A CRITICAL EXAMINATION OF SELECTED POEMS OF BISHOP HENRY KING

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TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

Henry King, the future Bishop of Chichester and friend of John Donne, was born in January of 1592. He was the eldest son of John King, Bishop of London. He followed his father's vocation, advancing fairly rapidly to the see of Chichester until the advent of the Civil War, at which time he went into seclusion, but was restored under Charles II, remaining Bishop of Chichester until his death in 1669. Henry King wrote occasional and religious verse, a practice common to other contemporary Anglican divines, such as George Herbert and Robert Herrick. This information is contained in the most authoritative biography of King, that prepared by Lawrence Mason in Transactions of the Connecticut Academy of Arts and Sciences.[1] Although Mason also published an edition of the poems of King, the preferred and definitive edition of the poems is that edited by John Sparrow.[2]

Although King's life was a long and, from the external view we have of it, a full one as a clergyman, Mason attributes his contemporary acclaim to his position as a minor poet; for King's poems were circulated in manuscript, published in miscellanies, and collected in one unauthorized edition (1657). Apparently Mason based his claim for King's greater fame on a comparison of Henry King's greater renown with that of his father, whose position in the Church of England was higher than King's.[3]

King was, at any rate, mentioned by contemporary historians. Izaak Walton speaks of King in his biographies of Donne and Herbert,[4] and Samuel Pepys evidently heard three of King's late sermons, recording his approval of only one in his diary as "a good and eloquent sermon."[5] The literary fame of King during his lifetime seems based upon his published sermons. Opinion today supports affirmative judgment of the sermons although they have not appeared in modern editions as have the poems. H. J. C. Grierson, although reticent about King's poetry in The First Half of the Seventeenth Century, mentions King as one of the outstanding preachers of the time, along with Donne and Andrewes.[6] The images of King's sermons are linked to those of his poetry by Rosamond Tuve in Elizabethan and Metaphysical Imagery.[7] Together with these references to his sermons, King's posthumous fame has rested in large part upon a single poem, "The Exequy." The body of his poems has received very little critical attention. Although there have been four editions of his poems in the last seventy-five years, there are few articles on King and only one dissertation concerning him.[8] Since the revival of interest in the metaphysicals after T. S. Eliot's article "The Metaphysical Poets,"[9] in which King was mentioned, some critics seem to have heeded the words of King's reviewer in which he defends the values of studying a minor poet with at least one admittedly great poem:

> It is not a mark of affectation to take pleasure in reading the mediocre verses of a poet who has, on occasion, achieved very fine ones.[10]

The various editions of Brooks and Warren's work Understanding Poetry include praise of two of King's poems "Sic Vita" and "The Exequy."[11]

Similar commendatory words are included in Douglas Bush's discussion of King in English Literature of the Earlier Seventeenth Century.[12]

The few modern commentators upon the work of Henry King have differing opinions of it. Yvor Winters and Joseph P. McElroy dislike his use of images. Yvor Winters decisively states that

> There is a measure of stereotyped expression, apparently inadvertent, in many poems and works of prose which sustain themselves notwithstanding by virtue of a fundamental vigor of conception . . . . Henry King is such a poet.[13]

And Mr. Winters ranks Henry King in the hierarchy of poets by saying: "It is noteworthy that King is commonly and justly regarded as one of the smaller poets of his period."[14] Mr. Sparrow advocates another view of King's images in the introduction to his edition of the poems:

> Though Waller and Denham may have written with a more consistent limpidity, they rarely captured the supreme felicity of phrase and the pointed diction sometimes achieved by King.[15]

Rosamond Tuve seems to support the position of Sparrow although her object in employing King's images in the chapter she devotes to him is not to comment on his worth. She does term King an excellent poet for her purpose, which is to demonstrate the "effects of logical functions of images."[16] Since she calls the highly individual Donne another poet suited to her purpose, some inherent worth seems implied in the tropes of King. This view is substantiated by her comments on the various images chosen from the poems. In contrast to the view of Miss Tuve is that of J. P. McElroy, who maintains that King's worth occurs in something other than his images. McElroy's position is one of dismissal for many poems. To compare the two views briefly on a particular poem reveals the difference in attitudes. McElroy dismisses King's elegy on Ben Jonson with the words:

> Yet it must be said that, as Henry King's elegy for Jonson reminds us, many of these uninspired eulogies contain specific evidence of why Jonson was considered a great man of letters. King's contribution is at least a kind of historical document.[17]

Speaking of the same poem about Jonson, Miss Tuve comments:

> If anything, King leans toward a support of curiosity, defending Eloquence in a style which shows all the 'strong lines' and bold imagery we are wont to attribute to the revolt against eloquence.[18]

There is in these lines concerning the elegy to Ben Jonson no hint why McElroy dismissed the poem as merely "uninspired." In greater particularity Miss Tuve speaks of the "effect of sharp wit"[19] produced through one image of King's, in the poem "To my dead Friend, Ben Johnson," which is controversial, not mediocre.[20]

The subject matter of much of King's poetry was determined by his political and religious position and his relationships with others. The several poems concerning the royal family, such as "By Occasion of the Young Prince His Happy Birth," "To the Queen at Oxford," and "A Salutation of His Majesties Ship the Soveraign," were among the state poems ordered, as it were, in honor of a specific event. Even King's college ties resulted in a poem, "To His Friends at Christ Church upon the Mislike of the Marriage of the Arts acted at Woodstock," when the Queen and court preferred the play written by Cambridge wits to that of Oxford. King was, on these occasions, only one of several court poets submitting poems.[21] One of King's elegies, "An Elegy Upon the Most Victorious King of Sweden Gustavus Adolphus," may also be placed in this category of occasional poetry. Although Thomas Carew declined an invitation to write a poem in commemoration of the Swedish king's

death in battle during the Thirty Years' War,[22] there is a poem by King which demonstrates that he performed the suggested service. King's early interest in the church limited him from producing any poems as frankly sensual as those of the young Donne. However, his position did not prevent him from writing conventional and wholly fictional love poems in manner of the time. The view held by such critics as G. Blakemore Evans, editor of William Cartwright,[23] that such love poetry was conventional and not a record of actual experience contrasts with the opinion of Mr. McElroy, who uses several of the love poems as the basis for a claim that King found a second wife in the lady of the poems.[24] There is no substantiating evidence for this unique view other than the poems which McElroy naively assumes document real occurrences. Among the poems discussed by McElroy as evidence of this point are "St. Valentine's Day" and "The Short Wooing." The several epitaphs and elegies written about King's circle of friends demonstrate the wide acquaintance he had in the court and among the poets. Included among these are the elegy on Lady Anne Rich and "Epitaph on Richard, earl of Dorset," and the elegy for Ben Jonson and "Upon the Death of My Ever Desired Friend Doctor Donne Dean of Pauls." King's friendship for these two poets also influenced the attitude of his poetry. Donne's cynicism is most evident in King's "Madame Gabrina" and "To His Unconstant Friend," whereas Johson's restraint and lyrical abilities are found in King's "Tell me no more" and the sonnet beginning "I prethee turn that face away." King's most famous poem, "The Exequy, To His Matchlesse Never to be Forgotten Friend," written upon the death of his wife, demonstrates the skill with which he could master both the metaphysical conceit and the classical pattern of the elegy.

King's poetic output would perhaps have been limited to these genres if the political situation had not provided him with opportunity for another type of poem, frequently called the political satire. King was brought into the political literature of the Civil War and its aftermath from his seclusion at Buckinghamshire to do unequal battle with the writers of the Puritan cause, notably Milton. Lawrence Mason reports in his Life of King a sermon in which King throws at Milton the usual charge that his blindness was a retribution for his attack on King Charles I's Eikon Basilike.[25] Most of King's political contribution was, however, in the poetic genre. His later verse satires demonstrating his loyalty for King Charles I seem the more personal in their attack as a result of King's persecution as an Anglican divine at the hands of the Roundheads. The most biting of these poems concern the death or martyrdom of King Charles: "An Elegy Upon the Most Incomparable King Charles the First" and "A Deep Groane Fetch'd at the Funerall of the Incomparable and Glorious Monarch, Charles the First." King's poems have been grouped according to subject matter in order to demonstrate that his work encompassed a range of seventeenth-century society. But the grouping also suggests that there is a particular style employed for each of the various subjects included in the body of the poems.

King's evident sense of genre suggests that he was concerned with writing within a convention. He attempted few innovations such as Donne or Milton accomplished during his life span, but rather, as Leah Jonas implies in her discussion of the minor seventeenth-century lyricists, King worked for perfection within an accepted tradition.[26]

This attempt of the minor poets to enrich the lyric form must not be dismissed, for critics, such as Miss Jonas and Gosse have termed it the accomplishment of the seventeenth-century poets.[27] Paradoxically Miss Jonas links the lack of innovation, which became the minor poet's concept of a limited or conventional style of poetry, to the evident change which occurred in late seventeenth-century literature. She states that the restrained and formal patterns which mark the eighteenth-century's poetry resulted when "the doctrine of technical perfection, at first held paramount only by the minor group, began to be of prime importance to all poets and came to full power in the eighteenth century."[28] On the other hand, the change that occurred in the seventeenth-century mode of expression, exemplified by King, may be attributed solely to the poet's growth and development. This reliance upon growth is the stand which Robert Gleckner takes toward King's poetry. Mr. Gleckner says:

> It is valid to examine the effects of the multiform cross-currents of literature as they are revealed in the poetry he /King/ did write. In this way a progression or development is discernible---one which shows traces of all but a few of the literary genres, techniques, attitudes, tones, and ideas . . . and one which looks forward, at least, to the Restoration and the eighteenth century.[29]

Although Miss Jonas' method aids in the examination of those poems amazingly like the eighteenth century in form and usage (e.g. "St. Valentine's Day"), it does not contribute to the examination of those poems written in the manner of Donne, who broke from many of the patterns established for love lyrics, patterns which she maintains minor poets faithfully repeated. Gleckner's method of chronology and development of King's poetic art must be abandoned since there is no definite

knowledge of the dates of many of the poems, Marjorie Nicolson in The Breaking of the Circle attributes the change which was taking place in literature during the seventeenth century to corresponding changes in the knowledge of the world brought about by the advent of the "new science."[30] Her central thesis, as the title indicates, is that the correspondences established by Renaissance man between microcosm and macrocosm resulted in persisting metaphors which were lost to literature with the advent of eighteenth-century science.[31] This supposition necessitates a rereading of conceits with the attitude that as Miss Nicolson says, "many of the supposed conceits Johnson . . . cited were not so novel and strange as . . . thought. Indeed, the figures were often not conceits, but metaphors, drawn from a pattern of the universe which seemed to the poets inevitable."[32]

It is my aim to demonstrate that the values of King's poetic art can be explained through an analysis of a representative number of his poems in which the outstanding qualities can be compared with the like techniques of Donne, Jonson, and Dryden and their schools. Although other aspects of the poems will be noted, the stress of the examination of individual poems will fall upon the images in them because the image is the most distinct and different element in the three concepts of poetry. Therefore, King's poems which will be examined in succeeding chapters are listed under the outstanding men of each of the three "schools" of poetry to which they belong. This method has been chosen as the one in which the central idea may best be demonstrated despite the limited concept of the whole body of poems which it allows. By dividing the poems rather arbitrarily into three kinds, one can better

see the correspondences between King and those more famous poets whom he is most like, but the entire body of his work cannot be examined as a unit. As a result, the distinct characteristics of King's poetic ability tend to be submerged in the consideration of the comparisons between his selected poems and those of his more celebrated contemporaries.

NOTES

[1]Lawrence Mason, "Life and Works of Henry King, D. D.," Transactions of the Connecticut Academy of Arts and Sciences, XVIII (1913), 227-289.

[2]John Sparrow, ed., Poems of Bishop Henry King (London, 1925).

[3]Mason, "Life and Works of Henry King," p. 245.

