation to find a heart inside his own body:

When I felt me die,  
I bid me send my heart, when I was gone;  
But I alas could there find none,  
When I had ripped me, and search'd where hearts did lie. (SS, p. 26)

Then he will be killed again by realizing that he cheated his beloved after death though he was honest to her during life. He cheats her after death because he could not find his heart (which is she herself) inside him though this is beyond him because his heart is left there with her. Through this image Donne shows how much honest he is though he seems to be the opposite by having no heart inside him. He is alive and dead, honest and cheat at the same time.

### **7. 3. 5. 3. The Image of the Physicians**

This image has been used in the poem "The Will". The poet, the lover wants to bequeath his sickness to physicians.(See Aappendix D – Medical Images).



## Chapter VIII

### Conclusion

This chapter is intended to summarise, interrelate and highlight the observations made in the preceding chapters in this thesis.

Donne's *Songs and Sonets* is remarkable for its multiplicity of themes and techniques. It is a complex network of themes and sub –themes. These themes are intricately interwoven. Love is the central theme and the themes of death, valediction and disloyalty of women are the subsidiary themes. These themes combine together to give us an insight into the true nature of love.

There are five major strands in Donne's love poetry. There is the sorrow of parting, the misery of secrecy, the falseness of the mistress, the fickleness of the lovers, and finally a contempt for love itself. However we have to differentiate between the nuances of love in Donne's poetry . Love in one sense is a holy passion and in this it is irrespective of whether it is within marriage or outside it . In another sense it is purely physical, in which case it is nothing better than lust. Love which partakes of the body and the soul is best. Perhaps the last stanza of "The Canonization" aptly sums up Donne's philosophy of love, that a complete relationship between man and woman fuses their souls into a complete whole and thus they

become a world in themselves. In “The Sun Rising” too Donne expresses the same idea. Grierson remarkably observes that neither sensual passion, nor gay and cynical wit, nor scorn and anger, is the dominant note in Donne’s love poetry. Bennett is right when she observes that Donne’s love poetry is not about the difference between love and adultery, but about the difference between love and lust. It is not easy to extract a definition of love from poems which deal with so many attitudes to the emotion. However, whether dealing with sensual or spiritual love, or the complex combination of both, Donne is always passionate. The problem which forms the basic theme of Donne’s love poetry is the place of love in this world of change and death. The problem is viewed from different angles; as a result love is sometimes seen as immortal, and sometimes as futile. The poems thus express a surprising variety of attitude. Love threatened by change is at times seen in a cynical light, at times with bitter disillusionment. But then love is also seen as the one thing which remains immortal. On the whole, one might say that Donne’s poems celebrate love in both its physical as well as its spiritual aspects. Love is properly fulfilled only when it embraces both body and soul, that, one might say, is the definition of love we may extract from the mature love poems of Donne.

Donne has marshalled a large number of images from a wide range of subjects to reinforce, energize, enliven and animate the central theme of *Songs and Sonets* i.e the theme of love. The study of these images led to a judicious identification, tabulation and classification of the images in all the fifty five poems in *Songs and Sonets*. Images has been classified into different groups, such as images taken from nature, images taken from daily life, images related to human beings and images related to different learnings of the age.

The first group of images i.e the images taken from nature, have been further classified as aquatic images, images of plants, images of animals, images of weather, images of precious stones, images of natural disasters, images of natural phenomena, and celestial images.

Among the aquatic images the most striking ones are those of sea imagery in the poem "A Valediction: of Weeping", the fountain imagery in "Twickenham Garden" and imagery of the circles of stirred water in "Love's Growth". The logical development of the imagery of sea, tempest, and deluge from the poet's beloved's tears is the mark of Donne's originality. The fountain imagery in "Twickenham Garden" has been used to drive home the utter despair and incurable pain of love-lorn heart. Along with other images in the poem it lends a peculiar charm to the lyric. The

imagery of the circles of the stirred water has been exploited in "Love's Growth" to examine the true nature of love; to bring home the idea that love is dynamic, not static.

The most moving images among the plant images are the image of grass in " Love's Growth" and the images of mandrake in "Twickenham Garden". In the former poem love is like the grass which grows. It enlarges its dimension and gains in strength. But while grass grows luxuriantly in spring and decays and dies in winter, love is not affected by the onslaughts of winter. In spite of the seasons' fluctuations love continues to grow and mature. Thus the assertion at the end "No winter shall abate the spring's increase" stands as a defiance against all the imagery of vicissitude that dominates the poem. Thus the grass imagery controls the whole poem. In "Twickenham Garden" a sad and forlorn lover finds himself in a mood of dejection. 'Even nature fails to soothe his tormented soul. He wants to be turned into a mandrake so that he may groan.

Among animal images, the most powerful one are the image of flea in "The Flea" and the image of the spider in "Twickenham Garden". The flea is a symbol of the poet's passionate plea for physical and sensuous love. In "Twickenham Garden" the dejected lover gives vent to the anguish of his heart which neither nature nor poetry can soothe. He thinks that he is his

own enemy because along with himself he brings into the garden the thoughts of love. Love is like a spider which transforms the character of everything.

Among the images of natural disasters, the image of flood in "A Valediction: of Weeping" and the image of flood tempest and earthquake in "A Valediction: Forbidding Mourning" are the most startling ones. In the former poem the tears of the lover combined with the beloved's tears will cause the great flood which will destroy the whole universe. The beauty of the conceit lies in its interconnection with the other images and they all function as what Helen Gardner says "instrument to persuade". In "A Valediction: Forbidding Mourning" tears are floods and sighs are tempests.

Among the celestial images the image of heaven and its spheres in "Love's Growth" is superbly done. As stars and planets revolve round one heavenly body, so all the joys of love move round the beloved who is the centre.

The second group of images i.e images taken from daily life have been further classified as images taken from common life, those taken from royal life, those related to different classes in the society and those associated with war and battle fields.

The images in the second group of images which are ingenious and most appropriate are those of coins in "A Valediction: of Weeping", of threading in the "Ecstasy", of kings and princes in "The Anniversary" and "The Sun Rising", of bullet in "The Dissolution", of lovers as towns in "The Ecstasy" and of siege in "The Blossom".

The imagery of coins has been effectively used to illustrate the theme of valediction. They are not metal coins in circulation, they are lovers' tears and figure stamped on these coins is his beloved's face reflected on them. This image becomes luminous in dynamic togetherness with other images. The tear is first compared to 'coin' and this leads to the 'stamp' and the 'mint' and the 'sovereign' and the 'worth'. These conceits in their interconnectedness help in achieving 'unification of sensibility'. The imagery of threading in the "Ecstasy" is a means of persuasion. It is a complex poem dealing with twin aspects of love- physical and spiritual. Lovers' hands are firmly grasped and their eyes reflected the image of each other. It appears as if their eyes are strung together on a double thread. In the poem "The Anniversary", lovers are princes and kings. Donne in this poem gives expression to a mood of ecstasy inspired by the consciousness that their mutual is at once eternal and immortal. The idea of kings and princes with their absolute sway over their subjects is applied by the poet to

the wonderful relationship between him and his wife. They are both kings to each other as each has absolute power over the other- and so they are better than earthly princes. Donne pursues the idea throughout the last stanza of the poem. They are such kings that no one can commit any treason against them except they themselves. In "The Sun Rising" the beloved is all the states and the lover is all the princes of the world and the worldly princes only imitate them. In "The poem "The Dissolution" the lover's soul is aggrieved because of his beloved's death. He argues that his soul may overtake her soul in the sky just like the bullets shot into air before is overtaken by a bullet shot later because the charging powder of it is more powerful than the former one. In "The Ecstasy" the two lovers are like two towns that cannot be invaded by time. In "The Blossom" the lover's heart that goes around his mistress to woo her is like an army surrounding a town to capture it.

The third group of images i.e image related to human beings have been classified as images of human body, images of human features, images of things possessed by human beings, images related to woman, images of human relations and images of age.

Images related to body and its different parts abound in *Songs and Sonnets*. Donne mingled divine and human love. To him love is properly

fulfilled only when it embraces both body and soul. He feels that isolated soul is like a captive prince. Souls must return to the bodies and manifest the mystery of love. In the poem "The Ecstasy", the claim that for a perfect union in love, body and soul need to join, is made with force and authority. The speaker in the poem pleads that body is the medium for the experience of divine love; it is the book of love. Love ripens in the soul but finds expression through body. In "The Funeral" the woman's hair twined round the dead lover's arm is an image which occurs also in "The Relic", in even more striking words: 'a bracelet of bright haire about the bone'. In both the poems hair imagery illustrate the metaphysical manner. The hair imagery is doubled: the hair is the 'outward soul', that is, the tangible representative of the inward indivisible soul. It is therefore a viceroy who holds the province( lover's body) together, while the true love (lover's soul) is absent in heaven. The idea of the bracelet of the beloved's hair worn by the poet is the central theme of another poem called "The Relic". There the poet mentions that the hair is a sort of device which will make the souls of the lover and the beloved meet at the grave and spend some time together before the day of judgment. The bracelet of hair will also be regarded as a relic, sought by all men and women in need of love. This relic will be expected to perform miracles and bring success to lovers. In this poem,



however, the hair is supposed to save the lover's dead body from disintegration. Secondly, the hair is a sort of a hand-cuff or fetter for causing pain to lover. The poet wants the hair buried with him as a sort of revenge on his beloved for his rejection. So, the bracelet of hair worn by the lover leads to an entirely different situation in this poem. However, in both the poems hair and bones combine, and Donne imagines them retaining, after death, something of their submerged and inscrutable mode of live. When he speaks of the gravedigger unearthing ' a bracelet of bright haire about the bone' , the line startles us by its suggestion of death and life coiled together. The hair is dead but its unnaturally prolonged brightness seems to vouch for some persistent, subterranean vitality. Like the 'little membrans' and 'filmes' that cover live bones, the glowing hair is, or may be, we gather, 'sensible of paine' . It may serve, Donne goes on to conjecture, as a substitute nervous system, giving the bones life and feeling. In both the poems the miracle of hair sets the ball rolling.

The fourth group of images i.e images taken from different spheres of learning have been broadly classified into the images taken from different spheres of knowledge and experience and those taken from different spheres of science. The images taken from different spheres of knowledge and experience have been further classified as the religious images,

historical images, geographical images, philosophical images, archeological images, architectural etc. The images from different branches of science have been clustered as mathematical images, physical images, chemical images, biological images and medical images.

The deepening effect of religion on the love poetry is most apparent in "The Canonization". As the true and honest men are canonized as saints, the true lovers will be canonized as saints for the future lovers. Poetry will be a greater memorial than even the most impressive of tombs. Such poems as record the mysterious nature of their love are likened hymns:

And by these hymns, all shall approve

Us canonized for love.

(SS, p.18)

The saints of "reverend love"- that is, the lovers- are invoked by their devotees to intercede for them and beg from God: "A pattern of your love!" The last line begins the central argument to full circle. The saints perform their miracles from the "hermitage" of their love. The image of the hermitage reinforces the exclusion and separateness of the world of love.

Donne frequently utilised the geographical images which reflected increasing knowledge of the surface during his time. In "The Good Morrow" there are images of sea discoveries, traveling to new worlds, maps showing worlds on worlds and the two hemispheres. However, the two lovers excel all the geographical discoveries of the world, because their

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"little room" of love is an everywhere for them, the centre round which the sun moves.

The world imagery has been employed in "The Sun Rising" and "A Valediction: of Weeping". In the former poem sun is the dictator of the real world which is subject to the range of time. The lover and beloved are compared to all the states and all the princes of the world, rolled into one. This world of love is eternal and timeless and superior to the real world. In the poem "A Valediction: of Weeping" each tear from the beloved's eyes is like the world.

The images related to geometry are those of round spheres and circles. The circle image has been used in "Love's Growth", "The Sun Rising" and "A Valediction: Forbidding Mourning". In "Love's Growth", the image of the expanding circle has been employed to reinforce the idea of love as a dynamic experience which keeps on multiplying. Just as when water is stirred, additional ripples become wider and wider round the original circle, in the same way, the poet's love revolves round the beloved- "concentric into thee". In "The Sun Rising" this image has been used to bring home the idea that the lover's world is superior to the world dictated by the sun. The lover and the beloved in their little room constitute a world round which the sun should move and by shining on them, the sun accomplishes its duty of

warming the whole globe. The lovers' bed becomes the centre and the walls of their room the sun's orbit. The famous conceit of the two legs of a pair of compasses has been harnessed to prove that in spite of separation, the lovers are united in mutual affection and loyalty. The beloved is the fixed leg in the centre and the lover is the moving leg. Further the love's soul goes from the beloved's, the more she leans towards him and as his comes home, so hers revives. The delicacy with which this image has been conceived is the mark of Donne's image making capacity. Donne feels with the compasses, and endues them with feeling.

Images related to the scientific phenomena of reflection have been exploited in the poem "The Good Morrow" and "The Canonization". As the lovers look at each other, each of them sees his/ her own image in the other's eyes.

Donne drew freely from contemporary chemical ideas, making use of the latest scientific theories. The image related to the ancient theory of elements has been used in "The Dissolution". According to this theory all substances are made of only four elements i.e. water, air, fire and earth. Donne argues that lover's bodies are made of fire of passion, sighs of air, water of tears, and the sadness of earth. These are the constituents of love.

Alchemy is an earlier form of chemistry that aims at discovering the elixir of perpetual youth and the liquid that can change metals into gold. Donne's various references to alchemy are typical. Sometimes he accepts it as valid and sometimes he assumes it as imposture. In the poem "A Nocturnal Upon St. Lucy" the image of alchemy has been used.

