CHAPTER V

CONCLUSION

Circle and circular motion, thus, are very significant in Donne. The entire mass of his imagery is "concentrique unto" the search for reality - reality at the level of intellect, emotions, body and religion. What has been said in the previous chapters can be encompassed in this circle. There are many circles then, image clusters having one or more dominant images in the centre, but all leading towards the larger one. Though his images are derived from various and diverse fields, yet, most often, they contribute to form a poem as an integrated whole concentrating on the main themes and point of argument in the poem. Many of the poems have an organic development of imagery. The point can be substantiated by discussing some of the poems.

Take "A Valediction: of weeping" in which the thought is developed by a succession of images which apparently seem unrelated but are not so. The lover indulges in weeping but the beloved is appealed not to
weep. The "teares" of the lovers are like "coins". Coins as well as the beloved are nothing unless they pass through the process of "Mintage" and bear the "stampe" of the king or the beloved respectively. The beloved is the supreme and most powerful authority like a king and, therefore, her face imparts value and "worth" to the "teare". This is followed by another very convincing and efficacious image when the tears are compared to pregnancy. The tears containing the reflection of the beloved inside them are productive like a pregnancy. They become now a "world" as they bear the image of the beloved - the lover's world. The images of the coin, the pregnancy and the world all three combine to conjure up the mental picture of globe, which becomes "All" from "nothing" only after a cartographer draws the sketches of different countries on it, likewise, a tear becomes one whole world the moment the face of the beloved is reflected on it. The tears now become representations of the juxtaposition of microcosm and macrocosm.

The basic conceit of the poem appears when the beloved also starts weeping. The image reflected in the

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1. Helen Gardner remarks that when the beloved also starts weeping the lover's "mood changes and the poem becomes a valediction 'forbidding mourning' employing arguments used in 'Sweetest love, I doe not goe'." John Donne: The Elegies and the Songs and Sonnets, Op.Cit., p. 196.
tear becomes, emblematic of drowning and death. The
beloved has been compared to "Moone" who by weeping shall
cause tidal waves in the world of the lover as her tears
will mix up with the tears of the lover which contain the
image of the beloved - the world of the lover. Their mixed
tears will bring another deluge upon this world. Moreover,
by weeping she will destroy herself. So, her weeping will
spoil everything. Thus, the poet gives the picture of the
creation - creation of worlds by the beloved, the deluge -
mixed tears of the lover and the beloved that will destroy
the whole creation, and the destruction of heaven - the
beloved's destruction of self by weeping. The poem ends
with an appeal to present "Examples" before others by not
weeping and causing no sighs and tears. Thus the passion
with which the poem begins calms itself. The images come,
though from diverse fields like state affairs, astronomy,
physiology and sea, yet they are all logically co-related
and one image leads to another, making the poem a unified
whole.

In another poem "Love's growth" the poet takes up the
metaphor of grass to express a particular attitude towards
love. Love like grass, can endure "Vicissitude, and
season". The union in love is spring whereas separation,
sorrows and sufferings are winter of love. The idea is
developed with images from medicine and medieval beliefs.
Love cures all the sorrows with more sorrows. But love is not like quintessence. Though love is nourishing and strengthening, yet it is not totally spiritual as it is "mixt of all stuffes"; it necessarily takes body apart from spirit. Therefore, it is the spring of love — moments of perfect love — which make love shine brilliantly and rise; "above a mundane level to spiritual perfection". Now love shines as dazzlingly as stars shine when sun rays fall on them. The next image is beget by the image of stars. Their circling motion reminds the poet of the circles on water when stirred. This stirring again is the spring of love, it is a continuous process of creation and expansion of circles so long as the stirring is continued. This image results in the succeeding image from Ptolemaic philosophy viz. the belief that all the spheres move round one centre — the earth. Like these spheres all the deeds and efforts of the lover encircle the beloved. The metaphor of grass, by the end of the poem, culminates into a sudden realisation of the true nature of the growth of love. A contrast is built between the grass and boughs on the one hand and love on the other hand. The growth, that love has once achieved, is never abated by the decrease of winter as Princes never withdraw the taxes imposed at the time of emergency. As a result, again it becomes "mixt stuffe"

i.e. return from spheres to earth, from circles to centre in form of the image of state affairs. The lover explains the true nature of his love by bringing element of this earth amidst the air of spheres. Image begets image and the circle is complete.