[4]Izaak Walton, Lives of Donne and Herbert, ed. S. C. Roberts (Cambridge, 1928), p. 52.

[5]Samuel Pepys, The Diary of Samuel Pepys, ed. Henry B. Wheatley, (London, 1938), III, 58.

[6]Herbert J. C. Grierson, The First Half of the Seventeenth Century (London, 1906), p. 373.

[7]Rosamond Tuve, Elizabethan and Metaphysical Imagery: Renaissance Poetic and Twentieth-Century Critics (Chicago, 1947), chap. XIII.

[8]The modern editions of King's work in addition to that of John Sparrow are: Lawrence Mason, ed., The English Poems of Henry King (New Haven, 1914); George Saintsbury, ed., Minor Poets of the Caroline Period (Oxford, 1921), III, 161-273; James Rupert Baker, ed., Poems of Bishop Henry King (Denver, 1960). The dissertation is that of Joseph Prince McElroy, "The Poetry of Henry King" (unpub. Ph.D. dissertation, Columbia University, 1961).

[9]T. S. Eliot, "The Metaphysical Poets," Selected Essays (new ed., New York, 1950), pp. 245-50.

[10]"Review of Henry King's Poems," London Times Supplement, July 9, 1925, p. 461.

[11]Cleanth Brooks and Robert Penn Warren, Understanding Poetry (New York, 1938).

[12]Douglas Bush, English Literature of the Earlier Seventeenth Century, 1600-1660 (2nd ed., Oxford, 1962), pp. 161-163 et passim.

[13]Yvor Winters, In Defense of Reason (New York, 1947), pp. 256-57.

[14]Ibid., p. 253.

[15]Sparrow, p. xvi.

[16]Tuve, p. 354.

[17]McElroy, p. 223.

[18]Tuve, p. 368.

[19]Ibid.

[20]"To My Dead Friend Ben, Jonson"
And when more spreading titles are forgot,
Or spite of all their lead and cere-cloth rot,
Thou wrapp'd and shrin'd in thine own sheets wilt lie,
A relic fam'd by all posterity. (Sparrow ed., p. 64)

[21]Cecily V. Wedgwood, Poetry and Politics Under the Stuarts (Cambridge, 1960), p. 20.

[22]Ibid., p. 44.

[23]G. Blakemore Evans, ed. The Plays and Poems of William Cartwright (Madison, 1951), p. 423.

[24]McElroy, p. 9.

[25]Mason, "Life and Works of Henry King," p. 252n.

[26]Leah Jonas, The Divine Science: The Aesthetic of Some Representative Seventeenth-Century English Poets (New York, 1940), p. 12.

[27]Ibid., p. 213. John Sparrow makes a similar statement in the introduction to his edition of the poems, p. xvii. Gosse in the Seventeenth Century studies also alludes to the excellence of the Caroline lyrics and the disturbing effects of civil war, p. 114.

[28]Ibid., p. 245.

[29]Robert F. Gleckner, "Henry King: A Poet of His Age," Transactions of the Wisconsin Academy of Sciences, Arts and Letters, XLV (1956), 149.

[30]Marjorie Hope Nicolson, The Breaking of the Circle: Studies in the Effect of the "New Science" Upon Seventeenth-Century Poetry (rev. ed., New York, 1960), p. 7.

[31]Ibid., p. 3.

[32]Ibid., p. 5.

CHAPTER II

THE SCHOOL OF DONNE

Henry King is most often associated in literary histories and anthologies with other followers of John Donne. R. L. Sharp in From Donne to Dryden includes King as one of the outstanding poets usually thought of as metaphysical.[1] Robert C. Bald, editor of the anthology Seventeenth-Century English Poetry, lists King as one of the poets in the direct succession from Donne's line of wit.[2] However, some editors who call King a metaphysical are undecided about his position among the metaphysical poets. Henry King, like Donne, is both a religious and a secular poet. But there is a difference of opinion even in this classification, for most metaphysical poets are placed in one group or the other. Although King has erroneously been called simply a religious poet by C. V. Wedgwood,[3] and other critics such as George Williamson[4] have concentrated entirely upon his secular poems, he writes, like Donne, both types of poems. However, most of King's individual poems cannot be divided or classified as sacred or profane. King has no poems as profane as Donne's, whose love lyrics such as "The Canonization" Samuel Johnson called offensive,[5] nor has King a series of religious poems such as Donne's Meditations or Holy Sonnets. King remains restrained: always aware of his faith, never obsessed by it. Thus his position as a religious poet is between those of the two leaders of the seventeenth-century

schools of English poetry: Jonson, who wrote only a small amount of religious verse,[6] and Donne, whose religion always was present in his late poems. King's poetry of the metaphysical manner may, therefore, be discussed in relation to both Donne's secular or profane poems which were imitated by court poets like Suckling and Lovelace, and the religious poetry of Donne and the other religious metaphysical poets, Crashaw, Herbert, and Vaughan.

King shows that wit and approach which may be defined as metaphysical as well as the characteristic image of the metaphysical poets. Several of King's poems are deliberate "imitations" of Donne's wit, much as Jonson's were deliberate imitations of Horace.[7] Therefore, such poems as "The Double Rock," "Madame Gabrina," and the paradoxes are studied utilizations of Donne's rough lines and far-fetched metaphors. King's attitude or approach is also an indication of a metaphysical bent, for like several other court poets King followed Donne in an ironic attack on the English version of the Petrarchan love sonnet popular from its introduction by Wyatt and Surrey. Opposition to the idealized sonnet became more widespread in the 1590's when Donne and other court poets rebelled against an idealized concept of love. This revolt and the tradition which it rejected existed together until the seventeenth century.[8] Matthew Black characterizes Donne's anti-Petrarchan qualities as being centered about a discussion of "the cruelty and unfaithfulness of womankind /who is/ . . . no longer to be adored with humble lamenting, but rather flayed with a devasting mockery."[9]

King and Donne express various aspects of this anti-Petrarchan theme in poems similar in technique although differing in development. Donne's

"The Indifferent" and King's "Madame Gabrina"[10] contain a first stanza consisting of a list of characteristics of women which are in sharp contrast to the usual Petrarchan classification. Donne says that he, unlike the typical lover in the Petrarchan tradition, can love all women:

> I can love both faire and browne,
> I can love her, and her, and you and you.[11]

King's description of the lady embodies in one woman all the faults of womankind. It is as though he reversed the Petrarchan requirements: his Madame Gabrina has teeth of jet instead of pearl, a lip thin and pale instead of rosy and full, and a sallow complexion in contrast to the fair one of the ladies of Italian sonnets.[12]

King's "To His Unconstant Friend" deals with the poet's anti-Petrarchan reaction to woman's inconstancy as does Donne's "Woman's Constancy." The image of madness is used by both poets as a possible explanation for the woman's lack of faith. King says:

> Thou shalt perceive thy changing Moon-like fits
> Have not infected me, or turn'd my wits
> To Lunacy. (p. 24)

Donne's blunt style also shows the poet immune to the lady's charms:

> Vain lunatique, against these scapes I could
> Dispute, and conquer, if I would,
> Which I abstaine to doe....(p. 9)

The answer each poet gives to his lady's change of mind sharply contrasts with that of the Petrarchan tradition's faithful lover. Donne says that he disdains an attempt to reconquer the lady, and King in great detail rejects any of the specific remedies of the Petrarchan poet who uses lyrics to subdue his love. King states:

> I'm none of those poetick male-contents
> Born to make paper dear with my laments....
> No, I will love againe, and seek a price
> That shall redeem me from thy poor despize. (p. 25)

He continues with an answer like that Donne gives in "The Message":

> For one that proves like you,
> I shall find ten as fair, and yet more true.

Donne says in "The Message" that he will find "someone/..That will none, or prove as false as thou art now" (p. 43). These images serve to show that although the interest of each poet was to disprove the convention of Petrarchan poetry, this object could be achieved in many different ways. Thus Donne and King could address poems to many ladies or one lady, about her appearance or her inconstancy, and still be violating the conventions.

Robert Gleckner's analysis of King's style presents the poet as attempting to copy Donne's wit and failing, then leaving the metaphysical style for that of Jonson.[13] In contrast to that view, I find that King develops the aspects of metaphysical style into one identified as his own, exemplified foremost by "The Exequy." As King's style continues in the metaphysical manner, it becomes in some respects closer to that of the religious metaphysical poets, George Herbert and Richard Crashaw. Unlike George Herbert and Richard Crashaw, who primarily dealt with religious poetry, Henry King composed fewer religious than secular poems. King's images are like those of Herbert in his use of homely objects to convey ideas that are at times philosophical, and like those of Crashaw in his use of recurring images which maintain a balance and deliberation as in King's "An Acknowledgment" and Crashaw's "Musicks Duell."[14] Crashaw's pastoral presents the duel between a lute player and a nightingale; it has fewer conceits than most of his poems, but the images are used to repeat several themes; the central martial theme

might be termed metaphysical wit because of the contrast between the warlike similes and the delicate scene in which Crashaw demonstrates the feminine technique of his poetry. The lutist's note is called shrill,

> . . . as when the Trumpets call
> Hot Mars to the Harvest of Deaths field, and woo
> Mens hearts into their hands . . . . (p. 150)

The nightingale's reply is in "thundring volleyes"; as the bird attempts a supreme effort, it is ". . . as if her silver throat/ Would reach the brasen voyce of warr's hoarce Bird" (p. 151). The bird's death "leaves her life the Victors prise" so that the war image used previously as a simile becomes in the conclusion direct narrative acknowledging that the scene was a musical battle. King's "An Acknowledgment" uses some of the same techniques applied to a different subject. As one image dominates Crashaw's poem, so all of King's poem is the demonstration of one image. King states that the purpose of the poem is an acknowledgement of a gift; a comparison is made of King and the donor to the various elements of that gift---a pendant upon a chain. Speaking of the feminine donor, he says:

> You like a perfect Diamond appear;
> Casting, from your example fuller light
> Than those dim sparks which glaze the brow of night. (p. 46)

In the last comparison of the two people with parts of the emblem, the anchor which joins several parts of the pendant represents both humans in their mortal weakness: "Yet Death shall fix and anchor Me with You" (p. 47). This comparison at the conclusion is, like Crashaw's recurring image, placed in a straightforward statement in which any metaphysical element is subdued to the narrative quality which contrasts to the far-fetched similes employed previously.

Two of Herbert's best poems, "The British Church" and "Virtue," demonstrate his chief technique, that of utilizing commonplace objects in a metaphysical manner. In "The British Church" the church has the attributes of a woman, a single metaphor which forms the conceit for the entire poem as King similarly uses the emblem of the gift in "An Acknowledgment" or the debt in "The Forfeiture" or the shadow in "On His Shadow," Herbert's "Virtue" and King's two poems "Sic Vita" and "The Dirge" use commonplace examples to illustrate the themes of their poems. King's two poems have a similar theme, and in image and the use of that image are like Herbert's "Virtue." The commonplace images employed seem unlike one type of the metaphysical poets' image which, following Donne, is often taken from far-removed sources. King is sometimes capable of those; but the simple, moving comparisons of Herbert are as characteristic of him. Herbert's "Virtue" begins:

> Sweet day, so cool, so calm, so bright,
> The bridal of the earth and sky,
> The dew shall weep thy fall tonight;
> For thou must die.[15]

King's "Sic Vita" encompasses the same image in small space, demonstrating the compactness he sometimes achieves:

> Or like the fresh springs gawdy hew;
> Or silver drops of morning dew; (p. 93)

The conclusion of this image comes in the last lines of the poem:

> The Spring entomb'd in Autumn lies;
> The Dew dries up....(p. 94)

Even closer resemblances are found in stanzas of "Virtue" and King's "The Dirge." In one of the familiar formulas of metaphysical poetry King's poem opens with a question to be answered by the succeeding stanzas:

> What is th'Existence of Mans Life? (p. 99)

Each following stanza has the same form, using a different commonplace object as illustration:

> It is a flower which buds and growes,
> And withers as the leaves disclose;
> Whose spring and fall faint seasons keep,
> Like fits of waking before sleep:
> Then shrinks into that fatal mold
> Where its first being was enroll'd. (p. 100)

Herbert's poem follows the same technique, his flower image illustrating a similar idea of sic transit gloria mundi:

> Sweet Rose, whose hue angry and brave
> Bids the rash gazer wipe his eye,
> Thy root is ever in its grave,
> And thou must die. (p. 87)

Although the images represent similar ideas in their respective stanzas, Herbert's poem comes to a resolution different from that of King's, since Herbert presents the Judgment Day and the reward present "though the whole world turn to coal" (p. 88). King's poem concludes with a familiar image of death closing the curtain upon the play that is life.