Donne was interested in medicine and inevitably, therefore, he made use of medical ideas to define his emotional experiences. Medical images are related to different diseases and the ways of treating them.

It is clear from the classification and analyses of images (as shown in charts) that the largest number of images are related to human beings and the second largest number come from the different spheres of learning. These images outnumber and outdominate the images taken from nature and daily life. Critics have said disparaging things upon this subject that is Donne's lack of visual imagination. Rupert Brooke complained " He never visualizes, or suggests that he has any pleasure in looking at things. His poems might all have been written by a blind man in a world of blind men"<sup>1</sup>. J. E. V. Crofts decries Donne's lack of a sense of visual beauty: "The beauty of the visible world meant nothing to him and yielded him no imagery for serious purposes."<sup>2</sup> There is no gainsaying the fact that visual images are outnumbered by other images in *Songs and Sonnets*, it is the

outcome of other and more intense pressures. Donne's persistent investigation of inner experience, and his corresponding scorn for 'he who colour love, and skin', are only the most oblivious of these pressures. However, these critics' observations are falsified when we take into account that the images taken from nature and daily life taken together (315) are not that less in number.

Aristotle considered the capacity for image making as the greatest criterion of a poet's genius. To estimate Donne's stature as a poet in view of Aristotle remark, this researcher will like to make a comparison between the use of imagery in Shakespeare's sonnets and in Donne's *Songs and Sonets* in terms of the density of imagery. The total number of images in Shakespeare's sonnets are 296 and the total number of lines are 2156. So, the density of imagery in Shakespeare's sonnets is 7.28. The total number of images in *Songs and Sonets* (as shown in the charts and graph) are 725 and the total number of lines are 1601. Thus the density of imagery in Donne's *Songs and Sonets* is 2.21. This comparison has been made not to say that Donne is a greater poet than Shakespeare but to highlight Donne's capacity for image making.

It is clear from the above discussion that Donne's images are drawn from a wide range of subjects. They are not conventional: they do not reiterate

the well-worn poetic devices of the lady's cheeks looking like roses or her teeth like pearls. The images employed by Donne are learned- they display the poet's thorough knowledge of a wide range of subjects, such as science, mathematics, astronomy, and several others. The images thus give the poetry an intellectual tone. However, the conceits are not in disharmony with the feeling in the poem; they actually add weight and illustrate that feeling giving rise to the impression of what T. S. Eliot called the 'unification of sensibility'.

## Appendix A

### Nature Images

#### 4. 2. Aquatic Images

##### 4.2. 1. Images of Fountains

...love , let me some senselss piece of this place be;

Make me a mandrakes, so I may groun here ,

Or a stone fountain weeping out my year. (SS, p. 42)

##### 4. 2. 2. Images of Sea and Things Related to Sea

###### 4. 2. 2. 1. Images of Sea

Then, as the earth's inward narrow crooked lanes.

Do purge , sea water's fretful salt away,

I thought, if I could draw my pains

Through rhyme's vexation , I should them allay. (SS, p..20)

O more than Moon,

Draw not up seas to drown me in the sphere..... but forbear

To teach the sea, what it may do too soon. (SS, p. 58)

Pity my picture burning in thine eye;



My picture drown'd in a transparent tear. (SS, p. 75)

So thou and I are nothing then , when on a diverse shore. (SS, p. 58)

Whilst to ballast love I thought,

And so more steadily to have gone,

With wars which would sink admiration

I saw I had love's pinnace overfraught. (SS, p. 30)

#### 4. 2. 2. 2. Sea Creatures

That fish , that is not catch'd thereby ,

Alas , is wiser far than I . (SS, p. 76)

What plants , mines, beats , fowl, fish\_\_\_\_\_

Can contribute , all ill which....

Fall on that man. (SS, p. 66)

Teach me to hear mermaid mermaids singing,

Or to keep off envy's stinging,...

And swear Nowhere

Lives a woman true, and fair. (SS, p.5)

#### 4. 2. 3. Images of Rivers and Things Related to Rivers

A pregnant bank swell'd up , to rest

The violet's reclining head

Sat we two , one another's best. ( SS, p. 88)

Come live with me, and be my love,

And we will some new pleasures prove

Of golden sands, and crystal brooks:

With silken lines, and silver hooks. (SS, p. 76)

Oft a flood

Have we two wept, and so

Drown' d the whole world, us two. (SS, p. 70)

#### 4. 3. Images of Plants

##### 4. 3. 1. Images of Kinds of Plants

...these trees to laugh, and mock me to my face. (SS, p. 42)

Who e'er ...set trees, and arbors,

Only to lock up, or else to let them fall ? (SS, p. 55)

Little think'st thou , poor heart

That labourst get to nestle thee,

And think'st by hovering here to get apart

In forbidden or forbidding tree. (SS, p.104)

I scarce believe my love to be so pure

As I had thought it was

Because it doth endure

Vicissitude , and seasons, as the grass. ( SS, p. 50)

From country grass, to....., let report

My mind transport. (SS, p. 14)

But I am by her death ( which word wrong here),

Of the first nothing the Elixir grown;

Were I a man, that I were one

I need must know ; I should prefer,

If I were any beast,

Some ends, some means; yea plants , yea stones , detest. (SS, p. 70-72)

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Go and catch a falling star,

Love, let me

Make me a mandrake, so I may groan here. (SS, p. 42)

And then, poor aspen wretch, neglected thou. (SS, p. 78)

If all fail ,

Tis but applying wormseed to the tail . (SS, p. 130)

Those who cut their legs with weeds

Let others freeze with angling reeds,

And cut their legs with shells and weeds. ( SS, p. 76)

#### 4. .3. 2. Images of Parts of Plants

But they are ours as fruits are ours,

He that throws herself into the arms of Posthumus, and he , tastes, he that devours,

And he that leaves all, doth as well. (SS, p. 48)

And fruit of love, Love, I submit to thee. (SS, p. 14)

Fruits of much grief they are. ( SS, p. 58)

Let me love none , no, not the sport,

From country grass, to comfitures of court....., let report

My mind transport. (SS, p. 14)

And when he hath the kernel eat ,

Who doth not fling away the shell? (SS, p. 49)

Little think though poor , poor flower,

Whom I have watch'd six or seven days,

And seen thy birth,...

And now dost laugh and triumph on this bough

...and that I shall...

Tomorrow find thee fall'n , or not at all (SS, p. 104)

A pregnant bank swell'd up , to rest

The violet's reclining head

Sat we two , one another's best. ( SS, p. 88)

Gentle love deeds, as blossoms on a bough,

From love's awakened root do bud out now. (SS, p. 50)

The world's whole sap is sunk;

The general balm the hydroptic earth hath drunk (SS, p. 70)

Yet know I not, which flower

I wish; a six, or four;

For should my true-love less than woman be,

She were scarce anything; and then should she

Be more than woman, she would get above

All thought of sex. (SS, p. 106)

Live, primrose, then, and thrive

With thy true number five;

And woman, whom this flower represent. (SS, p. 106)

Get with child a mandrake root,...

And swear

Nowhere

Lives a woman true, and fair. (SS, p. 5)

#### **4. 3. 3. Images of Transplants**

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A single violet transplant,

The strength, the colour, and the size

All which before was poor, and scant,

Redoubles still , and multiplies.

( SS, p. 90)

#### **4. 4. Images of Animals**

##### **4. 4. 1. Images of Wild Animals**

Beasts do not jointures lose

Though they now lovers choose,

But we are made worse than those.

( SS, p. 55)

Were I a man ; that I were one

I needs must know ; I should prefer,

If I were any beasts.

( SS, p. 70)

Ah, cannot we

As well as cocks and lions, jocund be

After such pleasures ? Unless wise

Nature decreed ( since each such act , they say ,

Diminisheth the length of life a day)

This , as she would man should despise

The sport.

(SS, p. 128)

And that this place may thoroughly be thought

True Paradise, I have the serpent brought.

(SS, p. 42)

Both these were monsters ; since there must reside

Falsehood in woman, I could more abide

She were by art, than Nature, falsified

(SS, p. 106)

#### 4. 4. 1. 1. Images Related to Wild Life

His letter at thy pillow hath laid,

Disputed it, and tam'd thy rage,

And thou begin'st to thow towards him. (SS, p. 40)

Since thou and I sigh one another's breath,

Who e'er sighs most, is cruellest, and hastens the other's death. (SS, p. 58)

...but us love draws,

He swallows us, and never chaws; By him. (SS, p. 80)

Thus I reclaim'd my buzzard love, to fly

At what and when, and how, and where I choose. (SS, p. 96)

I thought, if I could draw my pains

Through rhyme's vexation, I should them allay:

Grief brought to numbers can not be so fierce;

For he tames it, that fetters it in verse. (SS, p. 20)

#### 4. 4. 2. Domestic Animals

You lovers, for whose sake the lesser sun

At this time to the goat is run

To fetch new lust, and give it to you,

Enjoy your summer all. (SS, p. 72)

#### 4. 4. 3. Birds

##### 4. 4. 3. 1. Images of Kinds of Birds

And we in as find the Eagle and the Dove. (SS, p. 16)

Ah, cannot we

As well as cocks and lions, jocund be

After such pleasures ? Unless wise

Nature decreed ( since each such act , they say ,

Diminisheth the length of life a day)

**This , as she would man should despise**

The sport . (SS, p. 128)

What plants, mines, beasts, fowl, fish

Canuntribute.....

Fall on that man. ( SS, p. 66)

Thus I reclaim'd my buzzard love, to fly

And what, and when, and how, and where I choose. (SS, p. 96)

#### **4. 4. 3. 2. Images Related to Birds**

Little think'st thou, poor heart ,

That laboar'st yet to nestle thee,

And think'st by hovering here to get apart

In a forbidding tree. (SS, p. 104)

Let coarse bold hands, from slimy nest

The bedded fish in banks out-wrest. (SS, p. 76)

Then fair not me,

But believe that I shall make

Speedier journeys, since I take

More wings and spurs than he. (SS, p. 24)

#### **4. 4. 4. Insects**

##### **4. 4. 4. 1. Images of Kinds of Insects**

Mark but this flea, and mark in this  
How little that which thou deny'st me is ;  
Me it suck'd first, and now sucks thee,  
And in this flea our two bloods mingled be  
Confess it; this cannot be said

A sin, or shame, or loss of maidenhead. ( SS, p. 64)

Call us what you will , we are made such by love;  
Call her one , me another fly,

We are tapers too , and at our own cost die. (SS, p. 16)

Call country ants to harvest offices. (SS, p. 11)

Or may be so long parasites have fed,  
That he would fain be theirs whom he hath bred,  
And at the last be circumcis'd for bread.

(SS, p. 66)

#### **4. 4. 4. 2. Images Related to Insects (Bees)**

Send me some honey to make sweet my hive. (SS, p. 134)

#### **4.5. Images of Weather**

##### **4. 5. 1. Images Related to Seasons**

'T were wholsomer for me.that winter did

Benight the glory of this place.

And that grave frost did forbid

These trees to laugh, and mock me to my face. (SS, p. 42)

And though each spring do add to love new heat

As princes do in times of action get

New taxes, and renit them not in peace,



No winter shall abate the spring's increase. ( SS, p. 50)

When did my colds forward spring remove? ( SS, p. 16)

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. ( SS, p. 62)

#### 4. 5. 2. Images Related to Climate

Let not the wind

Example find

To do me more harm than purposeth. ( SS, p. 58)

..by the warm emotions in her eyes

There will the river whispering run warm'd by they eyes, more than the sun.

( SS, p.76)

Let others freeze with angling reeds. (SS, p. 76)

Little think'st thou

That it will freeze a non, and that I shall

Tomorrow find the fall'n , or not at all. (SS, p. 104)

Upon this primrose hill

Where, if Heav'n would distil

A shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

Alas, alas, who's injured by my love?

What merchants' ships have my sighs drown'd?

Who says my tears have overflow'd his ground?

When did my colds forward spring remove?