Thus, Donne's choice of imagery is apt, apposite and efficacious. His interest in various fields of knowledge and human affairs serves as a tool in his poems and supplies images that illustrate, enforce and substantiate the speaker's point of view. Images have a process in his poems and like the beads of a rosary they follow one another and a thread of unity links them together. There is a logical development from one image to the other. They are not meant to decorate the theme but to enforce it. Functionality, thus, is the most important quality of a Donne image. The basic reason for his images, being functional at root, is the argumentative style of the poet. Most often his poems take up a stand and the poem is a sort of argument to prove or support a position that the poet takes up. His conceits, specially the extended conceits, present logical parallels to the argument. Tuve has rightly called him "strictest poet-logician".¹ This dialectic nature of Donne's image can be seen in his elegies, logics, satires, epistolary verses and love poetry alike.

Erudite and secular imagery of Donne shows that he was a learned man with varied interests. Intellectual interests remained a vital part of his life and directly influenced his poetic style. He draws images from the ancient learning and medieval scholasticism, medieval astronomy and alchemy on the one hand and the new advancements of the day on the other. His images of war, military affairs, voyages, politics, human body, etc. show his firm realism. His erudition results from his curiosity and intellectual interests apart from his ambitious nature. His poetry compressed and epitomises his whole experience as a man whose intellectual curiosity is as great as his susceptibility to the passionate feeling.

Mythological stories from the ancient Greece and Rome often serve as images. He is very fond of the Phoenix myth which serves as a symbol of true, spiritual and unique love - the ideal that he imagines in love. Many of these myths supply him with hyperbolic metaphors that are often used in the poems of Petrarchan touch. Images related to medieval beliefs are also very common in Donne. Mandrake image recurs quite often in his poems. His keen observation and minute description with enlivening human touch makes the mandrake in "The Progresse of the Soule" unique.

Donne had a deep knowledge of astronomy, specially,
medieval and old. However, he was aware of the new advancements too. His astronomical images serve as tools to explain various moods in love, body soul relationship and religious moods. Like other Elizabethans, Donne believed in the Aristotelian and Ptolemaic systems and was skeptical about the new reason based theories of Copernicus, Kepler, Braha and Galileo. However, he was excited by the "new compasse" and telescope. Images of stars have been used to represent the true love. The moon, in Donne does not bring its traditional picture of beauty but it is representation of death and decay. Images of the sun are also used frequently and they bring picture of perfect and vigorous love, so the beloved is often compared to sun.

His curious mind was fascinated by the mysterious practices of alchemists and their claims of transmuting baser metals into gold. The mysterious nature of love is often defined through the metaphors from alchemy. Freedom from "dross" or "alloy" to obtain quintessence of "abler" soul was required both in love and religion. The images were operating in Donne's mind at various levels. The image of "abler soules" seems to be the key idea behind his fascination for alchemy as this image is seen operating in his later religious poems also where he talks
about the purification of souls, attainment of virtues and the ultimate reality. In physics, his significant image
is that of "Adamant". First he looks for an "Adamant" to
have a secular career and ultimately seeks to God so that
He might draw him like an "Adamant".

Donne's interest in medicine was mainly due to the
influence of Paracelsus; his step-father who was a doctor;
and his family illness from time to time. His anatomical
images are among his best for their vividness, minuteness
of description, efficaciousness and imaginative appeal.
Such images function to show, apart from defining various
moods in love, a juxtaposition of microcosm and macrocosm.
But above all, specially in his images of womb, his
curiosity is dominant. He often compares a "Limbeck" to
womb. By such comparison he tries to explore the
mysteries of human body and, at times, to express those
situations and descriptions which otherwise could appear
vulgar. The highest bliss of this earth is also defined
through womb image - the "Welbelov'd imprisonment" of
Christ in the womb of Virgin Mary has "Immensity
cloyster'd". Images of "balme" define the vigour of love.
It is the life pervasive essence necessary for growth of
love as well as spiritual attainments. The "mithridate"

image is dominant in his religious poetry as well, as the antidote of learning, virtue and religion are sought for to overcome sin and corruption. On the whole, like astronomy, Donne’s interest in medicine was not like that of a medical student. He had a deep interest in medicine and human body and this serves his poetic purposes by providing him functional and suggestive images.