Even though such brief comparisons provide evidence that Henry King may be classified as a metaphysical poet, in any discussion of King as one of John Donne's followers a central point must be a definition of the metaphysical conceit employed by Donne and by King. If King is to be listed as a metaphysical poet, he must embody the traits associated with the metaphysical school. Robert L. Sharp in From Donne to Dryden[16] calls the chief traits of the metaphysicals the general qualities of "extravagance, obscurity and harshness" found in their poetry. He indicates that the extravagance and obscurity are characteristic of the conceit which the poets employed, while the harshness arises from the lack of metrical smoothness especially characteristic of Donne. All of these

qualities have been mentioned elsewhere as traits of metaphysical poets, most notably in Dr. Johnson's famous "Life of Cowley,"[17] in which Johnson speaks of the poets' learning, imperfect modulation, and "perverseness of industry." Most critics since Johnson have emphasized as the distinguishing trait the individuality of the conceit. Definitions of the metaphysical conceit are abundant and various. Emphasis has been placed upon both the form by such critics as Rosamond Tuve[18] and upon the subject matter employed by definitions of Johnson and Rugoff.[19] However, the purpose at this time is not to give a comprehensive examination of criticisms of the metaphysical image,[20] but rather to establish a working definition of the images employed by Donne and King in order to determine how the similarities and differences of their images have aided in producing characteristic poems.

The attribute of Donne most often associated with metaphysical poetry has been frequently and variously named. George Williamson in The Donne Tradition terms it "the metaphysical shudder,"[21] and H. W. Wells calls it "the radical image."[22] To Alice S. Brandenburg it is the "dynamic image" characterized by a "neutral minor term."[23] Several of the images discussed by Wells and Brandenburg are instanced by Joan Bennett and Rosamond Tuve,[24] who insist upon the logical or intellectual quality of Donne's images. This "metaphysical shudder" has several qualities in common with the concept to which Dr. Johnson referred by the pejorative term discordia concors,[25] and its mixture of emotion and intellect suggests Eliot's "unified sensibility,"[26] a term which was first employed in a discussion of metaphysical poets. The various aspects of the metaphysical conceit which are intimated in the above list of terms

are more thoroughly developed in the articles in which they appear. However, the examination of the unique quality of the metaphysical image given by George Williamson, who follows T. S. Eliot's thought and terminology, will be examined and enlarged upon in relation to the more limited discussions of the image. Williamson's definition, while comprehensive enough in scope to encompass other aspects of the subject, directs the reader to the controversial emotional quality of the image. Mr. Williamson states that the "metaphysical shudder"

> . . . is the quality of emotion that is represented by the shroud of Donne, that is native to the sensibility of his time, and that achieves its unique expression by Metaphysical means, not least by the conceit. Indeed, the Metaphysical shudder, which we must not limit to the suggestion of death, owes much of its power to the conceit, which incorporated the sensibility of Donne's age into an expression as striking as it was contagious.[27]

In this statement are several very revealing ideas concerning the metaphysical conceit employed by Donne and others in his time which have been more fully developed by other critics without Mr. Williamson's conciseness. For example, Williamson attributes the particular quality of the metaphysicals to the conceit, a view common to several critics. The word "sensibility," which Williamson borrowed from T. S. Eliot, brings to mind that Eliot attributed to this age, and to this poetry, the power of evoking emotion without sentiment and with intellect. Despite Williamson's statement that the metaphysical poetry was native to Donne and his followers, he agrees with the thesis of Miss Holmes[28] that the origin of the metaphysical image can be found in the poetry of the late sixteenth century, especially that of Chapman and Webster. In fact, Williamson and Holmes use the same haunting image from Webster's The Duchess of Malfi as an example of such an early metaphysical image:

You may discern the shape of loveliness
More perfect in her tears than in her smiles.[29]

In this image the critics analyzing Webster demonstrate that metaphysical poetry is distinguished by making "allegory and symbols of the sense object."[30] As the use of the Webster example indicates, critics are in accord concerning images that are metaphysical, but they are in violent disagreement over the elements which constitute a uniquely metaphysical image. The two major areas of disagreement concern form and subject matter. Miss Tuve relies on a formal definition of a metaphysical image, as do most of the more recent critics, whereas Rugoff demonstrates in his book Donne's Imagery that the unusual qualities of metaphysical imagery are derived from "far-fetched" objects "yoked by violence" together.[31] A cursory examination of King's images failed to reveal a substantial number originating from unusual sources, such sources as produced Donne's "Love's Alchymist" or the famous compass figure in "A Valediction: Forbidding Mourning." Miss Nicolson's re-examination of Donne's figures in light of her theory of correspondences reduced the number of his unique images so that the definition of a metaphysical image by subject seemed to confine too narrowly the number of poets and the scope of the images which could conceivably be enumerated as metaphysical. Therefore, a definition of metaphysical image based upon the form of the image is to be the guide for the evaluation of possible metaphysical images of King in comparison to similar ones of his master Donne.

By using portions of the definitions critics have mentioned which rely upon form, a definition will be given of Donne's imagery, then a definition specifically of King's imagery within that concept. Miss Brandenburg presents a definition of the "dynamic image" which, by

means of the evidence presented, will be assumed identical in form to the metaphysical image. She states that the dynamic image is the focal point of all metaphysical poetry. This type of image concentrates not upon the static appearances but rather upon the action or interaction of objects. In her explanation of this idea she mentions the "neutrality of the minor term" and the "imaginative distance between the major and minor terms" as integrals of dynamic imagery.[32] In the dynamic image the minor (or less important) term is without emotional connotation, and from this lack of a secondary emotion conflicting with the central one (or major term) comes the powerful impact which Williamson recognizes as the "metaphysical shudder." An analysis of the map conceit from "Hymn to God My God, In My Sickness"[33] illustrates Donne's use of the minor term without emotion; in this instance the lack of conflicting feeling is achieved by employing distant images.

> Whilst my Physitians by their love are growne
> Cosmographers, and I their Mapp, who lie
> Flat on this bed, that by them may be showne
> That this is my South-west discoverie
> Per fretum febris, by these streights to die,
>
> I joy, that in these straits, I see my West;
> For, though theire currants yeeld returne to none,
> What shall my West hurt me? As West and East
> In all flatt Maps (and I am one) are one,
> So death doth touch the Resurrection. (p. 368)

In this conceit the dying poet's body is compared to a map which the physicians study like cosmographers. Through a style of seemingly unemotional, logical analysis Donne can express a state of extreme emotion. By using the map metaphor Donne is able to speak of death in traditional terms as departure in the west. There is a striking aptness in Donne's representation of the Resurrection of the soul as a meeting of east and

west, even though the map of the metaphor must be wrenched into something like a globe in order that the image be visualized.[34] As Miss Brandenburg says, "if one examines the portions of any image that are outside the point of focus, the comparison becomes fantastic."[35] In this poem Donne changes metaphors before the view of the reader. When the focus of the image is changed after the opening of the poem, it becomes more difficult for the poem to continue in a manner in which "the other details are deliberately blurred." Although this rapid change of metaphors is characteristic of metaphysical poets such as Crashaw, Donne more often relies upon the effect of one extended metaphor. In this poem Donne illustrates the statement of R. L. Sharp that he "depended on what had already been said by other poets. Where they stopped, he began."[36] Donne assumes his readers know the common significance given the west as the home of the dying sun and departing soul, and never states these common meanings. To this traditional knowledge Donne adds the seventeenth-century excitement and discovery to be found in the lands of the Western Hemisphere, giving immense significance to the imagery by subtly relating developments of great promise in the unknown world of man to the promise of resurrection after the unknown of death. There is, therefore, found in this image both great emotional and intellectual appeal. The condition of the period which generated such an image has been stated by Basil Willey as "the capacity to live in divided and distinguished worlds, and to pass freely to and fro between one and another...." He adds: "I think that something of the peculiar quality of the 'metaphysical' mind is due to this fact of its not being <u>finally committed</u> to any one world."[37]

An image better than most of King's was chosen for comparison with the map of conceit of Donne because, although superior to most, it does contain many of the characteristics of King's work. In the discussion of the image of King in comparison to one of Donne, it is necessary to explain the type of metaphysical conceit used by King. Some of the great indebtedness which this paper owes to the work of Miss Tuve will be illustrated by the quotation of and elaboration upon her examination of King's images in the chapter of her book Elizabethan and Metaphysical Images. In the beginning of that chapter she says:

> Like other Metaphysicals, King frequently multiplies similitudes which keep the tone one of meditative, unsentimental reasonableness though the situation is charged with feeling; like them he elucidates where earlier poets might exclaim.[38]

And as an illustration of such a technique Miss Tuve has chosen a prose passage from one of King's sermons: "Our hearts are tough as adamant, and as nothing will cut it but diamond dust, so only our own dust, misery, can cut our hard hearts to obedience."[39] This little-known prose passage, not to be found in a modern edition, nobly illustrates the similarity between the images of Donne and King. For, although not noted by Miss Tuve, the image and its purpose have been echoed by Donne in the conclusion of the first Holy Sonnet: "And thou like Adamant draw mine iron heart" (p. 322). Both Donne and King spoke of "adamant" in the current abstract sense of hard or indestructible matter, but each poet used a different material as the concrete object upon which to base his comparison. Although considerations of the image certainly influenced the poet's choice of diamond or magnet, the lapse of time between the two poets' work (another comparatively unknown consideration) may have

been the reason for the difference. The Oxford English Dictionary states that the confusion of the Middle Ages over the use of "adamant" as a fabled rock or mineral with the properties of both the diamond and loadstone "ceased with the seventeenth century, and the word was then often used with scientific writers as a synonym of diamond."[40]

The two similar and metaphysical images which are used to illustrate that man's heart is hard and that it must through extreme means be drawn to God demonstrate the technique of using concrete objects for allegorical or symbolic ideas. While the comparison of the heart to an "Adamant stone" is Biblical in origin (Zechariah 7:12; Job 41:24), the metaphysical character of the image as used by the two poets can be seen clearly in a comparison of the simple Biblical sources and the paradoxical and ingenious contrivances of Donne and King. Donne's reliance upon grace to draw man to God is clearly illustrated through the mysterious and inescapable power of the magnet working upon man's heart, whereas King's image more closely resembles its Biblical counterpart in the emphasis which is placed upon the hardness of man's heart in disobedience of God's law. Both tropes are metaphysical in their reliance on tropes drawn far from the religious world, but it is not just because the jeweller's image of hardness or the miner's of iron and magnetic ore seem appropriate as religious images that these are metaphysical tropes. There is an intellectual and emotional power found in them, the sense of the mysterious and paradoxical as in the correspondences in the universe stressed by Miss Nicolson which contribute to the metaphysical image. As Miss Tuve states concerning this and several other figures of King, "The very figure argues acceptance of the anomalies of our life and death."[41]

George Herbert in "The Collar" uses another common image to illustrate simply the relation of man to God. His image is more personal than either Donne's or King's. He says to God that His "good cable" was made "to enforce and draw/ And be thy law."[42] Herbert is declaring his own rebellion against that law. In King's image the paradox is by no means as striking as many of Donne's, but a similar logical ambiguity is present which supports the view of Miss Nicolson that the metaphysical poet developed striking, "far-fetched" similitudes or metaphors because of underlying belief in order, even within disintegration.[43] Donne stated his belief in life after death through the figure of west joining east:

> . . . As west and east
> In all flatt Mapps (and I am one) are one,
> So death doth touch the Resurrection. (p. 50)

The same sense of paradox fills King's lines, such as the ones in "The Departure" where he tells the lady who is leaving:

> Go then best soul, and where You must appear
> Restore the Day to that dull Hemisphear....
> And though You travel down into the West,
> May your lifes Sun stand fixed in the East,
> Far from the weeping set.