When did the heats which my veins fill

Add one man to the plaguy bill? (SS, p. 16)

#### 4. 6. Images of Precious Stones

Who did the whole world's soul contract, and drove  
Into the glasses of your eyes. (SS, p. 18)

Thine eye will give it price enough to mock  
The diamonds of either rock. (SS, p. 38)

Hither with crystal vials, lovers, come,  
And take my tears, which are love's wine,  
And try your mistress's tears at home  
For all are false, that taste not just like mine. (SS, p. 42)

Come live with me, and be my love,  
And we will some new pleasures prove  
Of golden sands, and crystal brooks:  
With silken lines, and silver hooks. (SS, p. 76)

Our two souls therefore, which are one,  
Though I must go, endure not yet  
A breach, but expansion,  
Like gold to airy thinness beat. (SS, p. 82)

Therefore I'll give no more; but I'll undo  
The world by dying; because love dies too.  
Then all your beauties will be no more worth  
Than gold in mines, where none doth draw it forth;  
And all your graces no more use shall have. (SS, p. 100)

A Jet Ring Sent:

Thou art not so black as my heart,  
Nor half so brittle as her heart, thou art;  
What woulst thou say? Shall both our properties by thee be spoke. (SS, p. 116)

No, nor the corals which thy wrist enfold,  
Lac'd up together in congruity,  
To show our thoughts should rest in the same hold  
Send me nor this nor that to increasing my store,  
But swear thou think'st I love thee, and no more. (SS, p. 134)

It were but madness now to impart  
The skill of specular stone,  
When he which can have learn'd the art,  
To cut it, can find none. (SS, p. 8)

My brazen medals, unto them which live  
In want of bread. (SS, p. 100)

#### 4. 7. Images of Natural Disasters

As no one point, nor dash,  
Which are but accessories to this name) ,  
The showers and tempests can outwash,  
So shall all times find me the same. (SS, p. 38)

Till thy tears mixt with mine do overflow  
This world, by waters sent from thee, my heaven dissolved so. (SS, p. 58)

---oft a flood

Have we two wept , and so

Down'd the whole world , us two; oft did we grow

To be two Chaoses, when we did show  
Care to aught else; and often absences  
Withdrew our souls, and made us carcasses. (SS, p. 70)

So let us melt, and make no noise,  
No tear-floods, nor sigh-tempests move; ...  
To tell the laity our love. (SS, p. 82)

Moving of the earth brings harms and fears;  
Men reckon what it did and meant:

#### **4. 8. Images of Natural Phenomena**

##### **4. 8. 1. Related to Both Plants and Animals**

But if thy heart, since, there be or shall  
New love created be, by other men, ...  
This new love may beget new fears. (SS, p. 22)

The ground, thy heart, is mine, whatever shall  
Grow there, dear, I should have it all. (SS, p. 22)

And yet no greater, but more eminent,  
Love by the spring is grown (SS, p. 50)

And when I come where moving beauties be,  
As men do when the summer's sun  
Grows great,

Tough I admire their greatness, shun their heat;  
Tough I admire their greatness, shun their heat; (SS, p. 130)

And pictures on our eyes to get  
Was all our propagation. (SS, p. 88)

#### 4. 8. 2. Related to Plants Only

Blasted with sighs, and surrounded with tears

Hither I come to seek the spring. (SS, p. 42)

#### 4. 8. 3. Related to Water

And when thy melted maid,

Corrupted by thy lover's gold , and page,

His letter at thy pillow hath laid,

Disputed it , and tam'd thy rage ,

And thou begin'st to thaw towards him , for this,

May my name step in , and hide his. (SS, p. 40)

So let us melt, and make no noise. (SS, p. 82)

If, as in water stirr'd more circles be

Produc'd by one, love such additions take, (SS, p. 50)

So ,so, break off this last lamenting kiss,

Which sucks two souls, and vapours both away. (SS, p. 123)

The whole world vapours with thy breath. (SS, p. 28)

#### 4. 8. 4. Images of Shadows

Each place can afford shadows. (SS, p. 130)

Our ease, our thrift, our honour, and our day,

Shall we for this vain bubble's shadow pay? (SS, p. 62)

Each place can afford shadows. (SS, p. 130)

I walking here ,two shadows went. (SS, p. 132)

Then to describe the lovers' real shadows:

A long with us, which we ourselves produc'd;

But, now the Sun is just above our head,

We do those shadows tread (SS, p. 132)

The morning shadows wear away,

But these grow longer all the day,

But, oh , love's day is short, if love decay. (SS, p. 132)

#### **4. 9. Celestial Images**

Busy old fool, unruly Sun,

Why dost thou thus,

Through windows , and through curtains, call on us ?

Must to thy motions lovers' seasons run?

Saucy pedantic wretch, go chide..... (SS, p. 11)

They beams, so reverend and strong

Why shouldst thou think ?

I could eclipse and cloud than with a wink. ( SS, p. 11)

Since here to us, and thou art everywhere;

This bed thy centre is, these walls, thy sphere. (SS, p. 11)

If thou to be so seen be 'st loath

By Sun Or Moon, Thou dark'nest both,

And if myself have leave to see,

I need not their light , having thee. (SS, p. 76)

And yet no greater, but more eminent,

Love by the spring is grown;

As in the firmament,

Stars by the Sun are not enlarg'd , but shown. (SS, p. 50)

Are sun, moon, or stars by law forbidden,

To smile where they list, or lend away their light? (SS, p. 55)

O more than moon,

Draw not up seas to drawn me in thy sphere. (SS, p. 58)

How great love is , presence best trial makes,

But absence tries how long this love will be;

To take a latitude,

Sun, of stars , are fitliest view'd

At their brightest , but to conclude

Of longitudes, what other way have we,

But to mark when , and where, the dark eclipses be? (SS, p. 46)

Yesternight the Sun went hence, and yet is here today;

He hath no desire nor sense, nor have so short away:

Then fear not me ,

But believe that I shall make

Speedier journeys , since I take

More wings and spars than he. (SS, p. 24)

The Sun itself, which makes times, as they pass,

Is elder by a year , now, that it was

When thou and I first one another saw :

All other things to their destruction draw,

Only our love hath no decay;

This, no tomorrow hath, nor yesterday;

Running it never runs from us away.

But truly keeps his first, last, everlasting day. (SS, p. 36)

And of the Sun his working vigour borrow. (SS, p. 50)

Tis the year's midnight, and it is the day's  
 Lucy's who scare seven hours herself unmasks;

The sun is spent . (SS, p. 70)

But I am by her death ( which word wrongs her),  
 Of the first nothing the Elixir grown;  
 Were I a man, that I were one  
 I needs must know .....

But I am none; nor will my sun renew. (SS, p. 72)

Little think'st thou  
 That thou tomorrow, ere that Sun doth wake,  
 Must with this sun and me a journey take. (SS, p. 104)

Those, like so many spheres, but one heaven make,  
 For they are all concentric unto thee. (SS, p. 50)

Till thy tears mix with mine do overflow  
 This world, by waters sent from thee, my heaven dissolve'd so. (SS, p. 58)

... though mind be the heaven, where love doth sit. (SS, p. 46)

On man heaven's influence works not so  
 But that it first imprints the air;  
 So soul into the soul may flow,  
 Though it to body first repair. (SS, p. 90)

Twice or thrice had I loved thee,  
 Before I knew thy face or name;



So in a voice, so in a shapeless flame

Angels affect us oft, and worshipp'd be. (SS, p. 30)

For , nor in nothing, nor in things

Extreme , and scattering bright, can love inhere;

Then , as an Angel, face, and wings

Of air, not pure as it , yet pure, doth wear,

So thy love may be my love's sphere;

Just such disparity

As is 'twixt Air and Angel purity,

Twixt women's love , and men's , will ever be. (SS, p. 30)

Thou lovest truth) but an angel, at first sight,

But when I saw thou sawest my heart,

And knew'st my thoughts, beyond an angel's art,

When thou knew 'st what I dreamt. ( SS, p. 56)

Which he in her angelic finds

Would swear as justly, that he hears,

In that day's rude hoarse minstrelsy, the spheres. (SS, p. 62)

And all the virtuous powers which are

Fix'd in the stars , are said to flow

Into such characters as grav'd be

When these stars have supremacy:

So, since this name was cut

When love and grief their exaltation had. (SS, p. 40)

First , we lov'd well and faithfully,

Yet knew not what we lov'd, nor why ;  
Difference of sex we never knew,  
No more than our guardian angels do;  
Coming and going , we  
Perchance might kiss , but not between those meals;  
Our hands ne'er touch'd the seals  
Which nature, injure'd by late law, sets free:  
These miracles we did. (SS, p. 108)

These burning fits but meteors be,  
Whose matter in thee is soon spent:  
Thy beauty, and all parts which are thee,  
Are unchangeable firmament. (SS, p. 28)

My constancy I to the planets give  
..Though, Love , taught'st me by appointing me  
To love there, where no love receiv'd can be,  
Only to give to such as have an incapacity. (SS, p. 98)

And where their from , and their infinity  
Make a terrestrial galaxy  
As the small stars do in the sky ;  
I walk to find a true love; and I see  
That'tis not a mere woman that is she,  
But must or more or less than woman be. (SS, p. 106)

So, so, break off this last lamenting kiss,  
Which sucks two souls, and vapours both away;

Turn though, ghost, that away, and let me turn this. (SS, p. 123)

Yet call not this long life, but think that I

Am, by being dead, immortal; can ghosts die?. (SS, p. 124)

When by thy scorn, O murd'ress, I am dead,

And that thou thinkst thee free

From all solicitation from me,

Then shall my ghost come thy bed. (SS, p. 78)

## Appendix B

### Daily Life Images

#### 5. 1. Common Life Images

##### 5. 1. 1. Images of Food , Drink and What Related to Them

From country grass, to comfitures of Court,

Or city' s quelque-choses. Let report

My mind transport.

(SS, p. 14)

To what a cumbersome unwieldiness

And burdenous corpulence my love had grown,

But that I did , to make it less,

And keep it in proportion,

Give it a diet, make it feed upon

That which love worst endures, *discretion*.

(SS, p. 96)

But us Love draws,

I fed on favours past

( SS, p. 124)

And if sometimes by stealth he got

A she-sigh from my mistress' heart,

And thought to feast on that , I let him see

'T was neither very sound, nor meant to me.

( SS, p. 96)

If he suck'd hers, I let him know

'T was not a tear which he had got,  
His drink was counterfeit, as was his meat. ( SS, p. 96)

My brazen medals, unto them which live  
In want of bread:...  
Thou, Love, by making me love one  
Who thinks her friendship a fit portion  
For younger lovers, dost my gifts thus disproportion. ( SS, p. 100)

Hither with crystal vials lovers come,  
And take my tears, which are love's wine  
And try your mistress' tears at home. ( SS, p.42)

So, so, break off this last lamenting kiss  
Which sucks two souls, and vapours both away. (SS, p. 123)

I wonder, by my truth, what thou and I  
Did, till we lov'd? were we not wean'd till then? But suck'd on country pleasures,  
childishly ? (SS, p. 2)

If he suck'd hers, I let him know  
'T was not a tear which he had got. ( SS, p. 96)

### **5. 1. 2. Images of Furniture**

Busy old fool, unruly Sun  
Why dost thou thus,  
Through windows, and through curtains, call on us? (SS, p. 11)

When by thy scorn, O murderess, I am dead,  
And that thou thinkst thee free  
From all solicitation from me,

Then shall my ghost come to thy bed. (SS, p. 78)

This bed thy centre is. (SS, p. 11)

The world 's whole sap is sunk;

The general balm the hydroptic earth hath drunk,

Whither, as the bed's feet is shrunk. (SS, p. 70)

Where like a pillow on a bed,

A pregnant bank swell'd up, to rest the violet's reclining head

Sat we two , one another's best. (SS, p. 88)

### **5. 1. 3. Images of Different Professions**

#### **5. 1. 3. 1. Images of Trading**

This bargain's good; if when I'm old, I be

Inflamed by thee.

If thine own honour, or my shame, or pain

Thou covet, most at that age thou shalt gain. (SS, p. 14)

Good is not good, unless

A thousand it posses,

But doth wast with greediness. (SS, p. 55)

Alas, alas, who's injured by my love?

What merchants' ships have my sighs drown'd? (SS, p. 16)

Thine eye will give it price enough to mock

The diamonds of either rock . (SS, p. 38)

Let me pour forth

My tears before thy face, whilst I stay here,

For thy face coins them, and thy stamp they bear,

And by his mintage they are something worth,

For thus they be

Pregnant of thee. (SS, p. 58)

Be where thou leftst them, or lie here with me. (SS, p. 11)

If thou canst give it, then thou never gavest it:

Love's riddles are, that though thy heart depart.

It stays at home and thou with losing savest it. (SS, p. 22)

And since my love doth every day admit

New growth, thou shouldst have new rewards in store. (SS, p. 22)

And though each spring do add to love new heat,

As princes do in times of action get

New taxes, and remit them not in peace,

No winter shall abate the spring's increase. (SS, p. 50)

### 5. 1. 3. 2. Thread Imagery

Our hands were firmly cemented

With a fast balm, which thence did spring;

Our eye-beams twisted, and did thread

Our eyes, upon one double string. (SS, p. 88)

I beg no riban wrought with thine own hands,

To knit our loves in the fantastic strain

Of new-touch'd youth. (SS, p. 134)

increase my store,

But swear thou think'st I love thee, and no more. (SS, p. 134)

### 5. 1. 3. 3. Images of Hunting

...but us Love draws,

He swallows us, and never shaws:

By him, as by chain'd shot, whole ranks do die:

He is the tyrant pike, our hearts the fry. (SS, p. 80)

Or treacherously poor fish beset,

With strangling snare, or windowy net. (SS, p. 76)

#### **5. 1. 3. 4. Images of Witchcraft**

I fix mine eye on thine, and there

Pity my picture burning in thine eye;

My picture drown'd in a transparent tear

When I look lower I espy;

Hadst thou the wicked skill

By pictures made and marr'd, to kill,

How many ways might thou perform thy will! (SS, p. 75)

But now I have drunk thy sweet salt tears;

And though thou pour more I'll depart:

My picture vanish'd, vanish fears

That I can be endamag'd by that art;

Though thou retain of me

One picture more, yet that will be,

Being in thine own heart, from all malice free. (SS, p. 75)

#### **5. 1. 3. 5. Images Related to Professions**

....go chide

late schoolboy and sour prentices. (SS, p. 11)



Call country ants to harvest offices. ( SS, p. 11)

lawyers find out still

Litigious men, which quarrels move. (SS, p. 16)

#### **5. 1. 4. Images of Celebrations**

The sun is spent, and now his flasks

Send For light squibs, no constant rays. ( SS, p. 70)

Since she enjoys her long night's festival,

Let me prepare towards her, and let me call

This hour her Vigil and her Eve, Since this

Both the year's, and the day's, deep midnight is. (SS, p. 72)

#### **5. 1. 5. Images of Common Phenomena**

##### **5. 1. 5. 1. Marriage Images**

...as true death true marriage unite,

So lovers' contract, images of those,

Bind but till sleep, death's image, them unloose? (SS, p. 6)

Marriage rings are not of this stuff;

Oh , why should aught less precious or less tough

Figure our loves? Except in thy name though have bid it say;

I'm cheap, and naught but fashion, fling me away. (SS, p. 116)

##### **5. 1. 5. 2. Divorce Images**

Are birds divorc'd, or are they chidden

If they leave their mate, or lie abroad a- night? (SS, p. 55)

If one might, death were no divorce. (SS, p. 36)

##### **5. 1. 5. 3. Death Images**

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm.

