CHAPTER I -

INTRODUCTION

By A.D. 350, English literature had sprung from the two worlds, the Mediterranean and the Germanic. To Britain, Greece gave science and the arts, Rome gave law and the Christian religion and Germanic gave the heathen religion and the structure of semi-feudal society. In the eleventh century, England was conquered, first by the Danes, and finally by the Normans. The Norman Conquerors destroyed Anglo-Saxon poetry, however we have some remains. For example Beowulf was composed in Britain by a Christian scribe, probably about A.D.700. Beowulf a folk-lore, possesses noble qualities like loyalty, courtesy, respect for women and the note of invincible courage. The variety of themes of early Middle English Poetry is love, the return of spring, wine and purity. Romance, Allegory and Lyric are the main forms of the fourteenth century English poetry. The change in the lyric form is found in the lyrics of Chaucer. As in Anglo-Saxon so in Middle English, the verse style is used for narrating stories in the Bible. The fourteenth century English poetry was the period of experiment. These experiments occur in the poetry of Chaucer and Gower. They wrote more mature literature in
English representing French poetry written in English and of English temperament and character. Chaucer, therefore, becomes the father of English poetry. The literary features of the age from Chaucer to Spenser, i.e. from 1450 to 1550 approximately, can be well defined.

Scottish poetry comes late into notice, with a number of poets. The Scottish poets who belong to this era are James I, Sir David Lyndsay, Robert Henrywood, Willam Dunbar and Gawin Douglas, of them Lyndsay represents the rude type of the Scottish Chaucerian. Among other English poets of this period are John Skelton, the most considerable of the poets, John Lydgate who gained reputation both as a scholar and a poet, Thomas Occleve, Stephen Hawes whose allegorical methods influenced the allegory of Spenser and Alexander Barclay whose works represent a newer type of allegory and pastoral poetry.

**The Renaissance (1516-78)**

The English Renaissance displayed all the qualities of the European Renaissance. There were inventions and discoveries around like the inventions of printing and gunpowder, the discovery of America and the rediscovery of Ancient Greece. A passion for Greek classical revival as opposed to Latin was seen in Naples, Rome and
Florence, which is known as the Italian Renaissance. In England, as usual, it began late. By 1500 Greek was being taught at Oxford and then at Cambridge despite this, English language remained uninfluenced. Renaissance blossomed in England in Elizabethan age.

The movement known as First or Tudor Renaissance is the revival of learning and intends towards humanism. The New Learning replaced scholasticism, asceticism and pessimism. It was the seed-time of the Reformation which flourished and reached at its peak in the next century but soon became the enemy of the Renaissance.

The chief Peculiarities of the English Renaissance:
The Renaissance influenced literature later and more slowly in England than in other countries. Humanism in England had no influence on prose and poetry. Certain reasons are there, first, the national language was immature. The significant prose writers still used Latin for their works. For example, Sir Thomas North’s *Utopia* (1516) and Bacon’s *Instauratic Magna* (1620), two noteworthy books were written in Latin. In poetry with Spenser’s *Shepherd’s Calender* (1579) began a flowering of English Renaissance. Until then there was no remarkable poetic work.
The poetic trends of the age:

The fifteenth century was a barren period of poetry.

1) Poetry in this period lacked encouragement, for it needed patronizing for development. And as the age was full of turmoil, people having engaged in the matters had neither time nor money to spare.

2) English literature had been almost all imported from France. The greatest poet, Chaucer, had been essentially French. It encouraged rather the study of the Greek and Latin classics which satisfied the literary need of the writers.

3) Although the Renaissance followed new paths, England stuck to the past tradition longer than the continent. While in France the Renaissance was eminently aristocratic, in England it was always regardful of the masses. It preserved and increased the vogue of the ballads.

The poets of this age imitated Chaucer. Though poor, they kept the flame shining for the age to come. The satirical vein, introduced by Gower and Langland, was continued by Lydgate, Skelton and Barclay. The eclogue, the ballad and the carol were introduced in
this period out of them the ballad and the carol enriched the barren age of English literature.

Under Henry VIII, two poets of the court undertook the task of the revival of the poetry. They were Wyatt and Surrey who found their models and inspirations in Italy but their career came to an end by their premature death.

Sir Thomas Wyatt (1503-42) returned from Italy in 1527 with an enthusiasm for Petrarch. He introduced three new measures to English- Dante’s terza rima, Serafino’s strambotti, octaves rhyming as abababcc, and the Petrarchan sonnet. The sonnet caught on in that generation. In sonnet he used the theme of courtly love with a new subtlety of passion and a matchless perfection of form. Wyatt died in 1542.

Earl of Surrey had been murdered in 1547 at the age of thirty. He contributed two things to the development of English poetry- one that he adopted the Shakespearean form instead of the Petrarchan, and second he introduced blank verse in his translation of Aeneid Book II and IV. Surrey was inspired by the love of comrades rather than by the love of woman.
Among other minor poets belonging to this era are George Gascoigne and Sackville. Gascoigne though not significant owns the title of a pioneer. Sackville’s fame is rested on Induction which is modeled on Book IV of the Aeneid. His face was turned to the past; he is rather the last of the mediaevals than the first of the moderns.

The Second Phase of the English Renaissance – (1578-1625):

The English Renaissance often inexacty known the Elizabethan age, but in 1579 with the appearance of The Shepherd’s Calender opened a new epoch in English poetry and we are introduced to the flowering of the English Renaissance. The English Renaissance had its effect twofold. One, that on life and literature and another on religion. Under Edward VI England became Protestant and in the reign of Queen Elizabeth the English church was established. Though she was not a religious champion, she was obliged to establish the English church. By this time England defeated the Spanish Armada. It removed the threat to the security of England and started a glorious era in the history of England. It produced a sense of patriotism and independence and the Queen emerged as their idol. The notes of Protestantism, nationalism and imperialism are repeatedly sung in Spenser’s poetry.
Features of the second phase of the English Renaissance Poetry-

Wyatt and Surrey had no knowledge of Greek; Spenser and Sidney knew a good deal. In Tudor period the Italian influence was major because the Renaissance began there but in due course of time it spread beyond the Alps and in the sixteenth century flourished in France. The influence of French poetry is reflected in Spenser’s earlier poems. Wyatt took Petrarch for his model where as Spenser followed Petrarch in his Amoretti while in The Farie Quenne it was Ariosto.