His physiological interests are seen in his architectural images as well. He conceives of human body as a house. Thus, images from two fields are overlapping and interfused. His description of an elephant’s body in "The Progresse of the Soule" is a fine example of such overlapping of images and mingling of fact and fancy. Most remarkable is the image of a whale in the same poem. The image is a fine example of Donne weaving inanimate and animate so inextricably that a cosmic unity is achieved. His desire to build an ideal world is reflected through his architectural images.

His interest in geography is reflected through the substantial range of images that he employs. Map is one of the key images in Donne. It is reality in miniature. He often surveys the whole process of creation through the images of map. At times it comes close to the idea of communion with God. Apart from maps, images of mountains,
rivers, forests, countries and sea are very common. At times he describes the body of a woman in geographical terms. Some geographical terms achieve symbolic significance, e.g., the "East" stands for spirituality and resurrection and the "West" for death. Even countries have been used as images, not as geographical entities. India symbolises material as well as spiritual opulence but France represents lust, diseases and lightheartedness. Images of rivers also occur but water, whether in river or sea, represents treachery, corruption and death.

Donne translated his voyage experiences through two full length poems, apart from images of voyages scattered throughout his poetry. Voyages bring the pictures of suffering, starvation, diseases and death in his mind. He treats life as a voyage but this voyage is not different from the actual voyage experiences of Donne. Death and disease aspect of the images of sea and voyages is so dominant in Donne that it almost overpowers their utilitarian values. The only positive quality in sea that strikes Donne is its vastness. Ships, likewise are symbols of death or prison.

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the entire truth. He finds God like a circle—souls make a circle between heaven and earth. At the level of emotions, compasses define the nature of true and refined love which is free from the bindings of physical presence. Circle is the symbol of eternity and perfection.

His search for truth did not come as a sudden illumination rather it had a process. It began from this earth and reached heaven. The supreme reality has certain representations on the earth, which reveals itself in form of key images in Donne. Kings, then, are representation of this supreme power. All worldly progress is possible by the favour of a king only. His high ambitions intensified his fascination for kings and princes. He craved for a political career and wanted to become an ambassador. This unfulfilled desire is clearly echoed through his images. Thus, the beloved is the supreme power in the world of love. She is the prince or queen of this world.

Donne's fondness for kingship can be seen in his attempts to define religious matters through the metaphor of kingship. God is the king of heaven and priests are his ambassadors. The remarkable thing about his images of kingship is the complete absence of any praise for a king or queen in particular. His poetry contains no images in praise of Queen Elizabeth I or James I. Perhaps the mental
sufferings that he had to undergo for his earlier Catholicism were responsible for this silence.

Courts represent corruption and moral decay. Courtiers are living embodiments of all corruption. Donne's strong antipathy for courtiers seems to have resulted from the inner struggle that he might be undergoing on his eulogistic praise of men and women from courts in order to satisfy his own "Steepe ambitions".  

His volunteering in naval expeditions, apart from what he heard and read about other wars of his time, made him to think over the psychology of war and his poems reflect his vision of it. War for him, to be precise, is a sickness of mind, full of precariousness and destruction. But he has very effectively employed the metaphor of war to explain the true nature of love. All, who are in love, are those "whom loves subliming fire invades". The beloved is compared to a city strongly resisting the attacks of the lover. Donne's personal experiences of war are clearly reflected in the minute descriptions of battlefield activities. His religious poetry employs relatively less number of war images.

The dominant role played by spies during the Elizabethan age finds clear echoes in Donne's poetry. The practice of employing spies to entrap people to speak libels and treasons was a powerful weapon employed against the Catholics. Donne, in turn, talks of the beloved's father as a spy. Even the sun rays appear like spics to the lovers.

The agony of the Catholic recusants is reflected in his images of imprisonment also. The other reason of such images lies in his own experience of imprisonment as a result of his clandestine marriage. For Donne imprisonment is not only being in prison, rather any sort of confinement is imprisonment. He finds imprisonment as being completely sterilized, dehumanized. But in love imprisonment may suggest a sense of possession and unity. Being imprisoned by God is the highest bliss for Donne, it paves the way for salvation.

Donne's background as a law student is evident in his images from law which most often define moods and situations in love. The beloved is like a judge before whom love suit is pleaded. His fondness for law is seen even in his divine poems. He has written many poems having their titles from law terms. The most favourite of his law images are of "legacie" and "joynture". It is the
legacy of Christ himself that the poet wants to inherit.