(SS, p. 102)

When my grave is broke up again

Some second guest to entertain....

And he that digs it spies

A bracelet of bright hair about the bone.

(SS, p. 108)

She's dead; and all which die

To their first elements resolve;

And we were mutual elements to us ,

And made of one another...

She, to my loss ,doth by her death repair;

And I might live long wretched so,

But that my fire doth with my fuel grow.

(SS, p. 114)

We'll build in sonnets pretty rooms;

As well a well-wrought urn becomes

The greatest ashes , as half-acre tombs,

And by these hymns, all shall approve

Us canoniz'd for love.

(SS, p. 18)

When I am dead , and doctors know not why,

And my friends' curiosity

Will have me cut up to survey each part

When they shall find your picture in my heart,

You think a sudden damp of love

Will through all their sense move

And work on them as me , and so prefer

Your murder , to the name of massacre. (SS, p. 112)

When I dies last (and , dear , I dies

As often as from thee I go),

And lovers' hours be full eternity,

I can remember yet , that I

Something did say , and something did bestow;

Though I be dead , which sent me , I should be

Mine own executor and legacy. (SS, p. 26)

Before I sigh my last gasp , let me breathe,

Great Love , some legacies; Here I bequeath

Mine eyes to Argus, if mine eyes can see. (SS, p. 98)

Once I Lov'd and died, and am now become

Mine epitaph and tomb.

Here dead mean speak their last, and so do I; Love-slain, Io ! here I die. (SS, p. 126)

## **5. 2. Images of Royal Life**

### **5. 2. 1. Images Related to Royal People**

We are kings, and none but we

Can be such Kings, nor of such subjects be:

Who is so safe as we, where none can do

Treason to us, except one of us two? (SS, p. 36)

She is all States, and all Princes I

Nothing else is. (SS, p. 11)

Now as those active kings

Whose foreign conquest treasure brings,

Receive more, and spend more and soonest break. (SS, p. 114)

So must pure lovers' souls descend

To affections, and to faculties,

Which sense may reach and apprehend,

Else a great Prince in prison lies. (SS, p. 92)

But, from late fair

His Highness( sitting in a golden chair)

Is no less cared for after three days

By children , than the thing which lovers so

Blinding admire, and with such worship woo;

Being had enjoying it decays:

And thence

What before pleas'd then all, takes but one sense,

And that so lamely, as it leaves behind

A kind of sorrowing dullness to the mind. (SS, p. 128)

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm. (SS, p. 102)

### **5. 2. 2. Images Related to Policy**

Let us love nobly, and add again

Years and years unto years, till we attain

To write threescore; this is the second of our reign. (SS, p. 36)

This face , by which he could command

And change the idolatry of any land.

(SS, p. 54)

For this , Love is enlarg'd with me,

Yet kills not. If I must example be

To future rebels; If the unborn

Must learn , by my being cut up ,and torn;

Kill, and dissect me ,Love,-----

(SS, p. 54)

Rebel and atheist too, why murmur I,

As though I felt the worst that love could do ?

Love might make me leave loving, or might try

A deeper plague , to make her love me too,

Which since she loves before, I am loth to see;

Falsehood is worse that hates; and that must be,

If she whom I love , should love me .

(SS, p. 94)

----'Alas ,some two or three

Poor heretics in love there be ,

Which think to stablish dangerous constancy.

But I have told them : "Since you will be true,

You shall be true to them , who are false to you!

(SS, p. 12)

And the lover's soul is a viceroys whereas his limbs are provinces :

For 'tis my outward Soul,

Viceroy to that , which then to heaven being gone,

Will leave this to control,

And keep these limbs, her provinces from dissolution.

(SS, p. 102)

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11 : 7 July 2011

Fatima Ali al-Khamisi

*Imagery in Donne's Songs and Sonnets*

But we will have away more liberal

Than changing hearts, to join them, so we shall

Be one, and one another's All. (SS, p. 22)

As 'twixt two equal armies, Fate

Suspends uncertain victory,

Our souls ( which to advance their state

Were gone out ) hung'twixt her, and me.

And whilst our souls negotiate there. (SS, p. 88)

### 5. 3. Images of Social Classes

As virtuous men pass mildly away,

And whisper to their souls to go.

Whilst some of their sad friends do say : 'The breath goes now , ' and some say: 'No'.

(SS, p. 82)

I can love both fair and brown.

(SS, p. 12)

Will make me his jest or slave.

(SS, p. 136)

Late schoolboys , and sour prentices,

Go tell court-huntsmen that the king will ride.

(SS, p. 11)

The venom of all stepdames, gamesters' gall,

What tyrants and their subjects, interwish,...

Fall on that man.

(SS, p. 66)

### 5. 4. War Images

Dispute, and coquer, if I would;

Which I abstain to do,

For by tomorrow, I may think so too.

( SS, p. 6)

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Fatima Ali al-Khamisi

*Imagery in Donne's Songs and Sonnets*

To love and grief tribute of verse belongs,  
But not of such as pleases when 'tis read;  
For both their triumphs so are published. (SS, p. 20)  
Poor victories; but if you dare be brave  
And pleasure in your conquest have,  
First kill the enormous gaint, your Disdain. (SS, p. 112)  
Take head of loving me,  
Or too much triumph in the victory :  
Not that I shall be mine own officer,  
And hate with hate again relialiate ,  
But thou wilt lose the style of conqueror,  
If I, Thy conquest, perish by thy hate. (SS, p. 120)  
...and now dost laugh and triumph on this bough. (SS, p. 104)  
As, 'twixt two equal armies, Fate Suspends uncertain victory,  
Our souls which to advance their state  
Were gone out hung 'twixt her, and me. ( SS, p. 88)  
Now as those active kings  
Whose foreign conquest treasure brings,  
Receive more, and spend more and soonest break. (SS, p. 114)  
Study our manuscripts , those myriads  
Of letter, which have past 'twixt thee and me,  
Thence write our Annals , and in them will be,  
To all whom love's subliming fire invades,  
Rule and examples found. (SS, p. 44)

We then , who are this new soul, know  
 Of what we are compos'd , and made,  
 For the atomies of which we grow  
 Are souls, whom no change can invade. (SS, p. 90)

And hop'st her stiffness by long siege to bow. (SS, p. 104)

If thou give nothing, yet thou art just ,  
 Because I would not thy first motions trust;  
Small towns ,which stand stiff ,till great shot  
 Enforce them , by war's law condition not .  
 Such in love's warfare is my case. ( SS, p. 52)

This death ,hath with my store  
 My use increas'd.  
 And so my soul ,more earnestly releas'd,  
 Will outstrip hers; as bullets flown before  
 A latter bullet may o'ertake , the powder being more. (SS, p. 114)

Soldiers find wars...  
 Though she and I do love. (SS, p. 16 )

My modesty I give to soldiers bare. (SS, p. 98)

Affect his faith and his being a martyr :  
 Whate'er she meant by it, bury it with me,  
 For since I am  
Love's martyr, it might breed idolatry,  
 If into others'hands these relics came. (SS, p. 102)



## Appendix C

### Images Related to Human Beings

#### 6. 1. Images of Human Body

##### 6. 1. 1. Human Body

Our bodies why do we forbear?

They are ours, though they are not we, we are

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*Imagery in Donne's Songs and Sonnets*

The intelligence, they are the sphere.  
 We owe them thanks because they thus  
 Did us, to us, at first convey,  
 Yielded their forces, sense to us,  
 Nor are dross to us, but allay (SS, p. 90)  
 So soul into the soul may flow,  
 Though it to body first repair. (SS, p.90)  
 Love's mysteries in souls do grow  
 But yet the body is his book. (SS, p. 92)  
 Love must not be, but take a body too. (SS, p. 30)  
 And we were mutual elements to us,  
 And made of one another.  
My body then hers involve. (SS, p.114 )  
 My fire of passion, sighs of air,  
 Water of tears, and earthly sad despair. (SS, p.114 )  
 My ruinous anatomy. (SS, p. 38)  
 For who colour loves, and skin, loves but their oldest clothes. (SS, p. 8)  
 Go and catch a falling star,  
 And find  
 What wind  
 Serves to advance an honest mind. ( SS, p. 5)  
 Let report  
 My mind transport. (SS, p. 14)  
 For, though mind be the heaven, where love doth sit,

Beauty a convenient type may be to figure it. ( SS, p. 46)

For God's sake, if you can, be you so too:

I would give you

There, to another friend, whom we shall find

As glad to have my body, as my mind. (SS, p. 105)

And true plain hearts do in the faces rest. (SS, p. 2)

Thou canst not every day give me thy heart;

If thou canst give it , then thou never gavest it (SS, p. 22)

Yet I found something like a heart,

But colours it, and corners had;

It was not good, it was not bad....I meant to send this heart instead of mine:

But oh, no man could hold it, for't was thine. (SS, p. 26)

Send home my harmless heart again. (SS, p. 68)

Let not thy divining heart forethink me any ill. (SS, p.

24) Mine would have taught thine heart to show

More pity unto me; but Love, alas

At one fierce blow did shiver it as glass. (SS, p. 80)

My rags of heart can like, wish, and adore,

But after one such love, can love no more. (SS, p. 80)

Being in thine own heart, from all malice free. (SS, p. 75)

Or, if too hard and deep

This learning be, for a scrach'd name to teach,

It as a given death's head keep,

Lover's morality to teach. (SS, p. 38)

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*Imagery in Donne's Songs and Sonnets*

Whoever comes to shroud me, do not harm  
Nor question much  
That subtle wreath of hair, which crowns my arm;  
The mystery, the sign, you must not touch,  
For 'tis my outward Soul,  
Viceroy to that, which then to heaven being gone,  
Will leave this to control,  
And keep these limbs, her provinces, from dissolution. (SS, p.102)  
For it the sinewy thread my brain lets fall;  
Through every part,  
Can tie these parts, and make me one of all;  
These hairs which upward grew, and strength and art  
Have from a better brain,  
Can better do it: except she meant that I  
By this should know my pain,  
As prisoners then are manacled, when they're condemn'd to die. (SS, p. 02)  
When my grave has boke up again  
Some second guest to entertain,  
(For graves have learned that woman-head  
To be to more than one bed)  
And he that digs it, spies  
A bracelet of bright hair about the bone,  
And thinks that there a loving couples lies,  
Who thought that this device might be some way

To make their souls at the last busy day,  
 Meet at this grave and make a little stay? (SS, p.108)

This face, by which he could command  
 And change the idolatry of any land. (SS, p. 54)

My tears before your face, whist I stay here,  
 For thy face coins them, and thy stamp they bear. (SS, p. 58)

Thine eyes, and not thy noise, wak'd me. (SS, p. 56)

Light hath no tongue, but is all eye. (SS, p. 34)

Which, oh too long, have dwelt in thee. (SS, p. 68)

I fix mine to the eyes and mind. (SS, p.52 )

That's why he asks love to blind him:  
 ...make me blind,...

Both ways, as thou and thine, in eyes and mind. (SS, p. 52)

Then love can fix itself in thy lip, eyes and brow. (SS, p. 30)

My tongue to fame (SS, p. 98)

I never stoop'd so low, as they  
 Which on an eye, cheek, lip, can prey. (SS, p. 118)

Must leave at last in death, these eyes, and ears. (SS, p. 36)

To ambassadors mine ears. (SS, p. 98)

Our hands were firmly cemented  
 Which a fast balm. (SS, p. 88)

Ah, what a trifle is a heart,  
 It once into love's hands it come. (SS, p. 80)

When thy inconsiderate hand

Flings out this casement, with my trembling name. (SS, p.40)

As our blood labours to beget

Spirits, as like souls as it can,

Because such fingers need to knit

That subtle knot ,which makes us man. ( SS, p. 92)

Cruel and sudden, has thou since

Purpled thy nail in the blood of innocence? (SS, p. 64)

Nor any place be empty quite,

Therefore I think my breast hath all

Those pieces still, though they be no unite. ( SS, p. 80)

When thou weep'st, unkindly kind, my life's blood doth decay. ( SS, p. 24)

The rafters of my body, bone,

Being still with you, the muscle, sinew, and vein,

Which tite this house, will come again.. ( SS, p. 40)

I 'll no more dote and run

To pursue things which has endamag'd me.

And when I come where moving beauties be,

As women do when the summer's sun

Grows great,

Though I admire their greatness, shun their heat. (SS, p. 130)

Love with excess of heat, more young, than old. (SS, p. 126)

Yet know not what we lov'd, nor why;

Difference of sex we never know,

No more than our guardian angels do. (SS, p. 108)

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*Imagery in Donne's Songs and Sonnets*

Be more than a woman, she should above

All Thought of sex.

(SS, p. 106)

### 6. 1. 2. Images Related to Body

...there be or shall

New love created be, by other men,

...and can in tears,

In sighs, in oaths, in letters, outbid me.

( SS, p. 22)

Dear, I shall never have it all;

I cannot breathe one other sigh, to move,

Nor can in treat one other tear to fall;

And all my treasure, which should purchase thee-

Sighs, tears and oaths, and letters – I have spent

( SS, p. 22)

Tears drown'd one hundred, and sighs blew out two.