It is largely an age of the sonnet, the lyric, the satire. The English Renaissance followed the Greek and Latin classics but the form they chose is their own. The poets of this age were more influenced by the matter than by the form. In 1557 Tottle’s Miscellany was published. It’s an anthology containing of songs and sonnets of several authors, of whom Wyatt and Surrey are the chief. But between 1593 and 1596, the years witnessed the publication of the sonnets by the authors themselves. The other verse forms exercised in this era are the epic-romance, the pastoral, the verse-tale the elegy.

The Sonnet form was introduced into England in the first half of the sixteenth century. The two poets who brought it into England are Sir Thomas Wyatt who followed the Petrarchan model and Henry
Howard, Earl of Surrey who renewed it to the first three quatrains with a final couplet. The latter form evolved as the English sonnet and became more popular. The sonnets are addressed to some lady. Poet’s lady love is supposed or real. Where it is imaginary the lady is presented heartless and the lover yearning for her. Where his love is genuine, the medium becomes an outlet for his feelings and emotions. A few sonnets were written on the subject like religious contemplation, or other than lady love. The English sonnet is more akin to the French sonnet than the Italian. On the whole the English sonnet is a specimen of perfection, shining in all its brilliance in this age.

Origin in Continent; the Lyric blossomed in England satisfying the musical thirst of the people in the Renaissance period. The lyrics are light expressing pleasures of life. The subjects are varied; the tune is impersonal though written in the first person. Either inserted in drama or written independently the lyrics are unique in language and versification.

The Satire, a Roman form was attempted in England only after the Renaissance. Social or individual corrupt life is criticized. These satires are coarse in matter and harsh and rugged in versification.
The satire was written in the heroic couplet but proved not so prominent stanza form for it.

The second phase of the English Renaissance (1578-1625) differentiates from the first. The Renaissance came in England in the reign of Henry VII. Church became independent of the Pope in the reign of Henry VIII. Queen Elizabeth inherited this tradition. Her reign was a glorious epoch in all fields of life. The Spanish Armada was defeated, making England safe from the external enemy. The nation experienced peace and prosperity and with it full exuberance of literacy activities. The glorious era which started in Queen Elizabeth’s period lasted till the end of James I’s reign. With the revival of learning, man began to think; discarding the religious monopoly, he took interest in the pleasures of life, literature and art. By 1579 many great Italian and French works were translated. For example, Thomas North translated Plutarch’s Lives (1579). John Florio translated Montaigne’s Essays in 1603. Chapman’s translation of Homer’s Iliad (1598-1609) is a masterpiece in poetry in Elizabethan age. John Lyly’s Euphues, Spenser’s Shepherd’s Calender and Sidney’s entire work had its beginning in the patriotic pride. The revival of learning awakened curiosity of human beings, the result of which man began to question.
Intellect replaced the heart, and man took the interest in art, literature and science etc, and this humanistic attitude opposed religious attitude.

The Cavalier Lyric: The poets of the middle seventeenth century are classified into two main groups. There are first the secular poets, all in the Royalist ranks, associated with the court were known as the Cavalier poets, composers of witty and polished lyrics of gallantry. The second group is of religious poets divided into the Anglicans and the Puritans. The important thing to notice is that the charm of the poetry lies in its lyric forms. The attempts at writing the epic poems proved futile. The Cavalier lyric becomes frank and realistic, simpler and clearer, smoother and more graceful. In lyrical and love poetry the master influences were Jonson and Donne, the classical and the metaphysical. It was Ben Jonson who gave to the lyric the carefully builded form. Ben Jonson, being a classical lyrist, followed the patterns of Horace Virgil, Catullus and other ancient writer. His lyrics are simple having careful craftsmanship. Cavalier lyrists who followed Ben Jonson display simplicity, clarity and gracefulness. These lyrics express the hedonist philosophy avoiding both Spenser’s overornament or Donne’s wit and obscurity. The group includes Robert Herrick, Thomas Carew, Richard Lovelace and Sir John Suckling.
The Cavalier Poets-

Robert Herrick (1591-1674): Herrick was Jonson’s disciple and the most popular of all royalist poets. His fame rested on his only collection of poems, the Hesperides, published in 1648. This also contained some divine poems or Noble Numbers. Herrick is the poet of simple sensibility and excellent in dainty phrasing. The theme recurring is the shortness of human life reflected as in:

Gather ye rosebuds while ye may,
Old time is still a flying:
And this same flower that smiles today
Tomorrow will be dying.

The poem is a fine example of ‘Carpe diem’. Herrick had an attraction for flowers and trees and for country life, as we see it in ‘Night-piece to Julia’, ‘Fairies’, ‘A country life’, and ‘The Hock cart’.

Thomas Carew (1598? to 1639?)

Thomas Carew was the first Cavalier poet influenced by both Jonson and Donne. He was a courtly and polished love poet. Carew wrote an elegy on Donne and has pointed out Donne’s contempt for outworn ornament and his need of powerful expression. To some
extent, Carew’s style is influenced by Donne, but escapes the worst faults of the master’s style.

In the song ‘Ask me no more’ Carew expresses that his mistress’ beauty combines all the elements of nature.

Ask me no more where Jove betows,

When June is past the fading rose:

For in your beauty’s arient deep,

These flowers as in their causes sleep.

(Ed Vincet, (1899), Poems of Thomas Carew, Muses Library).

John Suckling (1609-42): Sir John Suckling was a typical cavalier gay, gallout, loyal and careless of fortune. His Ballad on a Welding, “Why so pale and wan fond lover?”, “Out upon it I have loved Three whole days together” have natural grace.

Richard Lovelace-(1618-58)

Richard Lovelace the noblest and most unfortunate is remembered for two poems- To ‘Lucasta’ and ‘To Althaea from Prison’. Lovelace puts in ‘To Althaea’

Stone walls do not a Prison make,

Nor iron bars a cage;

Minds innocent and quiet take
That for an hermitage;

If I have freedom in my Love

And in my soul am free;

Angels alone that soar above

Enjoy such liberty;

This song is famous for this last stanza. They are the most perfect lyrics he ever wrote.

The Fifteenth century was so barren in England. We shall call this the First of Tudor Renaissance. For the early Humanists, Classical Antiquity was a preparation of Christianity. Sir Thomas Wyatt did good service to English poetry. He introduced the Petrarchan sonnet except for the final couplet. Earl of Surrey followed Shakespearian model and introduced blank verse. Tottel’s Miscellany of Songs and Sonnets is an example of poetic output of Tudor Renaissance. George Gascoigne was the worst poet of this era of trial and error, yet deserves the praise of a pioneer. Thomas Sackville’s Induction is modeled on Virgil’s Aeneid. His face was turned to the past; therefore he can be called rather the last of the mediaeval than the first of the moderns. Thus the age was barren of original poetry. Yet it produced some useful translations and sowing seeds flowered in the next generation.
Meanwhile Raleigh, Spenser, Sidney and Lily were growing up. They witnessed the second phase of the English Renaissance, i.e. the Elizabethan age.