This passage, one of the better examples of King's frequent use of the departing sun metaphor, shows that his wit and ability seem forced in comparison to Donne's extravagant but succinct lines.

The selection of those poems in which King shows distinct metaphysical qualities is made more difficult by the confusion among the critics. For example, the sonnet "Tell me no more" is usually listed by anthologists among King's Jonsonian poems. However, A. Alvarez uses it as an an example of the metaphysical formula. He states that

> The formula is to begin with a question, usually personal, complex and concerning the emotions, and then to answer it with a considerable show of logic, bolstering the argument with occasional conceits.[44]

This view presents the poem as metaphysical in form. Support for the opinion maintained herein that the poem is in the spirit of Jonson's lyrics, and a reconciliation of the problem of its classification, comes from M. W. Black who states that Jonson and Donne "arrived by widely different avenues at a greater community of poetic practice than would at first seem possible in poets of such diverse qualities."[45] The outstanding image in the poem is conventional in the classical tradition of love poetry discussed by L. C. John.[46] In contrast to the sonnet "Tell me no more" is another of King's beginning "Were thy heart soft as thou art faire" which is in the Donne tradition:

> Were thy heart soft as thou art faire,
> Thou wer't a wonder past compare:
> But frozen Love and fierce disdain
> By their extremes thy graces stain.
> Cold coyness quenches the still fires
> Which glow in Lovers warm desires;
> And scorn, like the quick Ligntnings blaze,
> Darts death against affections gaze.
> O Heavens, what prodigy is this
> When Love in Beauty buried is!
> Or that dead pity thus should be
> Tomb'd in a living cruelty. (p. 7)

This poem on the subject of unrequited love has two points in common with Donne's "Love's Deity." King's sonnet uses a series of paradoxes to illustrate his lady's character. Her love is frozen as hard as the lady's heart in King's "The Double Rock." Images of fire follow in which the lady's harshness "quenches" the fire of love in a conceit conventional in form. The Ovidian concept of love hovers over the next image:

> And Scorn, like the quick Lightnings blaze,
> Darts death against the affections gaze.

As Mr. John states,

> The notion that the eyes emit flames of fire is likewise a commonplace of classical literature, especially in the later Greek epigrams: the fire came from the eyes of the lady and passed through those of the lover into his heart.[47]

In this poem, "Were thy heart soft" following in the anti-Petrarchan strain of metaphysical poetry, King has reversed the image. Instead of darting love, as the conventions proclaimed, the lady's eyes dart scorn. The contrast with the tradition is further emphasized by the heat of her scorn which revokes the usual concept of the heat transmitted by love. Donne's poem "Love's Deity" also speaks of the lady's scorn and the traditional flame of passion which the lady nullifies. Comparing his situation to that of the god of love, Donne says:

> I cannot think that he, who then loved most,
> Sunk so low as to love one which did scorn.

And in contrast to the present, Donne sees the past a time "when an even flame two hearts did touch . . ." (p. 54). Both poets reveal their love for paradoxes and see several in their love of the lady. In Donne's last stanza the word-play centers on the fact that the lady can only truly love him by being false to her present love. In his mind this treachery would be even worse than his present condition of unrequited love:

> Love . . . might trie
> . . . to make her love mee too,
> Which, since she loves before, I'am loth to see;
> Falshood is worse than hate; and that must bee,
> If shee whom I love, should love mee.

King's problem is similar but not identical. His lady reveals no love at all, and it is this uncommon characteristic that rouses him to an

appeal for an explanation. King sees her coldness toward his suit in opposition to her beauty and finds the coldness not merely an attitude held by the lady but an attribute coming from her lack of pity. The paradox is expressed also in another poem of King's by the phrase "her perfection is my wound" (p. 7). In another of King's sonnets, "When I entreat," appears the sun image that is used in Donne's "A Lecture upon the Shadow." Although King's sun image which appears in "The Departure" is more extended, this sonnet image expresses a similar idea frequent in King's poetry:

> Whil'st all my blasted hopes decline so soon,
> 'Tis Evening with me, though at high Noon. (p. 14)

Donne's image in "A Lecture upon the Shadow" states:

> Love is a growing or full constant light;
> And his first minute, after noon, is night. (p. 72)

These tropes from the sonnets have demonstrated that although images of Donne and King contain the same elements, each poet has expressed himself in his individual style. For example, King concentrates on the eclipse which is in the background of such sun imagery, whereas Donne's imagery contrasts the opposed forces of light and dark.

King's "To His Unconstant Friend" and Donne's "The Expostulation" (Elegy XV) begin in a similar manner. Both open with a series of questions directed by the author in the first person to his love, whom he charges with unfaithfulness. The first lines of King's poem are

> But say, thou very woman, why to me
> This fit of weakness and inconstancie? (p. 23)

Donne's opening question demands:

> To make the doubt cleare, that no woman's true,
> Was it my fate to prove it strong in you? (p. 108)

A second point of similarity in situation is found when each author blames his unhappy state upon the admission of others into the secret of his love for the lady to whom the poem is addressed. After this point the conventional situations start to differ, for Donne blames the rupture on a third party in whom the mistress confided (lines 33-38, p. 109). King cites many reasons for their broken vows:

> What forfeit have I made of word or vow,
> That I am wrack'd on thy displeasure now?
>
> . . .
>
> Did thy cloy'd appetite urge thee to trie
> If any other man could love as I?
>
> . . .
>
> Or did thy fierce ambition long to make
> Some Lover turn a martyr for thy sake? (p. 23)

More differences occur in the latter portions of the poems. Donne forgives his love, blaming the other man while King's entire poem is on the subject of faithless love. King does return from the lady to himself, and, maintaining the anti-Petrarchan view, he swears not to die of unrequited love: "I will not die/ To expiate thy crime of levitie." A similar extended use of renunciation of the poetic conventions is not to be found in Donne. King's denunciation of the "whining poetry" spoken of by Donne in "The Triple Fool" (p. 16) is expressed in the metaphysical wit of such lines as these:

> I will not fall upon my pointed quill,
> Bleed ink and Poems, or invention spill
> To contrive Ballads, or weave Elegies . . .
> Nor like th'enamour'd Tristrams of the time,
> Despair in prose, and hang myself in rhyme.
> Nor thither run upon my verses feet . . . .(p. 25)

Looking on dispassionately King sees the word-play possible in his situation. It is the quality of distance and juxaposition in imagery which

makes it possible for a poet to write that love-poets are so filled with poems that when stabbed, they bleed ink. Use of a similar technique of wit is seen in lines of Donne's "The Will":

> . . . Here I bequeath
> Mine eyes to Argus, if mine eyes can see,
> If they be blinde, then Love, I give them thee;
> My tongue to Fame; to 'Embassadours mine cares;
> To Women or the sea, my teares. (p. 56)

King's poem has another element in common with Donne's "Expostulation." Both poets speak conventionally enough of vows. King's lines in the first stanza have been cited previously (p. 18). Donne's lines expressing a similar sentiment are these:

> Are vows so cheap with women, or the matter
> Whereof they're made, that they are writ in water
> And blown away with wind? (p. 108)[48]

Use of such vow images with the religious connotations implicit in some, such as the lines of King "I ask the banes, stand forth, and tell me why/ We should not in our wonted loves comply?" (p. 23), is a part of the concept of worshipping one's lady in verse, a convention popular from its introduction in England through the Caroline period. King, like Donne, is capable of taking either the position that he would die for the lady or of satirizing his position as a martyr to love.

Any selection of poems which King wrote in the metaphysical manner must include both light love lyrics and those which speak more seriously upon the subject as do Donne's poems "Feaver," "The Relique," "Legacy," and "The Extasy." These poems of Donne have parallels in the work of King. Among King's poems in a more serious vein are "The Legacy," "Sonnet. Go thou that vainly," and "The Surrender." Most of these poems of King's reflect his fascination with the science of astrology found in

the many references to "starres," crossed-planets, and eclipses. The tender poem "The Surrender," similar in some ways to Donne's "The Relique," relies upon the device of the "star-crossed lovers" as an explanation for the farewell being said.

> My once dear Love; hapless that I no more
> Must call thee so; the rich affections store
> That fed our hopes, lies now exhaust and spent,
> Like summes of treasure unto Bankrupts lent.
>
> We that did nothing study but the way
> To love each other, with which thoughts the day
> Rose with delight to us, and with them set,
> Must learn the hateful Art how to forget.
>
> We that did nothing wish that Heav'n could give
> Beyond our selves, nor did desire to live
> Beyond that wish, all these now cancell must
> As if not writ in faith, but words and dust.
>
> Yet witness those cleer vows which Lovers make,
> Witness the chast desires that never brake
> Into unruly heats; witness that brest
> Which in thy bosom anchor'd his whole rest,
> Tis no default in us, I dare acquite
> Thy maiden faith, thy purpose fair and white
> As thy pure self. Cross Planets did envie
> Us to each other, and Heaven did untie
> Faster then vows could bind. O that the Starres,
> When Lovers meet, should stand oppos'd in warres!
>
> Since then some higher Destinies command,
> Lets us not strive, nor labour to withstand
> What is past help. The longest date of grief
> Can never yield a hope of our relief;
> And though we waste our selves in moist laments,
> Tears may drown us, but not our discontents.
>
> Fold back our arms, take home our fruitless loves,
> That must new fortunes trie, like Turtle Doves
> Dislodged from their haunts. We must in tears
> Unwind a love knit up in many years.
> In this last kiss I here surrender thee
> Back to thy self, so thou again art free.
> Thou in another, sad as that, resend
> The truest heart that Lover ere did lend.
>
> Now turn from each. So fare our sever'd hearts
> As the divorc't soul from her body parts. (pp. 17-18)

In imagery "The Surrender" is one of King's poems most reminiscent of Donne. An image of business similar to that of King's first stanza is employed by Shakespeare throughout his fourth sonnet "Unthrifty loveliness, why dost thou spend/ Upon thyself thy beauty's legacy?" King's image appears in Donne's "Lover's Infiniteness":

> And all my treasure, which should purchase thee,
> Sighs, teares, and oathes, and letters I have spent. (p. 17)

King's use of the image (lines 2-4) to the same purpose seems as good as Donne's, if not better. Donne's metaphor relies upon a list for its concreteness. King's excellence in the figure seems to come in part from his greater reliance upon word associations with his central image of consumption. To paraphrase, King says his store is eaten up, or spent and exhausted, as in sums loaned to ruined men there is no hope for the lovers' return to their former state. King's poem, unlike those of Shakespeare and Donne, leaves the image with a single use of it and continues in the second stanza with a new image. This stanza is direct statement in a rather prosaic style for a metaphysical; it seems rather in the eighteenth-century manner, affirmed by its use in an adaptation by Pope in his poem "Eloise to Abelard." This point will be treated more fully in Chapter IV. The second stanza opens a discussion of the lover's manner of loving in the Platonic vein similarly treated by Donne in the last stanza of "The Relique":

> First, we loved well and faithfully,
> Yet knew not what we loved, nor why. (p. 63)

Both authors represent their loving as a process of learning. King says:

> We that did nothing study but the way
> To love each other . . . .