Donne's fondness for the coin imagery is quite natural. First, because it bears the stamp of king - the supreme and flawless authority on the earth. Second, because Donne himself experienced its value during his hard times. Coin imagery again like that of circle, compasses, king, womb, limbeck, map and the sun occurs as a key image. It has a round shape like that of a circle. Then because of the stamp of king it brings material advancement. The metaphor of coin has been employed to define love as well as spiritual situations. Gold, like coin, is symbol of power and wealth but it has higher values also as it has the capacity to attain "ayery thinnesse". It stands for pure and spiritual love.

Though Donne is not a nature poet, however, nature supplies him highly suggestive images as in the line: "As when from flowery meads th' hills shadow steales", 6 or imaginative images when sun "gallop lively downe the Westerne hill". 7 If the flowers define the beloved, grass defines the growth of love. Similarly he uses images of spring and winter to define love. The key image from

7. "Epithalamion made at Lincolnes Inne", Ibid., p. 126. Also see above p. 83 f.
nature is of transplantation which results in "abler soules". It shows again, Donne's desire to rise above the level of "layetie". Donne's nature images are often technical and they tend to be related to gardening and horticulture. Images of animals and beasts have, generally, their traditional meanings.

Some images of poetry also come in his verse letters. He treats his poetry to be the "strict Map" of his misery. The relationship between a poet and his poetry, according to the poet, is like that of a creator and his saviour.

Through his erudite and secular imagery Donne tries to explore the reality at the level of intellect. The sea of knowledge being immeasurably deep, the vistas of human knowledge continuously expanding with the replacement of age long beliefs and learning by new discoveries and inventions, even the new achievements becoming outdated after some time, present a dilemma for even intellectuals. Thus, the reality at the level of intellect is complexity. Donne was a great scholar with varied interests but he found conflicting attitudes and views in science, astrology, medicine etc. and he himself also remained both medieval and modern. Actually this was the effect of the age when medievalism was gradually being replaced by the
fresh air of modernity and many scholars found themselves at the crossroads and Donne was no exception. However, his exploratory pursuits continued growing.

His love poetry is unique in the sense that it dramatizes different moods and situations in love. He does not confine the universal emotion of love within a fixed framework and thus, the speaker in his poems is not the poet himself, nor does every poem have a corresponding anecdote.

Donne was not influenced by Petrarch as many other Elizabethans were rather he reacted against this tradition of poetry. However, he employs some Petrarchan images too. Apart from referring to the "sighs", "tears", "heats" and "colds" of the lovers, he uses hyperbolic metaphors for women. In some of his love poems, epistolary verses and "Anniversaries" he applies such hyperboles. However, it has been found that most often such praises are either gradually diminished with the development of the poem ("Anniversaries") or have been used as a parody as in some of the Songs and Sonnets. His poems of cynical mood also appear to be more of a reaction against the Petrarchan trend than the expression of the genuine feelings.

Donne often uses sex images in his poems but they
are remarkable for their suggestiveness and at times reveal the complete transcendence of physical pleasure, a unique quality of Donne often discernible in such images. He has been rightly appreciated for apostrophizing the idea of nakedness by ignoring the particular for the universal. In other poems (as in "The Progresse of the Soule") the erotic and vulgar images are used to show the sinfulness and corruption of this world, images of eros are here tools for saying something else.

Though Donne has shown varying moods and situations in love, however, a sort of development may be traced in his love poems, development in the sense of role of the body and soul in love in relation to the choice of imagery. Love begins with body which is the "book" where thoughts of love are contained. Language of love has got to be taught. In the beginning there may be "spies" on love and its warfare. The initial role of the body through kisses and embraces enhances the depth and intensity of love and makes it transcend the physical towards the ecstatic state where "transplantation" of two souls takes place resulting in "abler soules". This process makes love free from any "dross" or "allay". Now such love, though it does not ignore the role of body, is not wholly dependent on the
body and is firm even in absence. It is here that the circle of love - the circle of perfection - is completed. The firmness of the beloved makes love's "circle just".

Images describing the external beauty of the beloved are very few in Donne. Such images are used generally in the poems of Petrarchan tone. Donne finds physical beauty as one of the root causes of women's inconstancy. In the poems of a different mood, the beloved is shown as treacherous and faithless. Such qualities are associated with the beautiful women. Unrequitted love is like death. The combination of beauty and virtues is very rare and only in the exceptional cases such perfection is possible. The other aspect of beauty that Donne emphasises is its transience, it is short lived like bubbles.