( SS, p. 124)

Bath'd in a cold quicksilver sweat wilt lie.

(SS, p. 78)

### 6. 2. Images of Human Features

Whatever he would dictate, I writ that,

But burn my letters when she writ to me,

And that that favour made him fat.

(SS, p. 96)

Or think this ragged bony name to be

My ruinous anatomy.

(SS, p. 38)

I could eclipse and cloud them with a wink,

But that I would not lose her sight so long.

(SS, p. 11)

If her eyes haven't blinded thine,

Look, and tomorrow late , tell me. (SS, p. 11)

...Here I bequeath

Mine eyes to Argus, if mine eyes can see,

When thy inconsiderate hand

Flings out this casement, with my trembling name,

To look on one, whose wit or land

New battery to thy heart may frame,

Then think this name alive, and that thou thus

In it offend'st my Genius. (SS, p.40)

If they be blind, then, Love, I give them thee. (SS, p. 98)

...make me blind,

Both ways, as thou and thine, in eyes and mind. (SS, p. 52)

### **6. 3. Images of Emotional States**

Some that have deeper digg'd love's mine than I,

Say, where his centric happiness doth lie. (SS, p. 62)

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. (SS, p. 62)

.....gladder to catch thee. (SS, p. 16)

But justly proud, and gladly safe, that thou dost dwelt with me. (SS, p.116)

Grief brought to numbers can not be so fierce;

For he tames it, that fetters it in verse. (SS, p. 20)



I am two fools, I know,  
 For loving, and for saying so  
 In whining poetry. ( SS, p. 20)

That love is weak, where fear's as strong as he. (SS, p. 56)

Tis not all spirit, pure, and brave,  
 If mixture of fear, shame, honour, have. ( SS, p. 56)

Love, any devil else but you  
 Would for a given soul give something too. ( SS, p. 52)

Or snorted we in the Seven Sleepers' den?  
 'It was so; but this, all pleasures fancies be. ( SS, p. 2)

....compar'd to this,  
 All honour's mimic, all wealth alchemy. ( SS, p. 11)

Poor heretics in love there be,  
 Which think to stablish dangerous constancy.  
 But I have told them: " Since you will be true,  
 You shall be true to them, who are false to you. (SS, p. 12)

The poor, the foul,  
 The false, love can  
Admit, but not the busied man. (SS, p. 34)

We are not just those persons which we were?  
 or, that oaths made in reverential fear  
 Of love, and his wrath, any may forswear? (SS, p. 6)

And may laugh and joy, when thou  
 Art in anguish

And dost languish  
 For some one  
 That will none,  
 Or prove as false as thou art now. (SS, p. 69)

Thought his pain and shame would be lesser,  
 If on womankind he might his anger wreak;  
 And thence a law did grow,  
 One might but one man know;  
 But are other creatures so? (SS, p. 55)

Robe me, but bind me not, and let me go  
 Must I, who came to travel through you,  
 Grow your fix'd subject, because you are true? (SS, p. 12)

...her who masks and plays. (SS, p. 12)

Give me thy weakness, make me blind,  
 Both ways, as thou and thine in eyes and mind. (SS, p. 52)

My love, thought silly is more brave. (SS, p. 118)

Saucy pedantic wretch, go chide  
 Late schoolboys and sour prentices. (SS, p. 11)

My silence to any who abroad hath been (SS, p. 98)

#### **6. 4. Images of Human Characteristics**

If they were good it would be seen,  
 Good is as visible as green,  
 And to all eyes itself betrays. (SS, p. 49)

There will the river whispering run

Warm'd by the eyes, more than the Sun;  
 And there the enamour'd fish will stay,  
Begging themselves they may betray. (SS, p. 76)

Treason to us, except one of us two? (SS, p. 36)

It kill'd me again, that I who still was true  
 In life, in my last will should cozen you. (SS, p. 26)

The spider love, which transubstantiates all. (SS, p. 42)

My constancy I to the planets give. (SS, p. 98)

But where's that wise man, that would not be I,  
 I thought, if I could draw my pains  
 Through rhyme's vexation, I should them allay:  
 Who are a little wise, the best fools be. (SS, p. 20)

Alas, is wiser far than I. (SS, p. 76)

If then at first wise nature had  
 Made women either good or bad,  
 Then some we might hate and some choose:  
 But since she did them so create,  
 That we may neither love, nor hate,  
 Only this rests: All, all may use. (SS, p. 49)

Unless wise  
 Nature decreed since each such act they say,  
 Diminisheth the length of life a day  
 This, as she would man should despise  
 The sport. (SS, p. 128)

If it could speak as well as spy,

This is the worst that it could spy. (SS, p. 34)

These trees to laugh, and mock me to my face. (SS, p. 42)

Little think'st thou, poor flower...

..and now dost laugh and triumph on this bough. (SS, p. 104)

And may laugh and joy , when thou

Art in anguish. (SS, p. 69)

The world's whole sap and the general balm. (SS, p. 70)

Are sun, moon or stars by law forbidden

To smile where they list (SS, p. 55)

... thy beams so reverend. (SS, p. 11)

We are not just those persons which we were?

Or, that oaths made in reverential fear

Of love, and his wrath, any may forswear. (SS, p. 6)

The loving wretch that swears

Tis not the bodies marry, but the minds. (SS, p. 62)

And that a grave frost did forbid

....this all-graved tome

In cypher writ, or new made idiom. (SS, p. 44)

Lest thy love by my death, frustrate be. (SS, p. 120)

Love, let me

Make me a mandrake, so I may groan here. (SS, p. 42)

..stone fountain weeping out my year. (SS, p. 42)

Weep me not dead, in thine arms. (SS, p. 58)

Her who still weeps with spongy eyes. (SS, p. 12)

...forbear

To teach the sea, what it may do too soon;

Let not the wind

Example find

To do me more harm than it purposeth. (SS, p. 58)

Thou, Love, hast taught me heretofore

By making me serve her who had twenty more,

That I should give to none but such as had too much before.. (SS, p. 98)

Thou, Love, taught'st me , by appointing me

To love there, where no love receiv'd can be,

Only to give to such as have an incapacity. (SS, p. 98)

Thou, Love, taught'st me , by making me

Love her that holds my love disparity,

Only to give to those that count my gifts indignity. (SS, p. 98)

Thou, Love, by making me adore

Her who begot this love in me before,

Taught'st me to make as though I gave, when I do but restore. (SS, p. 100)

Thou, love, taught'st me, by making me

Love her, who doth neglect both me and thee,

To invent, and practise, this one way to annihilate all three. (SS, p. 100)

And this I murmur in my sleep;

Impute this idle talk to that I go,

For dying men talk often so. (SS, p.41)

I give my reputation to those

Which were my friends. ( SS, p. 100)

Good is not good unless

A thousand it possess, But doth waste with greediness. ( SS, p. 55)

Princes do but play us; compar'd to this,

All honour's mimic, all wealth alchemy. (SS, p. 11)

That love is weak, where fears as strong as he;

'tis not all spirit,pure,and brave,

If mixture it of fear, shame, honour have. ( SS, p.56)

Be justly proud, and gladly safe, that thou dost dwell with me. (SS, p. 116)

The jet ring is asked to be proud because it stays safe and glad with the honest

Oh, were we waken'd by this tyranny

To ungod this child again, it could not be

I should love her who loves not me. (SS, p. 94)

What tyrants, and their subjects, interwish,.....

Fall on that man; for it be a she,

Nature beforehand hath out-cursed me. (SS, p. 66)

Light hath no tongue, but is all eye;

If it could speak as well as spy. (SS, p. 34)

For every hour that thou wilt spare me now,

I will allow,

Usurious God of Love, twenty to thee, (SS, p.14)

## 6. 5. Images of Things possessed by Human Beings

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Fatima Ali al-Khamisi

*Imagery in Donne's Songs and Sonnets*

The ground, the heart, is mine; whatever shall

Grow there, dear, I should have it all. ( SS, p. 22)

His only, and only his purse

May some dull heart to love dispose. (SS, p. 66)

Marriage rings are not of this stuff;

Oh, why should ought less precious or less taugh

Figure our loves? Except in thy name thou have bid it say:

I 'm cheap, and naught but fashion, fling me away. (SS, p. 116)

..nor ring to show the stands

Of are affection, that , as that's round and plain,

So should our loves meet in simplicity. (SS, p. 134)

Send me not this nor that to increase my store

But swear thou think'st I love thee, and no more. ( SS, p. 134)

My brazen medals, unto them which live

In want of bread...

Thou, Love, by making me love one.

Who thinks her friendship a fit portion

For younger lovers, dost my gifts thus disproportion. (SS, p. 100)

And all my treasure, which should purchase thee-

Sighs, tears, and oaths, and letters- I have spent (SS, p. 22)

Let us possess one world, each hath one, and is one. ( SS, p. 2)

## **6. 6. Images Related to Women**

Let me pour forth

My tears before thy face, whilst I stay here,  
For thy face coins them, and thy stamp they bear,  
And by this mintage they are something worth,  
For thus they be

Pregnant of thee. (SS, p. 58)

I should not find that hidden mystery;

Oh, it is imposture all:

And so no chymic yet the Elixir got

But glorifies his pregnant pot,

If by the way to him befall

Some odoriferous thing. (SS, p. 62)

Confess it: this cannot be said

A sin, or shame, or loss of maidenhead. (SS, p. 64)

Whoever comes to shroud me, do not harm

Nor question much

That subtle wreath of hair, which crowns my arm. (SS, p. 102)

When my grave is broke up again

Some second guest to entertain

.....And he that digs it spices

A bracelet of bright hair about the bone. (SS, p. 108)

And think that there a loving couple lies,

Who thought that this device might be some way

To make their souls, at the last busy day,

Meet at this grave, and make a little stay. (SS, p. 108)



But he who loveliness within

Hath found, all outward loathes,

For he who colour loves, and skin, loves but their oldest clothes. (SS, p. 8)

## **6. 7. Images of Human Relations**

### **6. 7. 1. Images Taken From the Family Relations**

...nay more than married are

This flea is you and I, and this,

Our marriage bed. (SS, p. 64)

My soul ,whose child love is

Takes limbs of flesh, and else could nothing do,

More subtle than the parent is. (SS, p. 30)

If they be two, they are two so

As stiff twin compasses are two. (SS, p. 82)

The venom of all stepdames,....

Fall on that man. (SS, p. 66)

### **6. 7. 2. Taken From General Relations**

When my grave is broken up again

Some second guest to entertain. (SS, p. 108)

Would for a given soul give something too.

At court your fellows every day

Give the art of rhyming, hunts manship, or play,

For them which were their own before;

Only I have nothing, which give more,

But am, alas, by being, lowly, lover. (SS, p. 52)

I give my reputation to those

Which were my friends; mine industry to foes?...

And to my company my wit

Thou, Love, by making me adore

Her, who begot this love in me before,

Thought'st me to make as though I gave, when I do but restore. (SS, p. 100)

She yield th en to all that are his foes. (SS, p. 66)

### **6. 8. Images of Age**

Our infant love did grow

Disguises did and shadows, flow

From us, and our cares; but not' tis not so. (SS, p. 132)

Get with child a mandrake root. (SS, p. 5)

I wonder, by my troth, what thou and I

Did, till we lov'd? Were we not wean'd till them?

But suck'd? On country pleasures childishly? (SS, p. 2)

Love, let me never know that this

Is love, or that love child is. (SS, p. 52)

Oh! were we waken'd by this tyranny

To ungod this child again, it could not be

I should love her, who loves not me. (SS, p. 94)

The eccess of heat more young than old. (SS, p. 126)

When with my brown, my gray hairs equal be;

Till them, love, let my body reign and let

Me travel sojourn, snatch, plot, have, forget,

Resume my last year's relict:

Think that yet

We'd never met. ( SS, p. 14)

Ride ten thousand days and nights,

Till age snow white hairs on thee,

Thou, when thou return'st, wilt tell me

All strange wonders that befell thee,

And swear

No where

Lives a woman true, and fair. (SS, p. 5)

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout

My five gray hairs. ( SS, p. 16)

## Appendix D

### Images Taken from the Different Spheres of Learning

#### 7. 2. Images Taken From Different Spheres of Knowledge and Experience

##### 7. 2. 1. Religious Images

For every hour that thou wilt spare me now,

I will allow usurious God of Love, twenty to thee. ( SS, p. 14)

To ungod this child again, it could not be

I should love her , who loves not me . ( SS, p. 94)

Sure, they which made him god meant not so much;

Nor he in his godhead, practis;d it:

But when an even flame two hearts did touch. ( SS, p. 94)

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*Imagery in Donne's Songs and Sonnets*

...it cannot be

Love, till I love her that loves me. ( SS, p. 94)

But every modern god will now extend

His vast prerogative, as far as Jove.

To rage, to lust, to write to, to commend,

All is the purlieu of the God of love ( SS, p. 94)

Venus heard me sigh this song. ( SS, p. 12)

Rebel and atheist too, why murmur I,

As though I felt the worst that love could do?

Love might make me leave loving, or might try

A deeper plague, to make her love me too,

Which, since she loves before. ( SS, p. 94)

Whilst yet to prove,

I thought there was some deity in love,

So did I reverence, and gave

Worship; as atheists at their dying hour

Call (what they cannot name) an unknown power,

As ignorantly did I crave:

Thus when

Things not yet known are coveted by men,

Our desires give them fashion, and so

As they wax lesser, fall, as they size, grow. (SS, p. 128)

It might breed idolatry.