In "The Canonization" (p. 14) Donne goes so far as to call love of this kind a religion. Here both authors emphasize the purity of the lovers' intentions. King continues the explanation of their type of love in stanzas three and four; their love is of the kind which Donne expressed bluntly in "The Extasie" as "we see by this, it was not sex" (p. 51). King gracefully elaborates his view in terms of the maiden's virtue.

> I dare acquite
> Thy maiden faith, thy purpose, fair and white
> As thy pure self.

Donne states the same concept in the last of "The Relique":

> Difference of sex no more wee knew,
> Then our Guardian Angells doe;
> Coming and going, wee
> Perchance might kisse, but not between those meales;
> Our hands ne'r toucht the seales,
> Which nature, injur'd by late law, sets free:
> These miracles wee did . . . . (p. 63)

Unlike Donne's poems "The Canonization" and "The Relique," which state that the separation of lovers is by death, this poem of King uses his favored science of astrology as the reason for their necessary parting:

> . . . Cross Planets did envie
> Us to each other, and Heaven did untie
> Faster then vows could bind. (p. 18)

The stars are blamed for misfortune elsewhere in King's poetry. One of the notable examples occurs in the sonnet beginning, "Tell me you starres that our affections move,/ Why made ye me that cruell one to love?" (p. 12).[49] King's fifth stanza of "The Surrender" continues the lament upon parting, stressing that it is not the lovers' will but a force above, which is identified with both astrology and "higher destiny," that parts them. Sir Phillip Sidney's sonnet "Farewell" is like King's poem in its reliance upon the stars to decide the lover's fate:

> But now the starres with their strange course do binde
> Me one to leave, with whome I leave my hart.
> I heare a crie of spirits faint and blinde,
> That parting thus my chiefest part I part.[50]

Sidney's last-quoted line is in the same spirit as King's line "resend/ The truest heart that lover ere did lend." King's lovely last lines "So fare our sever'd hearts/ As the divorc't soul from her body parts" employ the same elements to express devotion that are used in Shakespeare's sonnet "O never say that I was false of heart":

> As easy Might I from myself depart
> As from my soul, which in thy breast doth lie.

In "The Surrender" the lines "Let us not strive, nor labour to withstand/ What is past help . . ." are reminiscent of the similar injunction given by Donne when advising his love of his projected absence in "A Valediction: Forbidding Mourning":

> As virtuous men pass mildly away . . .
> So let us melt, and make no noise,
> Nor tear-floods, nor sigh-tempests move . . . .(pp. 49-50)

The similar construction of the lines is no sure indication of great resemblance, but the attitude or tone of the two poets is alike. Both are using great restraint and by it communicating great emotion in the best metaphysical tradition although King's image is so subdued as not to be recognized out of context as that of a metaphysical poet. King's next lines appear recast in "The Exequy" as:

> . . . the longest date
> Too narrow is to calculate
> These empty hopes . . . . (p. 39)

The lines themselves, as well as their use as one in a series of images based upon time, demonstrate that the passage from "The Exequy" is superior to the image of "The Surrender." The lines of "The Exequy" are

more compressed in thought and carry more meaning than those of "The Surrender." The following lines of "The Surrender" employ an image familiar to the metaphysicals from its use by Elizabethans:

> And though we waste ourselves in moist laments,
> Tears may drown us, but not our discontents.

The concept of overflowing oceans of tears was used by George Chapman in the poem "Hymnus in Noctem":

> . . . that I may quicklie weepe
> The shipwracke of the world . . . . [51]

To compare King's image in "The Surrender" and Donne's in Holy Sonnet V may add to a clearer conception of King's type of imagery. Donne's sonnet states:

> Poure new seas in mine eyes, that so I might
> Drowne my world with my weeping earnestly. (p. 324)

In this passage as in the others the tears were to flow to destroy the world; however, in King's use of the imagery, one begins to see his own power which was one not of originality such as has been accredited to Donne, but rather one of a derivative sort. King's image adds to the others' concept that tears can overflow, drowning the world, the idea that although the world is gone, the lovers' problem remains. The other authors have employed this hyperbolical image to transcend their problem or paradox, but King does not do so. The metaphysical quality remains in the image, but another quality of truthfulness is added.

Both Donne and King wrote poems entitled "The Legacy" in which they bequeath their love and thus become their own legacy. However, despite the resemblances in name, there are several differences in the poems. King's poem is a solemn one addressed in affectionate and reserved

terms, whereas Donne's is lighter in tone filled with puns and paradox. The development of the two poems differs, for Donne states his intention of being "Mine owne executor and Legacie" (p. 20) in the first stanza. King reserves his statement similar to this until the final lines:

> And in my urne I shall rejoyce, that I
> Am both Testatour thus and Legacie. (p. 20)

King's outstanding image in "The Legacy" concerns his picture of himself in the grave:

> That mouldring relick which in earth must lie
> Would prove a gift of horrour to thine eie.
>
> With this cast ragge of my mortalitie
> Let all my faults and errours buried be.
> And as my sear-cloth rots, so may kind fate
> Those worst acts of my life incinerate.
> He shall in story fill a glorious room
> Whose ashes and whose sins sleep in one Tomb. (p. 19, lines 17-24)

Although no image similar to this is found in Donne's "Legacy," the vivid imagery of the grave certainly recalls Donne, whose poems "The Funerall," "His Picture," and "The Relique" make use of graphic portrayals of the grave.[52] In "The Legacy" of King and a corresponding passage of "The Canonization" of Donne both authors are employing a comparison of the grave in order to explain a point. Donne's image is used in a poem that tells his love they perhaps shall be canonized after their death, then gives an alternative:

> And if no piece of Chronicle wee prove
> We'll build in sonnets pretty roomes;
> As well a well-wrought urn becomes
> The greatest ashes, as half-acre tombes. (p. 14)

Donne says that as much worth can be contained in a sonnet as in a legend (taken literally as a saint's life);[53] in the same manner an urn can contain as much of value as a monumental tomb. He uses the image to

demonstrate that value is not dependent on size. King's corresponding lines (lines 21-24) compare the lucky man whose sins can be contained in his ashes to a rather vague figure which seems, like Donne's legend, to be the life of a good man if "glorious room" be acknowledged made so by the story told therein. In King's image, as is characteristic of metaphysical imagery, two intangible objects take on tangible form. This commonplace of metaphysical images is explained by its occurrence in Donne's imagery by C. M. Coffin in Donne and The New Philosophy, who says,

> The difference between fact and idea is often obscured, so closely do the two realms impinge upon one another. To isolate pure sensory images in Donne is practically impossible; and to isolate thoughts or ideas and string them together as the expression of a system of thinking is downright futility.[54]

The tale of this man's life becomes décor just as Donne's description of the lovers' story is "building pretty rooms." King in this poem describes the grave so that his love will not remain a widow; instead, in the climax to the poem he wishes her to marry again, and in conventional language tells her so. The release of his wife is King's gift to her at his death.

"An Acknowledgment" is considered by J. P. McElroy to be one of King's outstanding poems.[55] The poem concerns the gift which King is acknowledging in this graceful note of thanks although, as has been the case with other poets, King surpasses his original intention. In the poem King identifies himself and the feminine donor with the parts of the gift of a locket on a chain. His conceit relies on a conventional image frequently found in his, and other poets', work. The image of the lover who is literally worshipping his lady is associated with the

Petrarchan concept of love poetry. The characteristics of the god of love who often resided in the lady's heart or eyes were transferred to the lady in many of the sonnet sequences of the late sixteenth century.[56] Elaborating on the concept of worshipping his lady, King says in this poem that he as the lady's faithful subject has no need for a chain to stay "her Votary" since he wishes only to remain her prisoner. "The Acknowledgment" shows King's use of the sun image for his lady.

My best of friends! what needs a chain to tie
One by your merit bound a Votarie?
Think you I have some plot upon my peace,
I would this bondage change for a release?
Since 'twas my fate your prisoner to be,
Heav'n knows I nothing fear but libertie.

Yet you do well that study to prevent,
After so rich a stock of favour spent
On one so worthless, lest my memory
Should let so dear an obligation dy
Without Record. This made my precious Friend
Her Token, as an Antidote to send
Against forgetful poysons. That as they
Who Vespers late, and early Mattins say
Upon their Beads, so on this linked skore
In golden numbers I might reckon ore
Your vertues and my debt, which does surmount
The trivial laws of Popular account:
For that within this emblematick knot
Your beauteous mind, and my own fate is wrote.

The sparkling constellation which combines
The Lock, is your dear self, whose worth outshines
Most of your sex: so solid and so clear
You like a perfect Diamond appear;
Casting from your example fuller light
Then those dimme sparks which glaze the brow of night,
And gladding all your friends, as doth the ray
Of that East-starre which wakes the cheerful day.

But the black Map of death and discontent
Behind that Adamantine firmament,
That luckless figure which like Calvary
Stands strew'd and coppy'd out in skuls, is I:
Whose life your absence clouds, and makes my time
Move blindfold in the dark ecliptick line.

Then wonder not if my removed Sun
So low within the Western Tropick run;
My eyes no day in this Horizon see,
Since, where You are not, all is night to me.

Lastly, the anchor which enfastend lies
Upon a pair of deaths, sadly applies
That Monument of Rest which harbour must
Our Ship-wrackt fortunes in a road of dust.

So then how late soere my joyless life
Be tired out in this affections strife:
Though my tempestuous fancie like the skie
Travail with stormes, and through my watry eie
Sorrows high-going waves spring many a leak;
Though sighs blow loud til my hearts cordage break;
Though Faith, and all my wishes prove untrue,
Yet Death shall fix and anchor Me with You.
'Tis some poor comfort that this mortal scope
Will Period, though never Crown my Hope. (pp. 46-47)

The first stanza of the poem contains a paradoxical political image in which the recipient protests that he will not rebel since liberty from the lady cannot bring happiness. She has sent a lock of hair as a love token to him so that he could recount her virtues on its chains as Catholics "Mattins say/ Upon their Beads." The diamonds on the locket represent the lady, and from this metaphor naturally follows the conventional compliment of the third stanza in which the diamondlike light of of the lady's mind is represented as greater than the gleam of the stars. A similar image is found in Shakespeare's sonnet beginning "Weary with toil, I haste me to my bed" which contains the lines:

Save that my soul's imaginary light
Presents thy shadow to my sightless view
Which, like a jewel hung in ghastly night,
Makes black night beauteous and her old face new.

Even Donne is not immune to the image of the light evoked by the lady's eyes, for in "The Dreame" he says:

As lightning or a Tapers light,
Thine eyes, and not thy noise wak'd mee. (p. 37)

The pendant, which is used to contain the metaphors employed here, much as the emblematic poets used pictures, also seems to contain death's heads which King says represent him. He is the dark figure in contrast to the lady's brightness, and his darkness arises from the lady's absence. The lady brings light to him as the sun lights the world, and with her present absence his world is dark. With the image of night comes the association of death. It is in the presentation of the death images that King departs from conventional tropes previously handled adequately, changing to a mode of expression which rises to a seriousness not indicated by the preceding lines. In this portion of the poem King states in more orthodox terms what is one of Donne's chief themes, notably as in "The Canonization," that love will survive after death. As is usual in King, his hope is expressed in terms which do not conflict with his faith. King's demonstration of Christian faith is seen in the comparison of the pendant with death's heads scattered about as they were on Calvary of seventeenth-century conception in the fourth stanza. By the scene of Calvary with its central "luckless" figure, which is likened to the poet when his sun, the lady, has departed, King again presents the darkness which comes at the lady's absence hinted in the above stanza. It is a hyperbolical image, but one in the metaphysical tradition. King seeks the scene in Christian tradition when man's faith was at its lowest ebb and has chosen the scene when Christ was on the Cross. He says that as an eclipse and sudden darkness proclaimed the corresponding effect of this action on the universe (Matt. 27:45; Mark 15:33; Luke 23:44-5), so he appears in universal darkness when his lady has departed. With the woman gone, he is like the hill "strew'd

with skuls" and moves blindfold in the "Dark ecliptick line" of the departed sun. This explication is unlike that put forth by Mr. McElroy, who mistakenly identifies King as the figure of Christ in the image, and who subordinates the eclipse passage to astronomical queries in his discussion.[57] After the conceit expressed by the picture of Calvary, King returns, as he frequently does, to a more direct statement of the concept that the lady is his sun and her departure leaves him in the dark:

> So low within the Western Tropick run;
> My eyes no day in this Horizon see,
> Since, where You are not, all is night to me.