The second phase of the English Renaissance was not like the first. Our earliest humanists had remained good Catholics, but under Edward VI England became Protestant, and then Elizabeth established the English church. The reference of Protestantism, nationalism is often found in Spenser’s poetry. The split between Anglican and Puritan had already begun; Spenser took the Puritan side. In 1589 Spenser found the state of poetry more full of promise. In poetry other than dramatic the closing years of the Elizabethan age were years of experiment in one direction or another. There was much writing both of and on poetry. The Elizabethan poets tried their hands at many kinds-legends, historical poems, satire, pastoral and philosophical poems. Chamberlayne, Marlowe, Shakespeare wrote great narrative poems. In 1591 Spenser and Sidney set the fashion of the sonnet sequence whose tradition was followed by Samuel Daniel, Henry Constable, Thomas Watson, Drayton, Shakespeare and other Elizabethans and there’re gems in many of the collections. The songs of Elizabethan’s reign have kept their freshness better than the sonnets. Most of these songs are
songs of happy love and youth and spring-time which made England the most musical country in Europe. Two traditions mingled in the Elizabethan pastoral: the Sicilian and the Arcadian. Elizabethan’s last years, i.e. between 1597 and 1599 reaction found a voice in the satire of Joseph Hall and John Marston. Satire took another form in epigrams. Marlowe translated Ovid’s Amores and there are other a number of Epigrams by J.D. John Davies issued in 1596 a number of hymns to Astrea and a delightful poem, a Poem on Dancing. The poem shows that the whole Universe is a dance. John Davies gained the good will of the Queen Elizabethan by his fine and serious poem Nosce Teipsum (1599). The poem gives all proofs of the independence and immortality of the soul that won the Queen’s favor. When James I came to the throne of England conflicts began to show more clearly in the unity of the nation. Puritans became stronger, and court and city departed. Science and technology couldn’t change the world view. The Reformation had not altered the picture of the Christian faith and life. It was with Donne that the new philosophy begins to call all in doubt. The religious poetry of the new century will reflect the various shades of feelings and individual reactions of poets more consciously and vividly. Some poets carried on the simpler, more singing note of the
Spenserians, the so-called “School of Spenser”, among them George Wither, William Browne, the brother Phineas, Giles Fletcher and William Drummond followed Spenser more closely. The best Elizabethan lyrics set the fashion for some of the Carolines the latter half of the period 1625 to 1660 and others followed the more dangerous and passionate lead of Donne.

**Historical and Religious background:**

The seventeenth century is known as “an age of transition”. The result was the “modern mind” emerged thereby. The characteristics of this age are the religious breakdown with dreams of reform and social rebirth, the transformation of England from an agricultural to a manufacturing country, the change in the rule, the inventions and discoveries in science and technology and the secularization of life.

James I’s repressive policy divided the country into fractions. Charles I came to the throne of England in 1625, but he too proved the same. He imposed taxes and persecuted the Puritans which divided the country into the King’s party and the Parliamentary. The result was the civil war started in 1642 and with the execution of the King came to an end in 1649. Oliver Cromwell who became the head of the Republic country in 1653, died in 1658 and on his death, he was
succeeded by his son, Richard. But two years later the Parliament restored monarchy and invited the late King’s son, Charles II, from his exile in France to ascend the throne.

**The poetic Trends of the Age:**

It was the age of two kinds of poets: Metaphysical and Cavalier. The Metaphysicals include John Donne, George Herbert, Richard Crashaw, Henry Vaughan and Andrew Marvell. The Cavalier poetry displays pleasure and easy-going life. They include Robert Herrick, Thomas Carew, Sir John Suckling and Richard Lovelace.

**The Metaphysical school of Poets:**

The term ‘Metaphysical poets’ was used long after the death of the metaphysical poets. Samuel Johnson used this term for the race of metaphysical poets in the seventeenth century “with the consciousness” to criticize the poets. In fact he was applying “a kind of nickname” in his book *Life of Cowley*. Samuel Johnson criticized that in the beginning of the seventeenth century “a race of writers” is found that can be labeled the metaphysical poets. Samuel Johnson intends to say that these poets are not the ‘metaphysical’ poets in the real sense. He adopted “a witty sally from Dryden”. Dryden wrote about Donne in 1693 that Donne influences the metaphysics not only in his satires but
in his amorous verses. Dryden further explains that Donne confuses “the minds of fair sex with nice speculations of philosophy”. Dryden accuses Cowley for copying Donne in this regard. Dr Johnson coined the word ‘Metaphysical’ in his Life of Cowley (1779), before that the term metaphysical poets was not used either for a person or a race. The term metaphysical was exercised to witty poetry. The Italian poet Testi (1593-1646) used this term and then Drummond (1585-1649) mentioned “Metaphysical Ideas and Scholastical Quiddities”.

In due course of time the term metaphysical was used frequently “into the vague, misleading term” which we find today. In the beginning it was exercised only to the poets- Donne, Cowley and Cleveland. Johnson had applied this term to these poets in his Life of Cowley. The term most frequently used in “the next two centuries to include all the follower of Donne, the exponents of strong lines, the baroque poets.”

In the eighteenth century Donne was accepted only for his wit and learning instead of as a metaphysical poet. Abraham Cowley was the best known of the metaphysical poets in this century. Francis Quarles and George Herbert are other well known poets of this age. Where Cowley was criticized for his metaphysical poetry
Francis Quarles’ *Emblems* became popular among lower middle-class and was reprinted regularly in this century. Another poet George Herbert wrote *The Temple* but it was published after his death in 1633. His influence on the contemporary poets is noteworthy. Vaughan echoed Herbert to the extent his volume has the same sub-title *The Temple*. Crashaw followed Vaughan to the limit that the title of his first volume was *Steps to the Temple*. And above all Harvey proved the climax of it giving the title to his volume *The Synagogue: or the Shadow of the Temple* (1640).