Donne's love images, on the whole, form two groups. On the one hand, there are the images showing inconstancy, cynicism and slavery to the physical union. But such poems are dominated by the images related to death and treachery. In the other group come poems where the selection of imagery is such that they appear genuine expressions of the poet himself. The major images in such poems are that of "balme",
"compasses", "king", "circle", "intergraft", "Angels", "map", "gold", "Phoenix" etc. - the images that have been found to be the key images in his search for reality. He treated love to be the supreme reality at the emotional level. On the whole, he conforms of the second type.

However, glorified love may be in his poems, Donne could never do away with the medieval idea of the omnipresence of death, disease and decay in this world. The obsession is reflected in his religious poems and the poems of glorification of love alike. Apart from the medieval influence, the pestilences and famines as well as his personal experiences with death and disease that he almost lived were responsible for this obsession. He finds everything beneath the sphere of the moon subject to corruption and decay. Man's attempt to overpower nature with the scientific inventions ultimately prove futile. The two "Anniversaries" are full of such images and contemplate on the slow decaying of this world. He finds man like wax slowly melting and burning through a process of "Wasteful consumptions". Even nature, which has most often been highly glorified by poets, could not please him. Major among his images from nature are that of river and sea and both represent treachery, drowning, death and decay.
Donne's personal sufferings and his failure in fulfilling his ambitions might have increased his repulsion for this world, the seamy side of the world is more common to him than the positive side. He asserts "I felt mee die". Many of his Songs and Sonnets are on the theme of death where he imagines himself dead or about to die. At other times the beloved is shown as dead. He frequently uses death images, more so in his religious poetry. He has presented death in its various forms. The recurrent use of death imagery has two fold effect on his poems. On the one hand, they show his obsession of death, and on the other they minimise its fear by having its rehearsal.

His images of execution show the Elizabethan practice of capital punishments at the public places. Donne also uses images of coffins, dead bodies, graves, worms and putrification. He finds not only human beings and cities but also this world itself as a dead body because all are here busy in mundane activities devoid of any spiritual goal. Thus, to be precise, Donne found death and disease as the reality at the level of physical world.

The element of death and decay, the pain of helplessness and failure all find a solution in

religion. The "eternal" bliss and "full eternity" which the lover looks for can be achieved at the level of soul when God's mercy is achieved. The dignities which he could not attain from the king he seeks from God. He had orthodox Christian background which resulted in religious imagery even in his secular poems which were written before he actually took orders. His religious inclinations became clear quite early when he wrote his first religious poem "Satyre III" during his studies at Lincoln's Inn. His quest for truth became evident in this poem.

The shift from secular to religious that was taking place at the mental level is clearly marked in his two "Anniversaries". They trace a transcendance from corruption, decay and death towards eternity and heaven. Another important aspect of Donne's imagery is the use of religious images in secular poems and of the secular and love images in the religious poems.

Bible is one of the storehouses of imagery in his poetry. He employs images from the biblical stories in religious as well as secular poems. The biblical serpent traditionally associated with treachery and temptation often occurs as an image. Hell, apart from torture and damnation, suggested an idea of separation and darkness; it is very suspension of life. He often
imagines the scene of the day of Judgement with all its uncertainties of fate.

He also uses metaphor of angel quite often. The heavenly, ethereal qualities of angels fascinated Donne. He treats them as ambassadors of God on the earth. They also attract him because coins were also called angel in Britain at that time. The medieval view of sinfulness of the world is reflected in his images of angels as well because he does not rule out the possibility of "falne angels". But, in general, angels stand for purity and stand for the beloved.

Donne's psychological aloofness from the age, caused by his thwarted ambitions, earlier struggle because of being a Catholic and his inherent religious inclinations, are reflected in his images of hermits. In love poems, the lover is, at times, presented like a hermit, having singleness of mind - all the time contemplating of the beloved.

The picture of God in Donne is that of all powerful, all pervasive king. He relates power to God and love is related to Christ. As already seen, circle is one of the most favourite images of Donne. He finds God like a circle because God is "cornerlesse and
infinite". The number of images on Christ is relatively larger. It is in Christ that the poet finds a hope of salvation.