Donne's poem "A Nocturnall Upon St. Lucies Day" is based in its entirety on the image of the lover left in the dark by the departure of his beloved. Selected lines from it demonstrate parallels in the two poems:

> The sun is spent, and now his flasks
> Send forth light squibs, no constant rayes;
> The world's whole sap is sunke:
> . . .
> For I am every dead thing,
> In whom love wrought new Alchemie.
> He ruin'd mee, and I am re-begot
> Of absence, darknesse, death; things which are not
> . . .
> But I am by her death, (which word wrongs her)
> Of the first nothing, the Elixer grown;
> . . .
> But if I am None; nor will my Sunne renew,
> You lovers . . . enjoy your summer all. (pp. 44-45)

An examination of these two images of metaphysical poets with two Elizabethan images dependent on the same idea illustrates both the metaphysical reliance upon what has previously been said and the innovations which make the image as used by the later poets distinctly metaphysical. Spenser and Sidney both used the sun image in sonnets. Spenser in sonnet LXXXIX says:

> Dark is my day, whyles her fayr light I miss,
> And dead my life that wants such lively bliss.[58]

Sidney's sonnet LXXXIX states:

> Now that of absence the most Irksome night
> With darkest shade, doth overcome my day;
> Since Stella's eyes wont to give my day,
> Leaving my Hemisphere, leave me in night.[59]

The conventional conceit of the Elizabethans in which night comes with the lady's departure remains in the metaphysical images; however, each metaphysical poet has enmeshed that image into another sustained comparison, so that the sun image is only a portion of the whole, although an essential portion. King's method in which the departure of his sun was likened to the eclipse at Calvary has been previously explained. Donne's method combines his love's parting by death with the similar early departure of the sun on St. Lucy's Day, the shortest day of the year. His poem also involves technical discussion of alchemical terms explaining his dissolution which corresponds to the lady's. The technique of these two metaphysical poets is, therefore, similar. Each treats in a new manner an image familiar to his readers. In this instance the image relates matter of the Bible or astronomy which is far removed from the customary allusions of love poems. In the last stanza King has contrived, by the use of metaphysical images, an opportunity in this poem to discuss the moral conditions of man within the boundary of images which the locket emblem forces upon him. J. P. McElroy objects to the emblem as the basis of the images, giving as reference the statement of Rosemary Fellman in English Emblem Books, that this was "imposition of meaning upon a predetermined image."[60] Thus as McElroy seems to believe, the scope of the poem is necessarily limited by the use of

images predetermined by the items which appear on the locket. The emblem is not necessarily a weakness as Mr. McElroy implies, for without the artifice of the locket image, the poem would lose its balance.

King's last lines of the poem, "'Tis some poor comfort that this mortal scope/ Will Period, though never Crown my Hope," have a parallel in some lines from Thomas Stanley's poem "Expectation." Stanley's inferior poem concludes with a similar paradox:

> Suppress thy haste,
> And Know that Time at last
> Will crowne thy hope, or fix thy fear.[61]

King dismisses the lady from the penultimate stanza in order to discuss his own future life. The most interesting of the images contained in these lines is this:

> . . . And through my watry eie
> Sorrows high-going waves spring many a leak.

These lines form part of a parallel series of four such statements, several of which contain sky or sea imagery. This image contains to a lesser degree the flaw in taste exhibited as the major fault of the metaphysicals.[62] The most common example cited of this error is in the lines from Richard Crashaw's "The Weeper":

> He's follow'd by two faithful fountaines;
> Two walking baths; two weeping motions;
> Portable, & compendious oceans. (p. 310)

The similar use of sea imagery is in no way necessary to the error involved but may facilitate explanation. One method of describing the fault is to apply the quality given by Miss Brandenburg to her "dynamic image" to the images at hand. The dynamic image is characterized by its neutral minor term which has no emotional connotations to distract from

the understated but powerful impact of the major terms.[63] Both of the images at hand can be visualized, a usual but not essential quality of metaphysical images. It is, however, in their visual connotations that the emotional conflict occurs. Crashaw's image states that the Magdalene carries about with her huge oceans. This ridiculous figure cannot be reconciled with the serious intent of the image. King's image has subtler connotative difficulties in it. He states that the waves of sorrow leak through his eyes. Thus, magnification of only one portion of the visible image, in which tears become the size of waves, makes the image a distorted one, not so disturbing as Crashaw's (because not so magnified), but not an image whose emphasis remains as it should on the major term of sorrow.

King's elegies contain elements of the three styles discussed herein; therefore, they will be examined in this chapter only from the standpoint of metaphysical images which they contain. King's elegy on Ben Jonson is for the most part in Jonson's own tradition, for King says he is to "restore some sparks which leapt from thine /Jonson's/ own fire" (p. 64). However, the concluding four lines contain an image with similarities to both the Elizabethans and to Donne's poems "The Relique" and "The Canonization," discussed previously. King's lines are:

> And when more spreading Titles are forgot,
> Or, spight of all their lead and Sere-cloth, rot,
> Thou, wrapt and Shrin'd, in thine own sheets, wilt ly
> A Relick fam'd by all Posterity. (p. 65)

This image combines Donne's familiar promise given to his loves (that they shall be worshipped as a shrine to love by succeeding generations)

with the Elizabethan "eternizing" conceit. This familiar conceit occurs in many of Shakespeare's sonnets such as that beginning "Not marble nor the gilded monuments/ Of princes shall outlive this pow'rful rime," in which he promises the lady that she shall live forever in the sonnet written about her. King, in a metaphysical fashion familiar by now, has employed the two well-known conventional conceits in a new manner stating that Jonson is immortalized and enshrined by his own poetry.

Comparison of the elegies of King with those of Donne is facilitated by the fact that each wrote an elegy on the occasion of the death of Henry, Prince of Wales. The similarity in subject matter makes it convenient to examine an image appearing in these two elegies and in other poems of the time. King's poem is much briefer than Donne's and much less obscure. These poems have two elements in common. Both rely heavily on paradoxes for effect, having as a central theme the concept that Henry's death proclaims the dissolution of the world. Mr. Louthain states that Donne's poem contained "an idea deemed necessary to the theme, namely, that of universal confusion as a result of the Prince's death."[64] King states the confusion of the world corresponding to the death of the heir in these terms:

> The world dares not survive
> To parallel this woes superlative. (p. 66)

Although King's short poem contains no entangled lines such as these, there appears in Donne a parallel to King's sentiment:

> Was it not well beleev'd . . .
> . . . that his times might have stretch'd out so farre,
> As to touch those, of which the emblems are:
> For to confirme this just beleefe, that now
> The last dayes came, wee saw heav'n did allow . . . (p. 268)

Both poets speak of the prince in terms of the circle, that object representing perfection and eternity to the seventeenth century.[65] Donne says that the prince's presence in the world causes reason and faith to join and so

> . . . makes both centers one.
> And nothing ever came so neare to this,
> As contemplation of that Prince, wee misse
> For all that faith might credit mankinde could,
> Reason still seconded, that this prince would. (p. 267)

King's circle image occurs in the opening lines:

> Keep station Nature, and rest Heaven sure
> On thy supporters shoulders, lest past cure
> Thou dasht in ruine fall, by a griefs weight
> Will make thy basis shrink, and lay the height
> Low as the Center. (p. 66)

The image of the circle imposed on the body of man is more clearly expressed in other poems by the two authors. King's poem in commemoration of King Gustavus Adolphus of Sweden states the image more directly:

> For in thy death, as life, thou heldest one
> Most just and regular proportion.
> Look how the Circles drawn by Compass meet
> Indivisibly joyned head to feet,
> And by continued points which them unite
> Grow at once Circular and Infinite. (p. 74)

The comparison which the image illustrates follows in direct statement:

> So did thy Fate and Honour now contend
> To match thy brave beginning with thy end.

King has equated the circle composed of life and death with the geometrical charms embodied in the concept of the circle. Rugoff's book Donne's Imagery devotes one chapter to Donne's circle imagery (pp. 64-73), stating that "throughout Donne's writing there occur, like a series of bright strange lights, images utilizing the idea of a circle."[66] One image of Donne's quite like that of King is in the "Obsequies to the Lord Harrington":

> O Soule, O circle, why so quickly bee
> Thy ends, thy birth and death, clos'd up in thee?
> Since one foot of thy compass still was plac'd
> In heav'n, the other might securely'have pac'd
> In the most large extent, through every path,
> Which the whole world, or man the abridgment hath. (p. 274)

This image has little of the polish and precision of Donne's most famous circle image, that in "A Valediction: Forbidding Mourning." In fact, in this instance King's image expressed the same concept in poetry less enmeshed than Donne's poem to Lord Harrington and clearer, owing to its regular meter and couplet rhyme. Additional lists of circle imagery of Donne would in the face of Rugoff's study be superfluous.

King did not write many strictly religious poems, but there are images here that form an important portion of the work, for the view represented in them is substantially different from that of King's other work. The lack of optimism contained in them is like that of Donne's Holy Sonnets and Anniversaries. It is perhaps the similarity in view and subject matter that results in similar images. In "A Penitential Hymn" King uses an image identical with one of Donne's in Holy Sonnet IV. Both poets use the paradoxical conceit that the red blood of Christ can wash the poet-sinner's red soul white again. King's lines are these:

> What though my leprous soul no Jordan can
> Recure? If I this precious Lather may obtaine,
> I shall not then despair for any staine;
> My spots will vanish in His purple flood,
> And Crimson there grow White, though wash'd in Blood. (p. 95)

Donne's lines state:

> O make thy selfe with holy mourning blacke,
> Or red with blushing, as thou art in sinne;
> Or wash thee in Christs blood, which hath this might
> That being red, it dyes red soules to white. (p. 323)

King's poem concludes with a traditional plea for repentance:

> See Lord! with broken heart and bended knee,
> How I addresse my humble sute to Thee;
> O give that sute admittance to thine ears,
> Which floats to thee, not in my Words, but tears:
> And let my sinfull Soul this mercy crave,
> Before I fall into the silent grave. (p. 95)

King's use of Biblical images of the law to represent the nature of God's forgiveness of man has parallels in Donne. Donne presents the image in Holy Sonnet IX:

> God? Oh! of thine onely worthy blood,
> And my teares, make a heavenly Lethean flood,
> And drowne in it my sinnes blacke memorie;
> That thou remember thee, some claime as debt,
> I thinke it mercy, if thou wilt forget. (p. 326)

In "A Penitential Hymn" King's advocate is Christ, who pleads his case before God as a lawyer practices in court:

> Too well I know, if Thou in justice deal
> I can nor pardon ask nor yet appeal:
> To my hoarse voice heav'n will no audi'ence grant,
> But deaf as brass, and hard as Adamant,
> Beat back my words: Therefore I bring to Thee
> A gratious Advocate to plead for me.[67]

King's "Essay on Death" and his "Elegy Occasioned by Sickness" contain travel images as does Donne's "Hymn to God, My God, in my Sickness." The images of King disparage travel, as in the "Elegy" where he says man

> Loves to travel countreys, and confer,
> The sides of Heavens vast Diameter:
> Delights to sit in Nile or Boetis lap,
> Before he hath sayl'd over his own Map;
> By which means he returnes, his travel spent,
> Less knowing of himself then when he went. (p. 96)

Although far inferior, this image resembles Donne's map image in his "Hymn":

> Whilst my Physitians by their love are growne
> Cosmographers, and I their Mapp, . . .
> I joy, that in these straits, I see my West;
> For, though theire currants yeeld return to none,
> What shall my West hurt me? (p. 368)

In "An Essay on Death and a Prison" King has a weak echo of the previous travel image:

> . . . but I,
> Like our raw travellers that cross the seas
> To fetch home fashions or some worse disease,
> Instead of quiet a new torture bring. (p. 89)

This examination of King's poetry in the metaphysical manner has attempted to demonstrate his use of the same type of image employed by Donne and others. The results of the scrutiny indicate that King's images are derivative, not original. However, although originality is a trait often associated with metaphysical poets, this cursory examination of some metaphysical images in relation to King's has shown that to a greater extent than has been indicated by critics, Donne is also derivative in the content of his images. Greater emphasis on the Elizabethan poets, especially the sonneteers, as the forerunners of metaphysical poetry may, as has been seen to a minor extent in this study, confirm that the content of images noted as remarkable and distinctly "metaphysical," was in fact conventional in the seventeenth century; it is rather in the use to which metaphysical poets put their borrowed images that they are distinctive.