In mid-nineteenth century, the critics mostly expressed distaste regarding the metaphysical poetry though there were some like Grosart, George Sainsbury and Edmund Gosse. In the twentieth century there is a revival of the metaphysical poetry. T.S. Eliot wrote ‘The Metaphysical poets’ and even before him Grierson’s anthology *Metaphysical Lyrics and Poems of the Seventeenth Century* appeared with criticism. After T.S. Eliot, a number of critics focused their attention on the Metaphysical Poetry in the Seventeenth Century. Among them are Helen Gardner, Helen White, Ruth Waller stein, Ricardo, Quintana A.L. Clements, Gary Stringer, Arnold Stein and an
Alvarez etc. A. Alvarez in his The School of Donne applauds Donne as “the first intellectual realist in poetry”.

Regarding this Eliot expresses his opinion in 1923. He says that one of the characteristics of Donne is ‘his fidelity to emotion’. It wins him, his interest for the present age. It is his “complexity of feeling and its rapid alterations”. According to T. S. Eliot a poet is modern can be assessed in two ways. The first is that the poet makes a statement and it is proved “true everywhere and for all time”. The second way is that the poet may be accidentally related to our mind. Donne and Marvell are related to us in this way. Therefore it requires an “effort of dissociation to decide” how we have “a local or temporary bias” towards him. This age takes objection to “the heroic and the sublime”, as well as “to the simplification and separation of the mental faculties” these objections have solid background and their reactions are against the nineteenth century. These objections are due to “the popularization of the study of mental phenomena.” Ethics surpasses psychology. It is “the belief that any state of mind” may be designed of complexities of odds. The mind may be in constant flux, goes on changing. Therefore a poet may be welcomed who gives the picture of the real state of mind. He contains “potential or actual wit” and such
poets relieve our thirst. No poet - either the phonetic or the cynical or the sensual acquires an importance with Donne. Donne followed order and congruity. He was great and remarkable- great in feeling and remarkable in unity of thought.

T. S. Eliot wrote an essay on the metaphysical poets in which he discussed about difficult poetry. “Eliot’s dissociation of sensibility” is justification of why poets must be difficult. It is “propaganda for difficult poetry”. According to Dyson, Eliot’s essay was only a review of Herbert Grierson’s anthology.

Grierson changes his attitude. He criticizes Donne’s love poetry in his volume in 1906. For Herbert’s poetry the word ‘quaint’ is used for evaluation whereas Marvell is considered as the worst of all and his poetry as “descriptive and decorative”. On the contrary a picture of Donne’s poetry in his essay in 1921 is “the expression of a strangely blended temperament, an intense emotion, a vivid imagination---” while Marvell is pictured as “the strongest personality of all”.

In the twentieth century, the word ‘Metaphysical’ became a badge of distinction. “Genevieve Taggard’s anthology Circumference (1929) tried to prove that metaphysical poetry reflects “a state of mind common to the best poetry of all ages”. Her anthology contained
metaphysical poetry of the seventeenth century as well as poems of “Dunbar, Byrd, Sidney, Pope, Gray, Blake, Emily Dickinson, e.e. Cummings and T. S. Eliot”. Edwin Honig and Oscar Williams added the odes of Keats, the nature poetry of Wordsworth, the ballads of Coleridge and the poems of Hopkins, Stevens, Ransom, Hart Crane and Dylan Thomas. Like Dyson, Honig and Williams also point out the metaphysical temper in the poetry of Eliot and Emily Dickinson.

**Features of the Metaphysical School-**

a) **The Novelty of Thoughts**- The Metaphysical poets wanted “to say the things had never been told before.” “As Johnson states it and adds regarding their endeavor “to be singular in their thoughts” and being “careless of their diction.” As Helen Gardner puts it that in the last decade of the sixteenth century a manner developed with the cry everywhere for “more matter and less words.” Here the term ‘strong-lined’ was originated “for concise expression.” The metaphysical poets did not write for all and sundry people.

b) **Concentration**- The term ‘metaphysical poetry’ doesn’t give clear meaning. It is vague and to clarify the meaning demands concentration. As Helen Gardner point out that in the metaphysical poetry
c) “The reader is held to an idea or a line of argument---. A metaphysical poem tends to be brief, and is always closely woven. --- It is more like a limiting frame in which words and thoughts are compressed a ‘box where sweets compacted lie’.”

d) **Conceit**- Conceit means a concept. It is a kind of figures of speech suggesting a striking parallel between two apparently dissimilar things or situations. Dr Johnson explained the conceit in his *Life of Cowley*. He described the metaphysical poets who used all types of knowledge—The metaphysical poets exploited all knowledge—“common place or esoteric, practical, theological, or philosophical, true or fabulous—for the vehicles of these figures;” the metaphysical poets compare the images “succinct or expanded” but they remained “novel, witty and at their best startlingly effective.” For example in ‘The Flea’, the poet uses a flea that sucks the blood of both lovers. ‘The Canonization’ equates the lovers with the ascetic life of saints. Marvell’s ‘Drop of Dew’ compares a drop to the soul. Donne’s ‘A Valediction Forbidding Mourning’ presents a parallel between the lovers and the two feet of a compass. These images are used only to impress their strangeness. But when Donne presents a vision of “both the Indias of spice and mine”, it functions more than strike. The conceit
establishes the true function as an attempt to join the parts of a fractured world. Spice and mine present two extreme points of the society. Bringing together two ends is an attempt of filling the chasm of the society. Thus a conceit is “a kind of discordia concurs; a combination of dissimilar images or discovery of occult resemblance in things apparently unlike.” The metaphysical poet combines “The most heterogeneous ideas --- yoked by violence together.”

e) Abrupt Personal Opening: there was uncertainty in all spheres of life in the first half of the seventeenth century. It conditioned the religious verse in this century. There occurred the change in values and attitudes of the intellectuals. Who tested “their consciences more closely”. And these intellectuals also shared “stock of their own position in relation to church and state.” Izaak Walton recorded such heart searching “as those of Donne”. His Roman Catholic background prevented his secular career and it took him “to religious poetry of an intensely personal kind.”

Donne’s poetry is characterized by its dramatic quality. It is a dialogue based on the speech. The dramatic quality is original to Donne. But it leads away from the Elizabethan tradition though the roots of it are found in Wyatt’s poetry. According to Sidney, Donne
was a ‘frequenter of plays’ like other Elizabethan writers and had acquired from them the skill “how to introduce their method into verse not written for the stage.”