If into others' hands these relics came. ( SS, p. 102)

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*Imagery in Donne's Songs and Sonnets*

This face, by which he could command  
 And change the idolatry of any land. (SS, p. 54)

...All ill which all  
Prophets, or poets, spake: and all which shall  
 Be annex'd in schedules unto this by me,  
 Fall on that man. (SS, p. 66)

Angels affect us oft and worshipp'd be. (SS, p. 30)

If thou findest one, let me know,  
 Such a pilgrimage were sweet. (SS, p. 5)

Countries, towns, courts: beg from above  
 A pattern of your love!. (SS, p. 18)

Us canoniz'd for love. (SS, p. 18)

And by these hymns, all shall approve  
 And thus invoke us: You, whom reverend love  
 Made one another's hermitage. (SS, p. 18)

Or, if too hard and deep,  
 This learning be, for a scratch'd name to teach,  
 It as a given death's head keep,  
 lover's mortality to preach. (SS, p. 38)

And that this place may thoroughly be thought  
 True Paradise. (SS, p. 42)

Then, as all my souls be  
Emparadise'd in you(in whom alone  
 I understand, and grow, and sees. (SS, p. 40)

I'll thee now, dear love, what thou shall do  
 To anger destiny, as she doth us;  
 How I shall stay, though she eloign me thus. ( SS, p.44)  
 We for love's clergy only are instruments. (SS, p. 44)  
 Here love's divines (since all divinity  
 Is love or wonder) may find all they seek. (SS, p. 44)  
 Whether abstract spiritual love like,  
 Their souls exhal'd with what they do not see,  
 Or, loth so to amuse  
Faith's infirmity, they choose  
 Something which they may see and use. ( SS, p. 46)  
 In this thy book, such will their nothing see,  
 As in the Bible some can find out alchemy. (SS, p. 46)  
 This face which, whereso'er it comes,  
 Can call vow'd men from cloister, dead from tombs. (SS, p. 54)  
 We're met  
 ....and cloister'd in these living walls ( SS, p. 64)  
 Where we almost, nay more than married are;  
 This flea is you and I, and this  
 Our marriage bed, and marriage temple is. (SS, p. 64)  
 Let not that ,self-murder added be,  
 And sacrilege, three sins in killing three. (SS, p. 64)  
 'T were profanation of our joys  
 To tell the laity our love. ( SS, p..82)

Since she enjoys her long night's festival,  
 Let me prepare towards her, and let me call  
 This hour her Vigil, and her Eve, since this  
 Both year's, and the day's, deep midnight is. (SS, p. 72)

Then shall my ghost come to thy bed,  
 And thee, feign'd vestal, in worse arms shall see;  
 Then thy sick taper will begin to wink. (SS, p. 78)

...ingenuity and openness  
 To Jesuits. (SS, p. 98)

My money to Capuchin,  
 My faith I give to Roman Catholics. (SS, p. 98)

For since I am  
 Will he not let us alone,  
 And think that there a loving couple lies,  
 Who thought that this device might be someway  
 To make their souls, at the last busy day,  
Meet at this grave, and make a little stay? (SS, p. 108)

Then he that digs us up will bring  
 Us to the Bishop, and the King,  
 To make us relics. (SS, p. 108)

I do bring  
 The spider love, which transubstantiates all,  
 And can convert manna to gall. (SS, p. 42)

shower of rain, each several drop might go

To his own primrose, and grow manna so. (SS, p. 106)

.... who cleft the Devil's foot. (SS., p. 5)

### 7. 2 .2 Historical Images

I have done one braver thing

Than all the Worthies did,

And yet a braver thence doth spring,

Which is, to keep that hid. (SS, p. 8)

How thine may out-endure

Sibyl's glory, and obscure

Her who from Pindar could allure,

And her, through whose help Lucan is not lame,

And her, whose book (they say) Homer did find, and name. (SS, p. 44)

Study our manuscripts, those myriads

of letters, which have past 'twixt thee and me,

Thence write our Annals. (SS, p. 44)

When this book is made thus;

Should again the ravenous

Vandals and Goths inundate us,

Learning were safe; in this our Universe.

Schools might learn sciences, spheres music, angels verse. (SS, p. 44)

To make us relics; then

Thou shalt be a Mary Magdalene, and I

A something else thereby. (SS, p. 108)

### 7. 2. 3. Geographical Images



Let maps to others, worlds on worlds have shown. (SS, p. 2)

Let us possess one world, each hath one and is one. (SS, p. 2)

If once love faint, and west warelly decline,  
 To me thou, falsely, thine ( SS, p. 132)

Where can we find two better hemispheres. (SS, p.2)

Without sharp North, without declining west. ( SS, p. 2)

To warm the world, that's done in warming us  
 Shine here to us, and thou art everywhere.<sup>9</sup> (SS, p. 11)

On a round ball  
A workman that hath copies by, can lay  
An Europe, Africa, and an Asia,  
 And quickly make that, which was nothing, All;  
 So doth each tear  
 Which thee doth wear,  
A globe, yea world, by that impression grow. (SS, p. 58)

Till thy tears mixt with mine do overflow  
This world, by waters sent from thee, my heaven dissolved so. ( SS, p. 58)

You lovers, for whose sake the lesser sun  
 At this time to the Goat is run  
 To fetch new lust, and give it you,  
 Enjoy your summer all. (SS, p. 72)

How great love is, presence best trial makes,  
 But absence tries how long this love will be;  
 To take a latitude,

Sun, or stars, are fitliest view'd

At their brightest, but to conclude

Of longitudes, what other way have we. (SS, p. 46)

As the earth's inward narrow crooked lanes

Do purge sea-water's fretful salt away,

I thought, if I could draw my pains

Through rhyme's vexation, I should them allay. ( SS, p. 20)

.....melt both poles at once, and store

Deserts with cities (SS, p. 54)

Countries, towns, courts beg from above

A pattern of your love. ( SS, p. 18)

#### **7. 2. 4. Philosophical Images**

If thou canst give it , then thou never gavest it:

Love's riddles are that though thy heart depart,

It stays at home, and thou with losing savest it. ( SS, p. 22)

But souls where nothing dwells but love

Another thoughts being inmates ( SS, p. 36)

...forbear

To teach the sea, what it may do too soon;

Let not the wind

Example find

To do memore harm than it purposeth. ( SS, p.58 )

Since thou and I sigh one another's breath,

Whoe'er sighs most, is crullest, and hastes the other's death. (SS, p. 58)

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Fatima Ali al-Khamisi

*Imagery in Donne's Songs and Sonnets*

He ruin'd me, and I am re-begot

Of absence , darkness, death, things which are not. (SS, p. 70)

Stand still and I will read to thee

A lecture, love, in love's philosophy. ( SS, p. 132)

For I am every dead thing,

In whom love wrought alchemy.

For his art did express

A quintessence from nothingness. (SS., p.70)

### **7. 2. 5. Archeological Images**

..... if I must example be,

To future rebels; if the unborn

Must learn by my being cut up, and torn:

Kill and dissect me, Love; for this

Torture against thine own end is,-

Rack'd carcasses make ill anatomies. (SS, p.54)

...and often absences

With drew our souls, and made us carcasses. (SS, p..70)

Or if thou, the world's soul, goest,

The whole world vapours\_ with thy breath. (SS, p. 28)

It stay 'tis but they carcase then.

Hope not for mind in women: at their best

Sweetness and wit, they are but Mummy, possess'd. ( SS, p. 62)

Then he that digs us up will bring

Us to the Bishop, and the King;

To make us relics...

All women shall adore us, and some men. ( SS, p. 108)

### 7. 2. 6. Images of Art

#### 7. 2. 6. 1. Images Related to Arts

in this our Universe.....

Schools might learn sciences, spheres music, angels verse. ( SS, p. 44)

My name engrav'd here in

Doth contribute my firmness to this glass. ( SS, p. 38)

Beauty a convenient type may be to figure it. ( SS, p. 46)

I'll no more dote and run

To pursue things which had endamage'd me.

And when I come where moving beauties be. (SS, p. 130)

The primrose with its mysterious number of petals

represents women with their mysterious nature:

Live, Primrose, then and thrive

With thy true number five

And woman, whom this flower doth represent;

With this mysterious number be content ( SS, p. 106)

Marriage rings are not of this stuff;

Oh, why should aught less precious or less tough

Figure our loves. ( SS, p. 116)

....nor ring to shew the stands,

Of our affection. (SS, p. 134)

...nor thy picture, though most gracious. (SS, p. 134)

Whilst our soul negotiate there,  
 We like sepulchral statues lay. (SS, p. 88)  
 Through rhyme's vexation, I should them allay. (SS, p. 20)  
 But when I have done so  
 Some man, his art and voice to show,  
 Doth set and sing my pain. (SS, p. 20)  
 We'll build in sonnets pretty rooms. (SS, p.18)  
 Love, any devil else but you  
 Would for a given soul give something too.  
 At court your fellows every day  
 Give the art of rhyming, huntsmanship, or play  
 For them which were their own before. (SS, p. 52)  
 In cypher writ, or new-made idiom. (SS, p. 44)  
 As ignorantly did I crave  
 Thus when  
 Things not yet known are coveted by men,  
 Our desires give them fashion. (SS, p. 128)  
 I'm cheap, and naught but fashion, fling me away. (SS, p. 116)

#### **7. 2. 6. 2 . Images of Colours**

If they were good it would be seen,  
 Good is as visible as green. (SS, p. 49)  
 Cruel and sudden, hast thou since  
Purpled thy nail in blood of innocence. (SS, p.64)  
 Thou art not so black as my heart,

Nor have half so brittle as her heart, thou art;

What wouldst thou say? Shall both our properties by thee be spoke. (SS, p. 116)

Or chide my palsy, or my gout

My five gray hairs.. (SS, p. 16)

When with my brown, my gray hairs equal be;

Till them, love, let my body reign and let. (SS, p. 14)

Ride ten thousand days and nights,

I can love both fair and brown. (SS, p. 12)

Till age snow white hairs on thee. (SS, p. 5)

### **7. 2.7. Architectural Images**

We'll build in sonnets pretty rooms. (SS, p. 18)

We're met

And cloister'd in living walls of jet. (SS, p. 64)

These walls thy spheres. (SS, p. 11)

Our hands were firmly cemented. (SS, p. 88)

### **7. 2. 8. The Legendary Images**

Or snorted we in the Seven Sleepers' den? (SS, p. 2)

The phoenix riddle hath more wit

By us; we two being one, are ill.

So to one neutral thing both sexes fit,

We die and rise the same, and prove

Mysterious by this love. (SS, p. 16)

O wrangling schools, that search what fire

Shall burn this world, had none the wit

Unto this Knowledge to aspire

That this her fever might be it?

(SS, p. 28)

Ah, cannot we,

As well as cocks and lions, jocund be

After such pleasures? Unless wise

Nature decreed (Since each act , they say,

Diminisheth the length of life a day)

This ,as she would man should despise

The sport,

Because that other curse of being short,

And only for a minute made to be,

Eagers desire, to raise posterity.

(SS, p. 128)

Mine eyes to Argus, if mine eyes can see,

If they be blind, then, love I give them thee.

(SS, p. 98)

Forsake him who on them relies,

And for the cause, honour, or conscience, give.

Chimeras, vain as they , or their prerogative.

(SS, p. 46)

When by thy scorn, O murd'ress, I am dead,

And that thou thikst thee free

From all solicitation from me,

Then shall my ghost come to thy bed.

(SS, p. 78)

### **7. 3. Images Taken from Science Learning**

#### **7. 3. 1. Mathematical Images**

##### **7. 3. 1. 1. Images Related to Numbers**

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In cypher writ, or new-made idiom. (SS, p. 44)

...; If our two loves be one, or thou and I

Love just alike in all, none of these loves can die\_ ( SS, p. 2)

If they be two, they are two so

As stiff twin compasses are two. (SS, p. 82)

Live, Primrose, then and thrive

With thy true number, five;

And woman, whom this flower doth represent,

With this mysterious number be content. (SS, p. 106)

For every hour that thou wilt spare me now

I will allow,

Usurious God of love, twenty to thee. (SS, p. 14)

### **7. 3. 1. 2. Geometrical Images**

Nor ring to shew the stands

Of our affection, that, as that's round and plain

So should our loves meet in simplicity. (SS, p. 134)

..this bed thy centre is. (SS, p. 11)

As stiff twin compasses are two:

Thy soul, the fix'd foot, makes no show

To move but doth, if the other do; (SS, p. 82)

And though it in the centre sit,

Yet when the other far doth roam,

It leans, and heartens after it,

And grows erect, as that comes home. (SS, p. 84)



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. (SS, p. 84)

### 7. 3. 2. Physical Images

My face in thine eye, thine in mine appears,  
And true plain hearts do in the faces rest. (SS, p. 2)

Who did the whole world's soul...  
Into the glasses of your eyes  
(So made such mirrors, and such spies,  
That they did all to you epitomize). (SS, p. 18)

For in nothing, nor in things  
Extreme, and scattering bright, can love inhere (SS, p. 30)

Those pieces still, though they be not unite;  
And now, as broken glasses show  
A hundred lesser faces, so  
My rags of heart can like, wish, and adore,  
But after one such love, can love no more. (SS, p. 80)

Our eye-beams twisted, and did thread  
Our eyes, upon one double string. (SS, p. 88)

Yet nothing can to nothing fall,  
Nor any place be empty quite,  
Therefore I think my breast hath all. (SS, p. 80)

To him for whom the passing bell next tolls,

I give my physic books. (SS, p. 100)

### 7. 3. 3. Chemical Images

#### 7. 3. 3. 1. Images of Elements

This book as long-liv'd as the elements. (SS, p. 44)

But mix'd of all stuffs paining soul, or sense

...But as all else, being elemented too,

Love sometimes would contemplate, sometimes do. (SS, p. 50)

To their first elements resolve;

And we were matual elements to us,

And made of one another. (SS, p.114)

Dull sublunary lovers' love

Whose soul is sense) because it doth remove

Those things which elemented it. (SS, p. 82)

Bath'd in a cold quicksilver sweat will lie,

A verier ghost than I. (SS, p. 78)

My fire of passion, sighs of air, water of tears, and earthly sad despair,

Which my materials be. (SS, p. 114)

We then, who are this new soul, know

Of what we are compos'd, and made,

For the atomies of which we grow,

Are souls, whom no change can invade. (SS, p. 90)

#### 7. 3. 3. 2. Images of Substances

And as no chymic yet the Elixir got...