Although Henry King has been shown in this analysis to be a poet whose poems are largely derivative, an exception occurs in his most famous poem "The Exequy." This poem is addressed to King's "matchless and never to be forgotten friend" who is in fact his wife.

Accept thou Shrine of my dead Saint,
Instead of Dirges this complaint;
And for sweet flowres to crown thy hearse,
Receive a strew of weeping verse
From thy griev'd friend, whom thou might'st see
Quite melted into tears for thee.

Dear loss! since thy untimely fate
My task hath been to meditate
On thee, on thee: thou art the book,
The library whereon I look
Though almost blind. For thee (lov'd clay)
I languish out, not live the day,
Using no other exercise
But what I practise with mine eyes:
By which wet glasses I find out
How lazily time creeps about
To one that mourns: this, onely this
My exercise and bus'ness is:
So I compute the weary houres
With sighs dissolved into showres.

Nor wonder if my time go thus
Backward and most preposterous;
Thou hast benighted me, thy set
This Eve of blackness did beget,
Who was't my day, (though overcast
Before thou had'st thy Noon-tide past)
And I remember must in tears,
Thou scarce had'st seen so many years
As Day tells houres. By thy cleer Sun
My life and fortune first did run;
But thou wilt never more appear
Folded within my Hemisphear,
Since both thy light and motion
Like a fled Star is fall'n and gon,
And twixt me and my soules dear wish
An earth now interposed is,
Which, such a strange eclipse doth make
As ne're was read in Almanake.

I could allow thee for a time
To darken me and my sad Clime,
Were it a month, a year, or ten,
I would thy exile live till then;
And all that space my mirth adjourn,

So thou wouldst promise to return;
And putting off thy ashy shrowd
At length disperse this sorrows cloud.

But woe is me! the longest date
Too narrow is to calculate
These empty hopes: never shall I
Be so much blest as to descry
A glimpse of thee, till that day come
Which shall the earth to cinders doome,
And a fierce Feaver must calcine
The body of this world like thine,
(My Little World!). That fit of fire
Once off, our bodies shall aspire
To our soules bliss: then we shall rise,
And view our selves with cleerer eyes
In that calm Region, where no night
Can hide us from each others sight.

Mean time, thou hast her, earth: much good
May my harm do thee. Since it stood
With Heavens will I might not call
Her longer mine, I give thee all
My short-liv'd right and interest
In her, whom living I lov'd best:
With a most free and bounteous grief,
I give to thee what I could not keep.
Be kind to her, and prethee look
Thou write into thy Dooms-day book
Each parcell of this Rarity
Which in thy Casket shrin'd doth ly:
See that thou make thy reck'ning streight,
And yield her back again by weight;
For thou must audit on thy trust
Each gaine and atome of this dust,
As thou wilt answer <u>Him</u> that lent,
Not gave thee, my dear Monument.

So close the ground, and 'bout her shade
Black curtains draw, my <u>Bride</u> is laid.

Sleep on my <u>Love</u> in thy cold bed
Never to be disquieted!
My last good night! Thou wilt not wake
Till I thy fate shall overtake:
Till age, or grief, or sickness must
Marry my body to that dust
It so much loves; and fill the room
My heart keeps empty in thy Tomb.

Stay for me there; I will not faile
To meet thee in that hollow Vale.
And think not much of my delay;
I am already on the way,
And follow thee with all the speed
Desire can make, or sorrows breed.
Each minute is a short degree,
And ev'ry houre a step towards thee.
At night when I betake to rest,
Next morn I rise neerer my West
Of life, almost by eight houres saile,
Then when sleep breath'd his drowsie gale.

Thus from the Sun my Bottom stears,
And my dayes Compass downward bears:
Nor labour I to stemme the tide
Through which to Thee I swiftly glide.

'Tis true, with shame and grief I yield,
Thou like the Vann first took'st the field,
And gotten hast the victory
In thus adventuring to dy
Before me, whose more years might crave
A just precedence in the grave.
But heark! My pulse like a soft Drum
Beats my approch, tells Thee I come,
And slow howere my marches be,
I shall at last sit down by Thee.

The thought of this bids me go on,
And wait my dissolution
With hope and comfort. Dear (forgive
The crime) I am content to live
Divided, with but half a heart,
Till we shall meet and never part. (pp. 37-41)

This poem is in King's unique style although by far his best example of that style. It has fewer parallels to other poets than perhaps any other poem of his. For example, an image of King is also used by Donne, but an examination of the two stanzas reveals far more differences than similarities. Donne states in the poem "A Feaver" that his love's fever will be the fire that burns the world:

> O wrangling schools, that search what fire
> Shall burn this world, had none the wit
> Unto this knowledge to aspire,
> That this her fever might be it? (p. 21)

A comparison of this complex and allusive reference to King's image in lines 51-55 of his poem reveals that King's "The Exequy" contains more emotion in its simple account than does Donne's obscure and learned statement. George Williamson terms King's word "calcine" "learned" and states that it is in a position of great suggestiveness in the passage, implying that the success of the conceit depends on the word.[68] Donne certainly employs words of this sort; however, it must be emphasized that King's simple and straightforward technique in this passage is unlike Donne's complexity.

Images in the poem have frequently been employed by King in lesser poems. The use of lines similar to "The longest date/ Too narrow is" in the poem "The Surrender" has been previously discussed. Other images of "The Exequy" have parallels in King's less well-known poetry, such as the line "Quite melted into tears" which is like the "melting sighs" of "The Legacy." The stanzas of "The Exequy" are widely varied in length. The first stanza, only six lines long, introduces the reader to the situation. King addresses the lines to his dead wife, stating that they are to be attached to her hearse. This custom of writing "weeping verse" is mentioned in other poems of King and discussed at some length by J. P. McElroy.[69] Recent explications of the poem have been made by J. P. McElroy[70] and Robert F. Gleckner.[71] Gleckner seems to stress the Donne-like characteristics of several passages. One of these (ll. 11-21) occupies most of the second stanza. According to Gleckner, the speaker's

"eyes ('wet glasses') become hour glasses, thus intensifying the basic imagery and the emotion."[72] McElroy is not so positive of the meaning of the "wet glasses." He suggests that there is a lapse in the train of thought between the library" and the "glasses," saying lines 15-20 are not so clear as they might be. He suggests that "glasses" refers to telescopes, and thus King adds an astronomy image to this cluster in stanza two.[73] Such a far-fetched image as would be contained in the passage if the eyes were to become telescopes would certainly be more like Donne's poetry than like King's. A more detailed explanation of stanza two than that offered by Mr. Gleckner may aid in explaining misconceptions produced by his brief statement and thus explicate the passage without indulging in Mr. McElroy's far-fetched analysis. In the first line of the second stanza King has stated that his occupation (described in stanza one) has been to meditate on his wife. To meditate or "study" her suggests reading a book to the author; he enlarges on the scope to fit his loss so that in lines 11-12 his meditation is over not only a single book but a whole library. "Though almost blind" (line 13) explains the wetness of the "glasses" in line 15. The speaker is blinded with tears moistening his "glasses" (an accepted meaning for eyes in the seventeenth century). Therefore, through the duration of his tears, the speaker discovers how slowly time passes for a mourner. The image of measuring time by tears (implied in the pun on hour glass and the eye as a glass) is found elsewhere in King's poetry. In "The Surrender" King says of the parted lovers, "We must in tears/ Unwind a love knit up in many years" (p. 18). King uses "glass" to mean an hour glass in the line "Ten lazy Winters in my glasses are run" from the poem "The Forlorn Hope."

In the lines "By which wet glasses I find out/ How lazily time creeps about" the departure from the customary idiom of time "running" indicates the elegiac convention of the universe halting with a death[74] as well as King's own mourning. The last lines of stanza two "So I compute the weary houres/ With sighs dissolved into showres" are a variation of the image concluding the first stanza, thus tying the two together.

Gleckner, McElroy, Berry, and other critics indicate that one theme of King's poem is time.[75] Gleckner states that "the next two sections of the poem exhaust the thematic variations on time."[76] However, it must be emphasized that the whole poem deals with time. Time begins as King's enemy: time has stolen King's bride and left the author in a world where hours pass extraordinarily slowly. The poem moves, as McElroy points out, from a complaint of a lover without hope to resignation and then to hope of a reunion.[77] The attitude of reconciliation serves as a conclusion on a joyful note such as is contained in another great elegy of the century, Milton's "Lycidas." In the two stanzas devoted to a thematic exploration of time King has again employed an image from another poem, "An Acknowledgement." In "The Exequy" King states:

> Thou hast benighted me; thy set
> This Eve of blackness did beget,
> Who was't my day. (p. 38)

The image appears in these lines of "An Acknowledgment":

> My eyes no day in this Horizon see,
> Since, where You are not, all is night to me. (p. 47)

Gleckner points out the irony in the passage from "The Exequy" where the eclipse takes place around the "noon-tide" of the love's life.[78] The

metaphors using astronomy continue throughout the third stanza in which the wife is the sun, then "Like a fled Star." At the conclusion of the stanza King again provides a continuity of his images, a trait exhibited in the emblem basis of imagery in "An Acknowledgment." By direct statement he says that his sun's departure was "Such a strange eclipse . . . As ne're was read in Almanake." By likening the eclipse to another device for recording time, the almanac, King has joined the eclipse image, dominant in this stanza, to the complaint against time which occupied the succeeding three stanzas. King has thus unified his far-flung imagery for a common purpose. In the fifth stanza the idea of the earth which holds his wife becomes more openly a rival for her affections. Not until the earth is gone will King and his love be rejoined, as he states in lines addressed to her as "My Little World," a conventional figure reminiscent of Donne's Holy Sonnet V. In the third stanza King has hinted of this rivalry between himself and the earth. As his wife is portrayed in this stanza as the sun, it is the earth which stands between them, causing an eclipse. The terrible irony of this conceit lies in the fact that the earth is concealing the woman not because like the sun in an actual eclipse she is on the other side of the earth from King but rather the woman is buried within the earth. In the sixth stanza King is addressing the earth as a rival.[79] The reviewer of Sparrow's edition of the poems terms this passage "typical of the age in its fantasy" but admits that it maintains the flavor of the poem.[80] King grants temporary possession of his wife to the earth, using legal terminology in order to maintain the prosaic tone. As this is a legal loan, King also wishes an accounting. The earth must list in the Dooms-day book