This dramatic quality is prominently seen in the opening lines of ‘The Sun Rising’

“Busy old fool, unruly sun
Why dost thou thus
Through windows and through curtains
Call on us”

There are other numerous examples of the dramatic quality in the metaphysical poetry. For instance, Donne’s Twicknam Garden’, ‘Good Friday’ and ‘Holy Sonnet xiv ‘, Herbert’s ‘The Collar’, Vaughan’s ‘Man’ and Marvell’s ‘To His Coy Mistress’ abound with this quality.

J. B. Leishman in The Monarch of Wit points out the common characteristics between Donne and Jonson, as well as there is a great difference in kind, between Donne and Jonson. Leishman applauds Donne for his dramatic quality, indicating Donne’s exercises “in sheer wit”. Donne is essentially “personal and dramatic” Johnson’s strives for “classical and public poetry.”
“I wonder by my troth, what thou, and
I did, till we loved?
For God sake hold your tongue, and let me love
If yet I have not all thy love
Deare, I shall never have it all.”

“Wilt thou forgive that sinne where I
begunne,”

Helen Gardner in The Metaphysical Poets notices that “Argument and persuasion, and the use of the conceit” are the instruments and they may be considered “the elements or body of a metaphysical poem.” The soul of a metaphysical poem is a moment of experience of the vivid imaginations. There emerges “the need to argue, or persuade; or define”. Helen Gardner points put that there is abrupt, personal opening in metaphysical poetry. In such situations, the narrator is found speaking to his mistress, or addressing his God, or setting a scene or calling us to watch this or that.

Conversion of Worn-out Hyperboles-

The metaphysical poets

“converted worn-out hyperboles into something new and entirely their own. Herbert and Crashaw were anti-Petrarchan in a more limited sense; they opposed on principle the rapid subjects of the earlier
love poetry and sought to replace them with subjects of religious faith lit up by their personal vision and experience.”

In good metaphysical poetry, the hyperbole is never superficial. Marvell’s ‘To his Coy Mistress’ abounds with hyperboles, whereas Donne’s ‘A Valediction: of weeping’ contains the image of the tears of the lover’s mistress as globes. Donne here uses hyperbole. In the Flea his metaphor of the Flea containing the blood of the lovers constitutes their ‘marriage bed’ and exhibits his use of hyperbole.

Learning, Honour and Pleasure—

“The seventeenth century was as Cowley said ‘a warlike various and tragical age’. They (the poets) were for the most part men of the world who knew its ways. Their wit, high-flown and extravagant though it is, goes with a strong sense of the realities of daily life, the common concerns of men and women ---- ‘I know the world and believe in God’ wrote Fulke Greville, a Calvinist who was well acquainted with the winding stair of politics. Donne might have said the same, and Herbert has no need to tell us that he knows the ways of Learning, Honour and Pleasure; it is apparent in all his poetry that he was not unworlly because of lack of knowledge of the world”.

Edwin Honig evaluates that English metaphysical poetry as “the richest and most wide ranging in the language.” He analyses the metaphysical style as “analytic and self conscious, colloquial in tone,
dramatic in emphasis.” The metaphysical poetry is also considered “notorious for wild imagery, hyperbole, scrupulous intellectual construction, elaborate and ingenious working out of tropes.” English metaphysical poetry is “medieval in dialectic,” but it is sensitive to absorb “the new learning of the Renaissance”. The metaphysical poetry borrowed the poetic novelties of continental poetry into English. The poets like Donne, Marvell, Crashaw were powerful, they wrote “the best erotic poetry as well as the finest lyrics, satires, pastorals and visionary meditations of that era-perhaps the best of any era.”

Natures and functions of mysticism:

My attempt, here, is to evaluate the mysticism in the metaphysical poetry of the seventeenth century by comparing Donne, Crashaw and Marvell with one another in the light of Christian and Hindu mysticism. I intend to bring it to a synthesis ultimately traceable to the universal dimension of the mysticism in the East and the West.

“The Greek term “Mystis” was in common use in connection with the Mysteries and the Mystery religions, to signify a person who had been initiated into the secret rites and traditions of those religions.”

The meaning of the word “Mysticism” is “to close.” The term is interpreted as “occult knowledge, secret knowledge, and sacred
knowledge”. Mysticism means “the cry of the harassed for rest, the yearning of the finite for the infinite, and the striving of the arc for circle hood.” In short mysticism is the core of all religions.

“In it ‘God ceases to be an object and becomes an experience.’ --- It is a direct immediate self-conscious union of the Soul and the Over soul---. It realizes the meeting point of the humanization of God and Divinization of Man. It feels and knows and proclaims that Man is divine in essence”.

A.N. Dhar explains in his Mysticism Across Culture that mysticism emphasizes “man’s direct experience of the Divine.” It is the realization “of the Transcendent or of the Reality behind appearances.” At the base, mysticism is the “heart” of all spiritual realizations. For example the poet Coventry Patmore defines mysticism “as the science of ultimates.” Francis Thompson articulates that mysticism is a fact and its goal is union with the divine.

The Upanishad and Sufi mysticism emphasize purification and contemplation for illumination while Christian mysticism emphasizes hard work and inward purity for illumination. Thus the stages of Christian mystics’ life are purgative, illuminative and unitive. For the Sufis, the stages are seven valleys. In Hindu mysticism, it is ascent of the self from the lower to the higher planes of consciousness.
Yet there is a universal dimension to all human experience including the mystical.

In the 20\textsuperscript{th} centuries

“The conflicts which afflict the world today and the tensions that plague man’s psyche have bred in him a sense of waste and rootlessness. Consequently, sensitive souls have started looking ‘inwards’, hence the revival of interest in what mysticism stands for and promises.’”

‘The Gita’ mentions the three ways to “approach to Reality”. They are “Karma, Bhakti and Jnana.” These ways relate “to the spiritual way of life respectively termed practical, devotional and philosophical mysticism by Christian scholars;” This synthesis represents universal basis of mysticism in the East and the West.

In the contemporary world scene science and spirituality practice for “a common aim- promotion of human values and welfare of mankind in general.” A spiritual person is “the friend of all, a well-wisher and benefactor of the whole world.”

“The adjustment of the mystic is not merely with the self at both conscious and unconscious levels, with the fellow-men and the visible society, but also with the invisible society and the cosmos definitely involving self-transcendence.”
Thus studies devoted to the East and the West mystical poetry will explore the universal dimensions of mysticism.