The soul, being eternal, is again defined through the metaphor of circle. Heaven is its permanent dwelling place and it comes to human body during its journey to the earth. So, its reunion with God in heaven completes the circle of eternity. When compared to the soul, Donne finds the body to be a prison, a hell because it is the source of all sins. Even the soul becomes contaminated by the Original sin, when it enters the body.

Donne is obsessed with the fear of sin, even his fear of death is associated with the fear of sin and Satan. He finds Satan present near him like a family acquaintance. His medieval view of the world, fear of sin as a Christian in general, his theological contemplations resulting in repulsion for youthful pleasures and the inner struggle that he had to undergo due to his conversion are discernible in his fear of sin and Satan. The temptation of sin is the main obstacle in the way of repentence. At times he becomes

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feverishly restless due to this fear of sin.

The image of Trinity is one of the most dominant images that unfolds the depth of his personality. He wants to inherit the qualities of Trinity. Donne emphasises the importance of virtues and sincerity for the divine bliss but they are not enough. Christ's mercy is above all of them. Images of crucifixion are very important in the sense that they are the threshold of salvation. Some of the "Holy Sonnets" are free from fear of sin and death and his last poem "Hymn to God my God, in my Sickness" celebrates the blissful state of salvation and unity with God. Thus, the circle of soul is completed and the poet can now know everything, all the complexities and doubts are altogether cleared.

It has been found that the images of Donne, generally criticised for being far-fetched, are not actually so, rather they are human and delicate. At first sight, they may appear far-fetched but most often at root they contribute to the main theme of the poem and are logically co-related with the main idea and other images in the poem.

His images are, thus, used to substantiate the central argument in the poem and are not used to show
his learning. His imagery demands the readers to follow his thought intellectually, no doubt, but this is because they were circulated among the selected audience. Moreover, his argumentative style demanded such imagery. Above all, his search for reality could find no better definition than in erudite imagery.

His images are remarkable for juxtaposing fact and fancy, abstract and concrete, animate and inanimate. Most often the inanimate is so inextricably mixed up with the animate that it almost acquires life like quality. Sometimes his conceits become poems by themselves. Another speciality of his images, is the overlapping of images from diverse fields, e.g. he mingles images from architecture and anatomy. At times one image itself indicates plurality of fields of interest. He exchanges metaphors between love and religion as both were very important and sacred to him. He saw a sort of harmony and unity in the whole cosmos, so images are interchanged from one field to the other. In love poetry, even those conditions of life that are unfavourable become favourable, e.g., images of war and imprisonment.

His images are vivid and efficacious. He is a poet logician, so images serve as a tool to substantiate, illustrate or enforce the theme or the main argument in
the poem. Image and theme often force and reinforce each other. His images often appear as a theme itself as they have a logical development in them, one image succeeds another and it seems as if two themes are running side by side, both adding to each other. At times one conceit runs throughout the poem and other images appear to support the basic conceit. His images are highly suggestively. Even those situations which can not be described through ordinary language without appearing to be vulgar and obscene, have been very suggestively presented through the efficacious images. He has the rare capacity of universalising particulars that often apostrophises the obscenity and vulgarity.

The mind and personality of Donne is revealed through his images. His likings, tastes, fields of interest and inner struggle all have been unfolded by his choice of imagery. He was a learned man with high ambitions but medieval in outlook. He represents his age in his mingling of medievalism and modernism. His attitude towards love and life was realistic. His imagery reflects many details of his personal life and contemporary society. Above all, his imagery bears testimony to his search for reality, which began from the erudite and secular to the emotional, physical and was ultimately completed in God. Images of compasses, circle, Phoenix, womb, "Limbeck", transplantation,
coin, king, sun, gold and map are either representations of reality or means of reaching it. They are to lead him towards the image of Trinity, which again is one of the most dominant images, because he can share the qualities of Trinity only when the circle of soul is completed by its moving foot returning to heaven's blessed air. His last divine poem achieves this state. The reality, thus, is complexity at the level of intellect, love at the level of emotions, death and decay at the level of physical world. Above all, free from the shortcomings and limitations of these all, is the reality at the level of religion and soul - eternity. Beyond all the complexities, doubts, fears and failures that tormented the poet throughout his life, a new illumination dawns with the union of "West" with "East":

As West and East
In all flat Maps (and I am one) are one,
So death doth touch the Resurrection.10

Now the poet can "straight" know all.

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