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

I am by her death.....

Of the first nothing the Elixir grown. (SS, p. 70)

Her who is dry cork, and never cries. (SS, p. 12)

### **7. 3. 3. 3. Image of State of Substance**

Or like the heat, which fire in solid matter

Leaves behind, two hours after. (SS, p. 126)

### **7. 3. 3. 4. Images of Experiments**

You, to whom love was peace, that now is rage;

Who did the whole world's soul contract, and drove

Into the glasses of your eyes. (SS, p.18)

If he wrung from me, I brin'd it so

The lover who wants to treat the corpulence of his love, will prevent it things get it

With scorn or shame that him it nourish'd not

If any, so by love refin'd

That he souls' language understood. (SS, p. 88)

...as the earth's inward narrow crooked lanes

Do purge sea-waters fretful salt away

I thought if I could draw any pains,

Through rhyme's vexation, I should them allay. (SS, p. 20)

... by waters sent from thee, my heaven dissolved so. (SS, p. 58)

She is dead; and all which die

To their first elements resolve;

And we are mutual elements to us

And made of one another. (SS, p. 114)

This death, hath with my store

So, so, break off this last lamenting kiss,

Which sucks two souls, and vapours both away. (SS, p. 123)

But when thou from this world wilt go,

The whole world vapours with thy breath. (SS, p. 28)

I come to seek the spring,

But oh self-traitor, I do bring

The spider love, which transubstantiates all. (SS, p. 42)

But glorifies his pregnant pot,

If by the way to him befall

Some odoriferous thing, or med'cinal,

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

### **7. 3. 3. 5. Images of Alchemy**

... at the next spring:

For I am every dead thing,

In whom love wrought new alchemy. (SS, p. 70)

Whose weakness none doth, or dares, tell;

In this thy book, such will their nothing see,

As in the Bible some can find out alchemy. (SS, p. 46)

### **7. 3. 3. 5. 1. An Image Related to Alchemy**

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And as no chymic yet the Elixir got...

So, lovers dream a rich and long delight,

But get a winter-seeming summer's night. (SS, p. 62)

### 7. 3. 4. Biological Images

Love .... Let

Me .....Forget,

Resume my last year's relict: think that yet

We'd never met. (SS, p. 14)

Whatever dies , was not mix'd equally; If our two loves be one , or thou and I

Love just alike in all, none of these loves can die. (SS, p. 2)

### 7. 3. 5. Medical Images

#### 7. 3. 5. 1. Images of Diseases

And pamper'd swells with one blood made of two. (SS, p. 64)

Where, like a pillow on a bed,

A pregnant bank swell'd up to rest. (SS, p. 88)

My sickness to physicians. (SS, p. 100)

.....gout his cramp, may he

Make, by but thinking who hath made him such.. (SS, p. 66)

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout. (SS, p. 16)

But thou which love'st to be

Subtle to plague thyself. (SS, p. 104)

When did the heats which my veins fill

Add one man to the plaguy bill? (SS, p. 16)

These burning fits but meteors,  
Whose matter in thee is soon spent:  
Thy beauty, and all parts which are thee,  
Are unchangeable firmament. (SS, p. 28)

I do Bedlam give;  
My brazen medals. (SS, p. 100)

Madness his sorrow. (SS, p. 66)

It were but madness no to impart  
The skill of the specular stone  
When he which can have learn'd the art,  
To cut it, can find none. (SS, p. 8 )

### **7. 3. 5. 2. Images of Ways of Treatments**

I come to seek the spring,  
And at mine eyes and at mine ears,  
Receive such balms as else cure everything. (SS, p. 42)

But if this medicine, love, which cures all sorrow  
With more, not only be no quintessence,  
But mix'd of all stuffs paining soul, or sense. (SS, p. 50)

For this, Love is enrag'd with me,  
Yet kills not .If I must example be  
To future rebels; If the unborn  
Must learn, by my being cut up, and torn:  
Kill and dissect me. (SS, p. 54)

And my friend's curiosity

Will have me cut up to survey each part,

When they shall find your picture in my heart . (SS, p. 112)

When I felt me die,

I bid me send my heart, when I was gone;

But I alas could there find none,

When I had ripped me, and search'd where hearts did lie. (SS, p. 26)

### **7. 3. 5. 3. The Image of the Physicians**

My sickness to physicians. (SS, p. 100)

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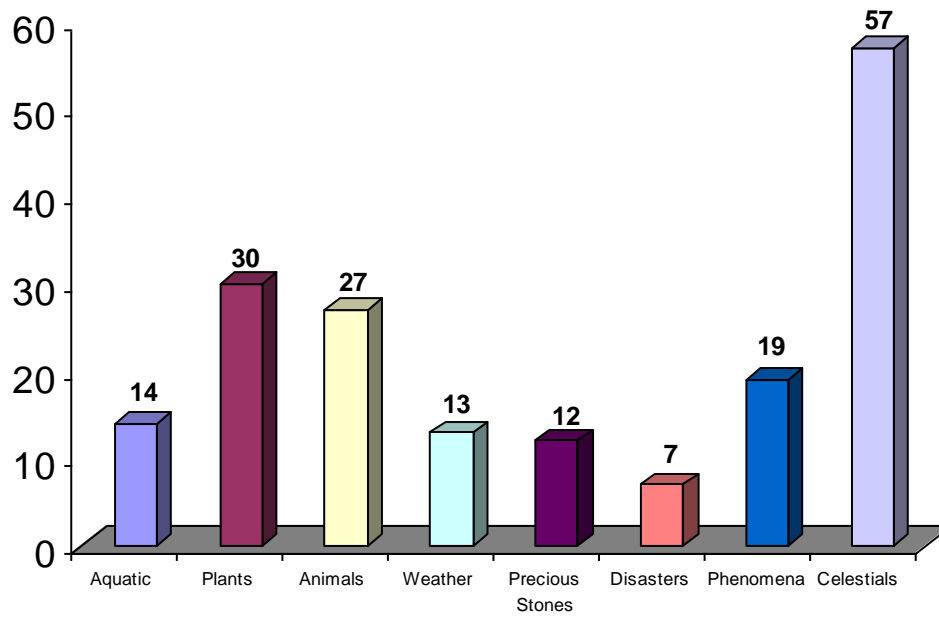
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## Appendix I

### Graph ( 1)

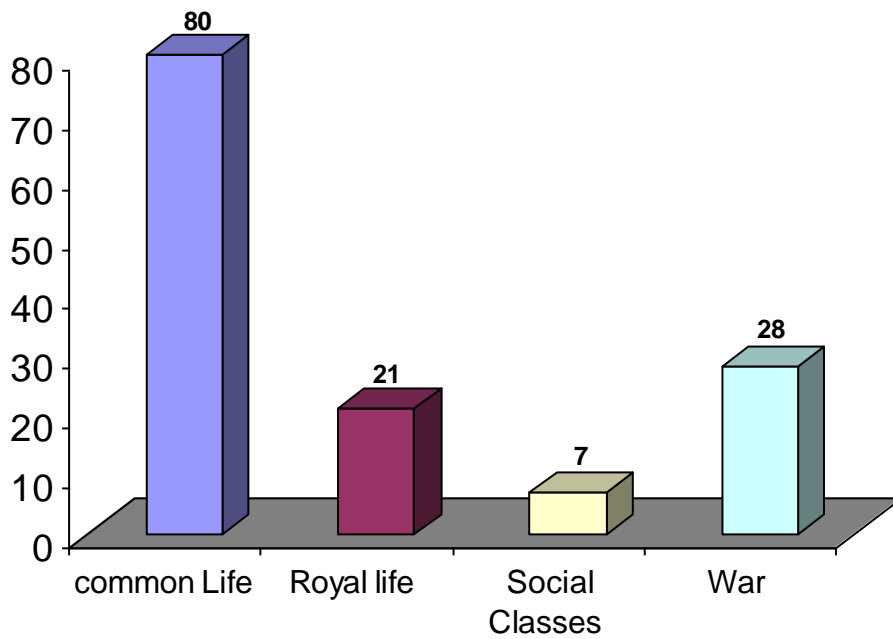
Graph showing the total number of nature images in their exact proportion in Donne's *Songs and Sonets*



## Appendix J

### Graph (2)

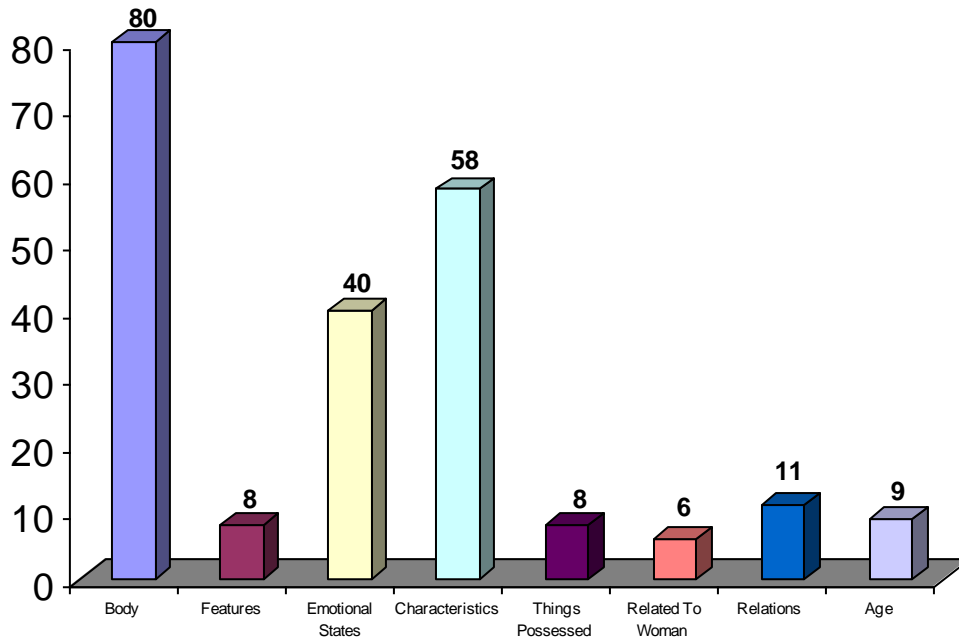
Graph showing the total number of daily life images in their exact proportion in Donne's *Song and sonets*



## Appendix K

### Graph ( 3 )

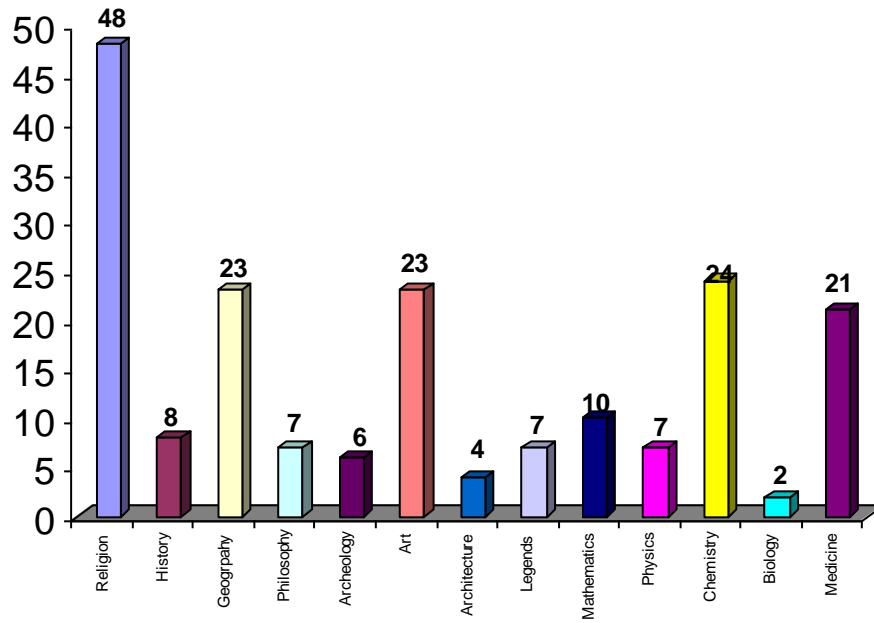
Graph showing the total number of images related to human beings in their exact proportion in Donne's *songs and sonets*



## Appendix L

### Graph ( 4)

Graph showing the total number of images taken from different spheres of learning Donne's *songs and sonets*