Biographies:

“In dealing with poets who lived and wrote before the eighteenth century we are always confronted with the difficulty of recovering the personal, the biographical element, which if sometimes disturbing and disconcerting, is yet essential to a complete understanding of their work. Men were not different from what they are now, and if there be hardly a lyric of Goethe’s or Shelley’s that does not owe something to the accidents of their lives, one may feel sure it was in varying degrees the same with poets three hundred years ago. Poems are not written by influences or movements or sources, but come from the living hearts of men. Fortunately, in the case of Donne, one of the most individual of poets, it is possible to some extent to reproduce the circumstances, the inner experiences from which his intensely personal poetry flowed.”

John Donne

John Donne was born in London, in 1572. He was the son of a prosperous iron merchant who became one of the wardens of the Ironmongers’ company. His father, of Welsh descent, also called John Donne, a respected Roman Catholic in London. He died in 1576 when John Donne was four, leaving his wife, Elizabeth Heywood, the responsibility of six children. She remarried within six months. Elizabeth Heywood was not only a Catholic but a member of a noted
Catholic family. She was the daughter of John Heywood, the poet and playwright; and John Rostell, Donne’s maternal grandmother was the niece of Sir Thomas More, the Catholic hero martyr. This tradition of martyrdom was found among Donne’s closer relatives. So Donne belonged to the more family of devout Catholics. Donne was bred in that faith. After the death of his father, John Donne’s sister Elizabeth died in 1577, followed by two more of his sisters, Mary and Katherine, in 1582. Thus before he was ten, he had experienced the deaths of four persons in his family. Donne’s early education was given by a private tutor who gave him a deep knowledge of his religion.

To become a Catholic in Elizabethan England was a difficult thing. For a Catholic, private and public life was torn out and your participation in any sort of international politics could make your situation more dangerous. On the contrary, the incentives were given to join the English church. A Catholic who refused to attend Anglican services was liable to a fine of $20 a month. It means to practice the Catholic religion was a serious crime. In public or private life, they were persecuted and victimized for their religion. In 1585 the new anti-catholic legislation was passed. After this a hundred priests and fifty-three common people were executed. Some were tortured in prisons.
Prisons were full of catholic suspects and some new prisons were constructed for them. So they were features of Donne’s early adolescence.

Donne was born and brought up into a terror, and formed by it. He was educated in European literature, knew Dante in the original and had read Rabelais. However he took little interest in patriotic English literature. Donne gives a disgusting picture of the English people in his earliest poems, the Satires and Elegies.

Donne watched the executions and persecution of the Catholics. His mother carefully educated him in religion so as to become a martyr. He inherited martyrdom and dwelt tirelessly on sacrifice and martyrdom.

The family’s devotion to Catholic religion cost them more. John Heywood fled abroad in 1564. In 1574, Thomas Heywood, Mrs. Donne’s uncle was arrested and then executed. Donne’s uncle Jasper Heywood became Jesuit. He took Jesuit vows in Rome but re-entered England illegally. In 1583 Jasper was imprisoned and sentenced to permanent exile. According to some critics he was condemned to be hanged. While he was in the Tower, a plan was made between Jasper and his fellow Jesuit William Weston. Donne, a twelve years boy was
selected for this escapade. Donne blamed Roman Catholicism for the
slaughter and suffering in England. For they didn’t allow English
Catholics to compromise, Catholics incurred their wrath.

Donne went up to Hart Hall, Oxford at the age of eleven. It
was a favourite resort of Catholics. Donne matriculated at Oxford in
October 1584. Then he was admitted to the University of Cambridge,
where he completed his graduation but unable to obtain it because of
his refused to take the Oath of Supremacy. In 1591 he was admitted
first to the Thaives Inn legal school and later on in 1592, to Lincoln’s
Inn.

The Inns of Court, in those days were known as ‘the
Third Universities of England ‘, though the term was wrongly used, as
they were used like clubs or hotel to polish young men of noble class.
Poor students were forced to cultivate aristocrat manners and revels
were organized, taking Donne as their leader. John Carey notes that
Lincoln’s Inn Fields were notorious as a haunt of priests, while Walton
points out that the Donne boy were still being educated by Catholics.

A time came in Donne’s life in 1593 when Donne
began questioning his Catholic faith. In May 1593, Henry Donne was
arrested for harbouring William Harrington on suspicion of being a
priest. Though Harrington refused the charge, Henry admitted that Harrington had shriven him. The charge was proved and Harrington was condemned. With a rope round his neck he addressed his countrymen and thus had been executed.

Henry Donne was imprisoned but didn’t live long. First he was kept in the clink, then moved to New gate, the plague raging area where he died within a few days.

By this time, Donne faced a dilemma whether to remain faithful to the Catholic religion or accept the reformed churches. Certain reasons were there, as after the death of Henry, his activities were watched. As he was suspected by the Anglicans, now he had to take some decision. He was twenty-one and inherited his share in the property. He was free from his mother and her Catholic advice. Despite all this, he sensed the pressures of the Kinsmen and people in Catholic religion. And yet another danger he realized of being a Catholic he would not live long, Donne faced acute agony in taking decision, and he deserted the Catholic God.

About his desertion and divided mind Carey notes

“His apostasy was not rash or sudden. The points at issue between the Catholic and the reformed churches had been copiously documented by rival divines, and it is typical of Donne’s bookishness that he set about reading his way through the whole
controversy. Meanwhile he kept, he says, an open mind about religion, and this ‘bred some Scandall’; for acquaintances came to suspect that he had no religion at all. Still, he persisted, searching for God among the wrangling theologians, and refrained from coming to any decision until he had surveyed and digested the whole body of Divinity, controverted between ours and the Roman church”. Walton records that among Donne’s papers at his death, there were found excerpts from 1,400 authors, ‘most of them abridged and analyzed with his own hand.’

The poetic evidence of his crisis is Satire III- the great, crucial poem of Donne’s early manhood. For most of its length it is not a satire at all, but a self-lacerating record of that moment which comes in the lives of almost all thinking people, when the beliefs of youth, unquestioningly assimilated and bound up with our closest personal attachments, come into conflict with the scepticism of the mature intellect. The poem begins in a flurry of anguish and derision, fighting back tears and choking down scornful laughter at the same instant.”