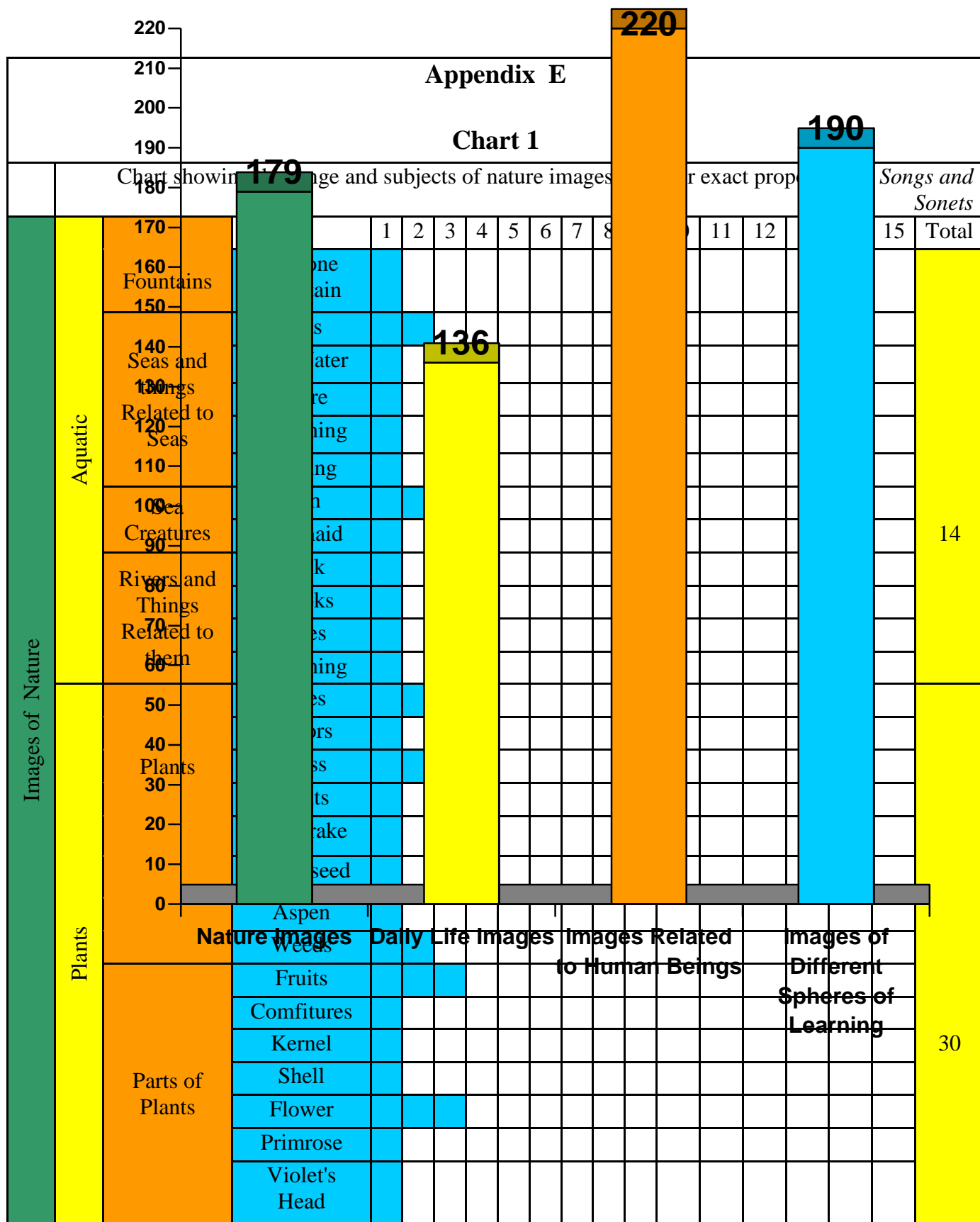


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Images of Nature	Images Related to Bees	Honey																			
		Hive																			
	Weather	Seasons	Winter																		
			Spring																		
			A Winter Summer Seeming Night																		
		Climate	Wind																		
			Warmth																		
			Freeze																		
			Showers of Rain																		
	Cold																				
	Heats																				
	Precious s Stones	Gold																			
		Diamond																			
		Crystal																			
		Silver																			
		Corals																			
		Jet																			
				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total		
	Precious s Stones	Specular Stone																			
		Glass																			
		Brazen																			
	Disasters	Floods																			
Over Flowing																					
Tempest																					
Chaoses																					
Earth quake																					
no me	Related to	Begetting																	19		



Plants & Animals	Growing																		
	Propagations																		
Related to Plants Only	Blasting																		
Related to Water	Melting																		
	Thawing																		
	Stirred Circles																		
Related to Shadows	Vapours																		
	Shadows																		
Celestial Images	Galaxy																		
	Sun																		
	Sun Beams																		
	Sun Center																		
	Moon																		
	Light																		
	Scattering																		
	Eclipses																		
	Stars																		
	Firmaments																		
	Supremacy of Stars																		
	Spheres																		
	Heaven																		
	Angels & Things Related to Angels																		
	Air																		
	Souls																		
	Ghosts																		
	Planets																		
	Metros																		
	Miracles																		

## Appendix F

### Chart 2

Chart showing the range and subjects of daily life images in their exact proportion  
in *Songs and Sonnets*

				1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Tot				
Daily Life Images	Common Life Images	Food	Comfitures																				
			Quelque																				
			Bread																				
			Meat																				
		Drink	Wine																				
			Drink																				
		Related to Them	Cumbersome																				
			Corpulence																				
			Diet																				
			Feed																				
			Feast																				
		Furniture	Sucking																				
			Curtains																				
			Bed																				
			Bed's Feet																				
		Professions	Trading	Pillow on a Bed																			
				Bargains																			
				Goods																			
				Merchants' Ships																			
				Price																			
				Coins																			
				Mintage																			
				Saving																			
				Losing																			
				Stores																			
			Taxes																				
			Threading	Thread																			
		Double String																					
		Riban																					

Daily Life Images	Common Life	Celebrations	Hunting	Chained Shot	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15			
				Pike	1																	
				Snare	1																	
				Net	1																	
		Witchcraft	Wicked Skill	1																		
			Killing People by Killing their Pictures	1																		
		Related to Professions	Art of Witchcraft	1																		
			Prentices	1																		
			Lawyer	1																		
			Harvesters	1																		
	Common Phenomena	Death	Litigious	1																		
			Light Squibs	1																		
			Rays	1	2																	
			Vigil	1																		
		Marriage	Eye	1																		
Divorce			1	2																		
Royal Life	Related to Royal People	Kings	Shroud	1																		
			Graves	1	2	3																
			Digging	1																		
			Death	1	2	3	4	5	6	7	8	9	10	11	12							
		Princes	Resolving	1																		
			Ashes	1																		
			Damp	1																		
			Executor	1																		
Legacy	1	2																				
Bequeathing	1																					
Epitaph	1																					

Related to Policy	His Highness																		
	Crown																		
	Command																		
	Control																		
	Reign																		
	States																		
	Rebel																		
	Heretics																		
	Viceroy																		
	Liberality																		
	Province																		
	Negotiation																		
Virtuous men																			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Tot		
Social Classes	Fair																		
	Brown																		
	Slave																		
	School boys																		
	Courtiers																		
	Gamesters																		
War	Conquer and Victory																		
	Triumph																		
	Fate																		
	Equal Armies																		
	Invading																		
	Siege																		
	Bowing																		
	Resistant Towns																		
	War's Law Conditions																		
	Warfare																		
Bullets																			

		Powder																																			
		Soldiers																																			
		Martyr																																			
																												13									

# Appendix G

## Chart 3

Chart showing the range and subjects of images related to human beings in their exact proportion in *Songs and Sonets*

			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total		
Human Images	Body	Body	1	2	3	4	5	6	7										80	
		Sense	1																	
		Forces	1																	
		Anatomy	1																	
		Bone	1	2																
		Mind	1		3	4	5	6												
		Brain	1	2																
		Head	1	2																
		Hair	1																	
		Ear	1	2																
		Eye	1	2	3	4	5	6												
		Brow	1																	
		Skin	1																	
		Lip	1	2																
		Tongue	1	2																
		Cheek	1																	
		Face	1	2	3	4														
		Hand	1	2	3															
		Fingers	1																	
		Knot	1																	
		Nails	1																	
		Balm	1																	
		Arm	1																	
		Breast	1																	
		Heart	1	2	3	4	5	6	7	8										
		Sinewy Thread	1																	
		Sinew	1																	
		Muscle	1																	
		Vein	1																	
		Blood	1	2	3															
		Limbs	1																	
		Sex& it Heat	1	2	3	4														
What Related to Body	Tears	1	2	3	4															
	Swear	1																		
Features	Fat	1																		
	Bony	1																		
Features		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total			
	Sight	1															8			
	Blind	1	2	3																
	Trembling	1																		
	Wink	1																		

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# Appendix H

## Chart 4

Chart showing the range and subjects of images taken from different spheres of learning in their exact proportion in *Songs and Sonets*

					1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total		
Different Spheres of Knowledge and Experience	Religion	God			■	■	■	■	■	■											48	
		Venus			■																	
		Deity			■																	
		Prophet			■																	
		Faith			■	■																
		Atheist			■	■																
		Idolatry			■	■																
		Worshipping			■	■																
		Temple			■																	
		Divinity			■	■																
		Bible			■																	
		Bishop			■																	
		Pilgrimage			■																	
		Cloister			■	■																
		Hermitage			■																	
		Jove			■																	
		Roman Catholics			■																	
		Capuchin			■																	
		Jesuits			■																	
		Clergy			■																	
		Preaching			■																	
		Vestal			■																	
		Canonization			■																	
		Hymns			■																	
		Paradise and Imparadising			■	■																
		Sins			■																	
		Sacrilege			■																	
Profanation			■																			
Destiny			■																			
Unknown Powers			■																			
The Last Busy Day			■																			
Animation of Dead Bodies			■																			
Manna			■	■																		
ion			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total				
	Devil's Feet		■																			

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		Total																
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total	
	The Twisted Beams																	
	Vacuum																	
	The Physic Book																	
Chemistry	Elements	Elements																
		The Old Theory of Elements																
		Atomies																
		Quicksilver																
	Substances	Elixir																
		cork																
	A State of Substances	solid																
	Experiments	Contracting																
		Droving																
		Brining																
		Refining																
		Purifying																
		Dissolving																
		Vaporization																
A Tool of Experiment	Chemist's Pot																	
Alchemy																		
Related to Alchemy																		
Biology	Relict																	
	Galen's Biological Theory of Death(the equally mixed things cannot die)																	
Diseases	Swelling																	
	Sickness																	
	Cramp																	
Diseases	Gout																	
	Palsy																	
	Plague																	
	Fever Fits																	
	Bedlam																	
Ways of Treatments	Madness																	
	Medicine																	
	Cure																	
	Cutting up to Survey																	
	Ripping to																	

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## Look for Appendix 1

### Endnotes

#### Chapter I: Introduction

<sup>1</sup> W. Milgate, "The Early References to John Donne". *N & Q* (1950), pp. 195, 229-31.

<sup>2</sup> Quoted by S. Sen, *John Donne*, (New Delhi: Unique Publishers, 1992), p. 22.

<sup>3</sup> *Ibid.*, p. 27.

<sup>4</sup> J. B. Leishman, "Logical Structure in Songs and Sonnets" in *Songs and Sonnets*, Casebook Series, ed. Julian Lovelock. (London : Macmillan, 1973) p. 205.

<sup>5</sup> W. B. Yeats, "Letter to Herbert Grierson(1912)" in *Songs and Sonnets*, Casebook Series p. 99

<sup>6</sup> A. J. Smith, *John Donne: The Critical Heritage*. (London and Boston: Rutledge & Kegan Paul., 1975), p. 10

<sup>7</sup> A. C. Partridge, *John Donne: Language and Style*, (London: W & J Mackay, Chatham, 1978), p. 46.

<sup>8</sup> Theodore Redpath, ed, *The Songs and Sonnets of John Donne*. (Great Britain: Alden & Mowbray at the Alden Press, Oxford, 1973), pp. xvi&xlix&xiii&xxiv.

<sup>9</sup> Rasha El-Haggan, *The Body, The Soul, and Romantic Love in John Donne 's Songs and Sonnets*, (19998), 15 Dec 2004, <http://userpages.umbc.edu/~relhag1gl/johndonne.html>.

<sup>10</sup> David Lahti, *John Donne: Songs and Sonnets\_d*. 1631. 2001. 12 Jan, 2005. [www.greatlit. Net/ English/ donne/](http://www.greatlit.Net/English/donne/), p.2.

<sup>11</sup> Louis Martz , "John Donne's Love's Philosophy" in *Donne: Songs and Sonnets*, ed., Julian Lovelock.. A Casebook. (London: The Anchor Press, 1973),

p. 172.

- <sup>12</sup>Helen Gardner, *The Metaphysical Poets*.(Great Britain: the University Press, Oxford, Vivian Ridler, 1974), p. xxx.
- <sup>13</sup> Ian Mackean, *John Donne: The Love Poetry of John Donne*. Feb. 2001. 27 Dec 2004. [www.english-literature.org/essays/donne.htm/](http://www.english-literature.org/essays/donne.htm/), p.1.
- <sup>14</sup> Joan Bennett, *Five Metaphysical Poets : Donne, Herbert, Vaughan, Crashaw, Marvel*.( London: Cambridge University Press, 1984), p. 14.
- <sup>15</sup> David Lahti, *John Donne: Songs and Sonets*, p.1.
- <sup>16</sup>Theodore Redpath, ed, *The Songs and Sonets of John Donne*, pp. xv-xvi
- <sup>17</sup> Julian Lovelock, ed, *Donne: Songs and Sonnets*, p.84.
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