Donne came to accept Anglicanism. Though no certain date of Donne’s conversion is known, some of his poems hint at the period. Approximately it might be the period of the poems ‘show me deare Christ, thy spouse, so bright and cleare’ and The ‘Comparisons’, for they imply either conflict or conclusion of a troubled mind. Donne gave up Catholicism to seek the truth. Donne must have converted his religion while he was in the service of Thomas Edgerton who himself was an apostate. He was a staunch. Anglican and active in demolition of Catholics
To the question why Donne became an apostate, Carey gives three possible reasons. It was his ambition, his intellect and his reactionary nature. Donne published *Pseudo-Martyr* in 1610 to support King James and abuse Roman church. King was insulated by the criticism of his own book *An Apology for the Oath of Allegiance*. Donne’s services to the state were recognized. He was awarded an honorary M.A. from Oxford and Dean of Canterbury. In *Pseudo Martyr*; he justified the Oath of Allegiance and criticized Catholic martyrdom as pseudo-martyrs. And yet his divided mind is seen in the letter which he wrote to his friend Goodyer only a year before his *Pseudo-Martyr*. Donne wrote that a man who changes his church is like a coin from which the features are filed away. A year later *Pseudo-Martyr*, Donne published his satire against the Jesuits *Ignatius his Conclave* where Ignatius and the Jesuits forming a new hell in the moon.

Donne’s conversion of Roman Catholicism was not an event of a day but a gradual process began at Inns and continued up to the end of his life. And the thing which brought him to ordination was his crave for worldly career. Donne was an intellectual and ambitious
for worldly success. The theme of his sermons is ‘Be somebody’ ‘be something’, and for this, his logic was

“We are not sent into this world to Suffer, but to Doe.”\(^\text{13}\)

Donne’s justification was that either to link with God or become a limb of the body of this world, work is essential. Donne was ambitious for worldly career and worldly success.

Donne stayed at Lincoln’s Inn until the end of 1594, regarding it as an entrance to a state office. In June 1593, he had received his portion of his father’s estate. He spent much of his inheritance on women literature and travel. In 1596 Donne joined the naval and military expedition against Cadiz. He fought with the Earl of Essex and Sir Water Raleigh against the Spanish at Cadiz (1596) and the Azores (1597). He took part in this Islands expedition and witnessed the loss of the Spanish treasure ships in the Azores. In this expedition, one of his companions was Thomas Egerton, who recommended Donne to his father, Sir Thomas Egerton, lard keeper of the great seal. By the age of 25, Donne got himself ready for a post in public service. In 1598, he was appointed as a secretary to Sir Thomas Egerton and lived at Egerton’s London home, York House. According to his intention it was the way to meet people in high public office. In 1601 he became
Member of Parliament for Brackley, Northans. Donne was not active in Parliament instead his function was to report his, master, Sir Thomas Egerton about Parliament. Egerton was a convert. Here Donne prepared his mind to reject Catholicism.

He became a favourite among the ladies in the Egerton family. Donne fell in love with Anne More, daughter of Sir George More of Loseley Park and niece of Egerton’s second wife. Anne’s father had brought her to London in 1601. She and Donne met secretly and got married before Christmas 1601. According to Walton, it was “the great error of his life”. Donne took risk for love but it ruined his career. He was dismissed from his job and sent into prison, along with the priest who married them and the witness of the ceremony. The matter was brought before the court of High Commission where the marriage proved valid but thence he faced difficulties for a long time. However he thanks God for his marriage restricted his affections and God knows not only his every action but his every thought. Thus it proves Donne’s honesty to Anne that loving her, he was really satisfied.

Following his release from prison in 1602, Donne found shelter in Pyrford, Surrey. They lived with Sir Francis Wolley, Lady Egerton’s son. He went abroad in France and Italy during 1605-1607,
leaving his family at Pyrford. From 1606 until 1611 he had his own house at Mitchan South of London and an apartment in London itself. Hours at Mitchan was a little, damp unhealthy cottage which made him depressed and ill. Since Anne had a baby almost every year— with growing family his difficulties also increased. Donne lived a meager living as a lawyer. However he was never idle, wrote prolifically. Particularly to this period belongs Biathanatos (1607 or 1608) a defence regarding suicide. A mention was necessary to understand his state of constant financial insecurity. Before her death, Anne bore him eleven children (including still births). Out of them, nine were living and two Francis and Mary died before they were ten. In an acute agony,

“Donne noted that a death in the family would mean one less mouth to feed, but he could not afford the burial expenses.”

During this time he wrote Biathanatos a defence of suicide. Donne had no regular employment. Dismissal from Egerton’s job made life wretched and miserable and the agony was for whom he had sacrificed his career, she was not everything for him. Donne pretended to be happy while he wrote to his brother-in-law that they were not weary of each other, while writing to Goodyer he admits that he wants to get rid
of her. Yet we must notice that he was not unfaithful but he was interested in clubs, in the company of lively, intelligent males.

Donne assisted for some time Thomas Morton in anti-catholic pamphlets to defend King James I. Donne’s *Pseudo-Martyr* itself was written in 1610 to defend King and criticize Catholicism as pseudo-martyrdom. It justified King as head of the Church of England while satiric fantasy against Jesuits *Ignatius his Conclave* published in Latin and in English in 1611. King James, though, admired his talent, he was reluctant to offer Donne a confidential employment for his secret marriage proved him unfaithful for such a public office. Instead King requested him to enter the church. Accordingly Donne took ordination in January 1615. He was ordained deacon on January 23, 1615, with preferment of a royal chaplain and the degree of doctor of divinity from Cambridge. The King also offered the rectory of Keyston in Huntingdonshire from 1616 until 1621.

Anne’s death in August 1617 caused a great loss to him but freed him to dedicate himself to the service of the church. The highest post in his life as dean of St. Paul’s Cathedral, he secured on November 22, 1621- and held it until his death in 1631. King James died in 1625 but his death made no difference to his position. Charles I praised him
as preacher and as poet. To this period belong three Hymns, two
sonnets and an elegy on the death of Lord Hamilton. After ordination
Donne didn’t write much poetry but he was engaged in preaching and
in composing prose. Devotions upon Emergent Occasions written in
1624 reflects his melancholy tone. By this time, Donne was recovered
from a serious bout of relapsing fever. In 1630 while recovering from
his last illness, Donne wrote more than hundred sermons. Deaths of his
friends, patrons, children and mother made his last years of life
pathetic. On Feb 25, 1631, Donne delivered his last sermon ‘Death’s
Duall’ at court. On the following day, a meeting was attended, on 21st
March, Cathedral business was finished for the last time and on 31st
March 1631 he died and was interred in St Paul Cathedral on April 3.
Donne had prepared a drawing of himself in his shroud which was hung
in his room during his last illness. From this an effigy was carved in
white marble which survived the Great Fire of London in 1666. It is
still preserved in St. Paul’s south of the chair.

Richard Crashaw (1612-1649)

Very little is known of Crashaw’s life but that too is
essential to understand his work. Richard Crashaw was born in London.
His mother died, when he was an infant. His step-mother who took care
of the child affectionately died, when Crashaw was seven years old. His father, Dr. William Crashaw (1572-1626), was a puritan preacher, at Temple Church and poet. He despised the Roman Church as well as worldly pleasures. However Crashaw shared his father’s opinion in material pleasures but embraced Catholicism.

Crashaw was educated at Charterhouse; later on in July 1631 he was admitted in Pembroke College, Cambridge where he completed his B.A. in 1634. Before entering Pembroke College, he exemplified his excellence through Greek and Latin religious poems. In 1634, Crashaw published his first volume of Latin poems Epigrammatum Sacrorum liber. It seems that Crashaw imitation of Herbert’s religious poetry owes a great deal to him. In 1635 he was elected to a resident fellowship at Peter house. In fact it was the centre of High Church activity influenced by the archbishop William Laud. Crashaw involved in the religious activities at Little St. Mary and his reference as curate suggests that he was ordained by this time in 1639.

Crashaw left Cambridge in 1643, for the civil war broke into England and Cromwell seized Cambridge. Crashaw lived in exile here after as the civil war spoiled his career as preacher. He first went to Leyden to join Mary Collet. After leaving Cambridge, he wandered
which made his life pathetic. From Leyden, he came to Paris to the British Queen Henrietta Maria. Here he was befriended with Abraham Cowley who persuaded Crashaw to embrace the Catholic faith. Thus Crashaw became a Romas preacher in 1646.

Crashaw went to Rome where he lived in poverty, ill health and with neglect by the patrons. In 1647 Crashaw was offered a post with a cardinal Palotto. He stayed there until 1649 in the service of the Cardinal for Crashaw had a great attachment for him. But his retinue vexed the Italians and to save Crashaw from their animosity he was sent to Loretto. The cardinal procured him a small post at the Lady Chapel of Loretto in Italy in 1649; where he had been for pilgrimage in summer time. Crashaw died of overheating just after three weeks in Loretto on Aug. 21, 1649, but it is suspected that he was poisoned there. He was buried there only in the Lady Chapel, Loretto.

Crashaw book of poem consisting of religious and secular poems entitled Steps to the Temple; Sacred Poems with other Delights of the Muses was published in 1646 in London. In the second edition, published in 1648, he revised some poems and added some more. Carmen Deo Nostro, a collection of his religious poems published posthumously in 1652 in Paris contained some fine new poems for
which Crashaw is still well known. The book is dedicated to the countess of Denbigh and illustrated by Crashaw’s own thirteen engravings.

**Andrew Marvell (1621-1678)**

Andrew Marvell, the poet and politician was born at Wineshead-in-Holderness, Yorkshire on Mar 31, 1621.

“His father was a church of England Minister, MA Can tab. Master of Hull Grammar School, lecturer at Holy Trinity Church, and famous enough to be included in the contemporary guide book to the great and good, Fuller’s *Worthies of England*, where he is described as ‘Most facetious in his discourse, yet grave in his carriage, a most excellent preacher.’”

He was admitted to Hull Grammar School and then entered Trinity College, Cambridge, in 1633. Marvell published his first volume of Greek and Latin poems, addressed to the King and the queen, in 1637. His mother died in 1638 and his father remarried. Marvell intended to convert to Catholicism but his father brought him back to reiterate to the university. He stayed on in Cambridge until his father’s death in 1641. For next five years from 1642 to 47; he travelled on the continent and lived in Spain, Italy, Holland, France and Switzerland, missing out most of the Civil War years in England.
In 1648 and 1649 his poems reflect royalist sympathies though they do not prove him a royalist. In 1649, he praised the Royalist poet Sir Richard Lovelace and in the following year, in his ‘Haration Ode’ he admired Cromwell as a force of destiny.

Marvell worked as a tutor to Mary Fairfax, daughter of Lord Fairfax, Yorkshire man: Lord Fairfax was commander-in-chief of the Parliamentary forces, had recently resigned his command in opposition to further bloodshed in Scotland and retired to the country. Marvell lived with the Fairfaxes to their estates at Nun Appleton in Yorkshire, for about two years.

By 1653, although Milton forwarded Marvell’s recommendation to the post of assistant Latin Secretary to Cromwell, Marvell instead of getting that position, was appointed as a tutor to William Dutton, Cromwell’s ward and future son-in-law with whom Marvell traveled to France. Marvell became Cromwell’s Assistant Latin Secretary in 1657, just a year before Cromwell’s death. In 1659, Marvell was elected Member of Parliament from Hull and remained as often a silent Parliament member until he died in 1678. Marvell attacked the corruption in Parliament or in court but supported the monarchy. Marvell was a consistent supporter of religious toleration, of
the power of Parliament, and of the policies which were required for English greatness.

Other Metaphysical Poets

George Herbert (1593-1633):

Among the metaphysical poets George Herbert is in the centre. A clergyman, devoted to his faith wrote the only collection, The Temple: Sacred Poems and Private Ejaculations published posthumously in 1633. Except some poems, his poetry is the narration of his spiritual life. Herbert’s devotion, loving, reasonable temper sweetens all the poems in The Temple. His three lined stanza for the Trinity, seven for the Sunday, poems shaped like wings and altars, structural arrangement like a church offer a soothing and healthful pleasure. Herbert’s complaint and God’s resolution are expressed in one long line summed up by following short line. His use of paradox as in the closing line of ‘Repentance’ is noteworthy. “Fractures well cur’d make us more strong.” More significant is the use of personification, as in ‘Affliction’ the poet says-

“Sorrow was all my soul; I scarce believed,
Till grief did tell me roundly, that I lived.”

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Thus Herbert’s poetry is devotional and he regards devotion as the better part of poetry.

**Henry Vaughan (1621-1695)**

Vaughan’s first collection *Poems* was published in 1646; a second book *Olor Iscamus* came in 1651. His sacred verse *Silex Scintillans* on which his fame rested as a metaphysical poet, appeared in 1650 and 1655. Among his best known poems are ‘The Retreat’, ‘The World’ and ‘Departed Friends’ Vaughan is keen in life before birth and life after death than in life on earth. Vaughan is a metaphysical poet in this sense only. His meditation has a mixture of his love for nature with his Christian Faith. Vaughan was greatly influenced by Herbert, but has no gaiety and clear poetic expression of Herbert. Vaughan is a mystic, dull in tone, deeper in thought. In the last volume, *Thalia Rediviva* (1678), he returned to the secular.
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