"each parcel of this Rarity/ Which in thy Casket shrin'd doth ly" for King will receive his love again on the Judgment Day. This sixth stanza marks one turning point in King's reconciliation, for he has stated that he will rejoin his love. Under these conditions he can now bear to bid her farewell. And it is with the thought of being together once more that he bids her good night in the next two stanzas (lines 79-80). King describes in a "splendid couplet"[81] his wife's entry into the care of the earth. Gleckner describes these lines of farewell as ironically like an epithalamium.[82] As Gleckner says "for poignancy of expression, controlled emotion, sincerity of tone, and utter simplicity, /these lines/ have seldom been equalled in English poetry."[83] This eighth stanza marks the division in King's imagery between the farewell to his love and the hope expressed for a reconciliation. The good-by continues to be in terms of marriage, as in the lines "Sleep on my Love in thy cold bed" and the terrible finality of the line "Never to be disquieted." The lines of hope in which King anticipates his death with its promise of a reconciliation with his love are, like those of Donne in "Hymn to God My God, In My Sickness," in the terminology of a journey. King's death, too, is his "west of life" reminiscent of Donne.[84] However, in the lines of King (100-101) sleep bears him closer to death and reunion by sailing. Parallel sea imagery for death is found elsewhere in King's poetry: for example, in "An Acknowledgment" the couple anchor harbor in death. In the stanza beginning with the line 105 the sailing image changes to one of a land-march. Gleckner states that this change is in order to re-emphasize "the length and difficulty of the trip, and the speaker's increased desire to make it quickly despite all difficulties."[85] Whatever the

reason for the change in metaphor these lines of drum imagery are justly famous. The passage of the drum image was quoted by T. S. Eliot in the article "The Metaphysical Poets."[86] In this essay which has been largely responsible for the metaphysical revival, Eliot cites King's excellence. This passage of King's is worthy of note with the best of the metaphysical poems. Douglas Bush agrees that King's poem is excellent but denies that it is similar to work produced by Donne:

> Though Donne might have conceived such a phrase as "Calcine the body of this world like thine," it may be doubted if he could have written an elegy of such selfless devotion, such simple and suggestive clarity, such unified progression through diverse clusters of images, and such a magnificent movement . . . .[87]

The lack of similarity between this poem of King's and typical work of Donne has been illustrated previously in the analysis of the second stanza. King's reviewer in the London Times Literary Supplement sums up the impression of emotion transmitted by "The Exequy" in these words:

> In many old poets . . . . there is some barrier of time between them and us that causes it to seem remote from us. This passage is surely timeless, not merely in beauty, but in emotional appeal. Grief such as this is unchanging.[88]

NOTES

[1]Robert Lathrop Sharp, From Donne to Dryden: The Revolt Against Metaphysical Poetry (Chapel Hill, 1940), p. 34.

[2]Robert Cecil Bald, ed., Seventeenth-Century English Poetry (New York, 1959), p. 25. See also A. Alvarez, The School of Donne (London, 1961), p. 47.

[3]Cecily Veronica Wedgwood, Seventeenth-Century English Literature (London, 1950), p. 77.

[4]George Williamson, The Donne Tradition: A Study in English Poetry From Donne to the Death of Cowley (Cambridge, 1930), p. 143.

[5]Samuel Johnson, 'Life of Cowley,' "Lives of the English Poets," The Works of Samuel Johnson, ed. Arthur Murphey (3rd ed., New York, 1832), II, 17.

[6]Leah Jonas, The Divine Science: The Aesthetic of Some Representative Seventeenth-Century English Poets (New York, 1940), p. 20.

[7]Ibid., p. 237.

[8]Lisle Cecil John, The Elizabethan Sonnet Sequences: Studies in Conventional Conceits (New York, 1938), p. 46.

[9]M. W. Black, ed., Elizabethan and Seventeenth-Century Lyrics (Chicago, 1938), p. 323.

[10]Henry King, Poems of Bishop Henry King, ed. John Sparrow (London, 1925), p. 26. Subsequent quotations will be from this edition, and page numbers will be given parenthetically in the text.

[11]John Donne, Donne's Poetical Works, ed. H. J. C. Grierson (Oxford, 1912), I, 12. Subsequent quotations will be from this edition, and page numbers will be given parenthetically in the text.

[12]See L. C. John, p. 139. See also Donne's "Julia," Elegie 13, pp. 104-5 and Shakespeare's sonnet "My mistress' eyes are nothing like the sun" for similarities to King's "Madame Gabrina."

[13]Robert F. Gleckner, "Henry King: A Poet of His Age," Transactions of the Wisconsin Academy of Sciences, Arts and Letters, XLV (1956), 149.

[14]Richard Crashaw, The English, Latin and Greek Poems, ed. L. C. Martin (Oxford, 1927), pp. 149-153. Subsequent quotations will be from this edition, and page numbers will be given parenthetically in the text.

[15]George Herbert, The Works of George Herbert, ed. F. E. Hutchinson (Oxford, 1941), p. 87.

[16]Sharp, p. xi.

[17]Johnson, pp. 7-8.

[18]Rosamond Tuve, Elizabethan and Metaphysical Imagery: Renaissance Poetic and Twentieth-Century Critics (Chicago, 1947).

[19]Milton A. Rugoff, Donne's Imagery: A Study in Creative Sources (rev. ed., New York, 1962), p. 17. Johnson's discussion of Cowley also relies on the far-fetched images of the metaphysicals, p. 8.

[20]See Leonard Unger, Donne's Poetry and Modern Criticism (New York, 1962), for such a discussion.

[21]Williamson, p. 90.

[22]Henry Willis Wells, Poetic Imagery: Illustrated from Elizabethan Literature (2nd ed., New York, 1961), p. 126.

[23]Alice Stayert Brandenburg, "The Dynamic Image in Metaphysical Poetry," PMLA, LVII (1942), 1045.

[24]Joan Bennett, Four Metaphysical Poets (Cambridge, 1934), p. 39, and Tuve, p. 423.

[25]Johnson, p. 7.

[26]T. S. Eliot, "The Metaphysical Poets," Selected Essays (new ed., New York, 1950), p. 247.

[27]Williamson, pp. 92-93.

[28]Elizabeth Holmes, Aspects of Elizabethan Imagery (Oxford, 1929).

[29]John Webster, The Complete Works, ed. F. L. Lucas (London, 1927) IV, i, 8-9. This passage is quoted by Holmes, p. 121, and Williamson, p. 93.

[30]Holmes, p. 121.

[31]Rugoff, p. 17.

[32]Brandenburg, p. 1043.

[33]Grierson ed., pp. 368-69. This explication of "Hymn to God, My God, in My Sickness," while not entirely derivative, is indebted to Clay Hunt in Donne's Poetry: Essays in Literary Analysis (New Haven, 1954), p. 320; and H. M. Campbell, "Donne's 'Hymn to God, My God, in My Sickness;'" College English, V (1944), 192-196.

[34]Dr. Campbell's explication suggests that the map be fitted over a globe in order that the east and west meet, p. 194.

[35]Brandenburg, p. 1045.

[36]Sharp, p. 14

[37]Basil Willey, The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion (London, 1942), pp. 42-43.

[38]Tuve, p. 362.

[39]Ibid. Miss Tuve uses the passage from a sermon published in 1627.

[40]Oxford English Dictionary ..., (1933), I, 99.

[41]Tuve, p. 362.

[42]Herbert, p. 153.

[43]Marjorie H. Nicolson, The Breaking of the Circle (rev. ed., New York, 1960), pp. 43-44.

[44]Alvarez, p. 61.

[45]Black, p. 380.

[46]John, pp. 54-66.

[47]Ibid., p. 55. For a Renaissance example of the fire image, see Shakespeare's sonnet, "Cupid laid by his brand and fell asleep."

[48]King uses an image similar to Donne's for women's vows in "The Vow-Breaker":

> Could all thy Oaths, and morgag'd trust,
> Vanish? like the letters form'd in dust
> Which the next wind scatters. (p. 2)

This similarity is noted by R. P. McElroy, pp. 76-77.

[49]Cf. "St. Valentine's Day":

> Since my cross stars and inauspicious fate
> Doom'd me to linger here without my mate. (p. 22)

Also cf. "To His Unconstant Friend," p. 25.

[50]Sir Phillip Sidney, Poems of Sir Phillip Sidney, ed. William A. Ringler (Oxford, 1962), p. 148.

[51]George Chapman, Poems of George Chapman, ed. P. B. Bartlett (New York, 1962), p. 20. Also cf. the concept of tears as recorded by Janet G. Scott, "Minor Elizabethan Sonneteers and their Greater Predecessors," RES, II (1927), 425. Lodge and Smith have almost identical quatrains using the image; Lodge states the passage:

> Long hath my sufferance labored to enforce
> One pearl of pity from her pretty eyes;
> Whilst I, with restless rivers of remorse,
> Hath bathed the banks where my fair Phyllis lies.
> (quoted by Scott, p. 425.)

[52]Cf. Donne's description of the grave in "The Funerall":

> For if the sinewy thread my brain lets fall
> Through every part . . . . (p. 58)

[53]See explications by Cleanth Brooks, The Well-Wrought Urn: Studies in the Structure of Poetry (New York, 1947), pp. 10-17; and Doniphan Louthain, The Poetry of John Donne: A Study in Explication (New York, 1951), p. 115.

[54]Charles Monroe Coffin, John Donne and the New Philosophy (New York, 1958), p. 286.

[55]McElroy, p. 45.

[56]John, p. 60.

[57]McElroy, pp. 211, 214.

[58]Edmund Spenser, The Works of Edmund Spenser: A Variorum Edition, eds., Edwin Greenlaw et al. (Baltimore, 1947), II, 232.

[59]Sidney, p. 223. Cf. Shakespeare's sonnet "When most I wink, then do mine eyes best see" contining the line "All days are nights to see till I see thee."

[60]Rosemary Fellman, English Emblem Books (London, 1948), p. 28, as quoted by McElroy, p. 215.

[61]Thomas Stanley, The Poems and Translations of Thomas Stanley, ed. Galbraith Miller Crump (Oxford, 1962), p. 247.

[62]Sharp, p. 57

[63]Brandenburg, p. 1043.

[64]Louthain, p. 110.

[65]Nicolson, p. 48 et passim. Among the poets from whom Miss Nicolson cites examples of the circle image are Herbert, Quarles, Milton and Vaughan. Henry Vaughan uses the circle in "The World," quoted by Nicolson, p. 57. "I saw Eternity the other night,/ Like a great Ring of pure and endless light."

[66]Rugoff, p. 64. King also uses the image of a circle to represent life in "The Labyrinth":

> Life is a crooked Labyrinth, and we
> Are daily lost in that Oblinquity.
> 'Tis a perplexed circle, in whose round
> Nothing but sorrows and new sins abound. (p. 19)

[67]Donne uses a more complex and extended conceit of law to represent the forgiveness of man bought by Christ's death in Sonnet XVI (p. 329). See also King's "The Acqaintance," "The Forfeiture," "The Farewell," "The Vow-Breaker," "The Surrender," and "Elegy for Mrs. Kirk" for images of law and business. Cf. McElroy p. 50.

[68]Williamson, p. 147.

[69]McElroy, p. 239.

[70]Ibid., pp. 236-261.

[71]Robert F. Gleckner, "King's 'The Exequy,'" The Explicator, XII (May, 1944), item 46.

[72]Ibid.

[73]McElroy, pp. 240-241.

[74]See Nicolson's discussion, p. 44, et passim Chapter Three.

[75]Gleckner, item 46, and Francis Berry, Poets' Grammar. (London; 1958), p. 112.

[76]Gleckner, item 46.

[77]McElroy, p. 237.

[78]Gleckner, item 46.

[79]Berry, p. 113.

[80]"A Review of Henry King's Poems," London Times Literary Supplement, July 9, 1925, p. 461.

[81]Ibid.

[82]Gleckner, item 46.

[83]Ibid.

[84]Cf. King's poem "The Departure" for sailing west as an image of death.

[85]Gleckner, item 46.

[86]T. S. Eliot, pp. 243-4.

[87]Douglas Bush, English Literature of the Earlier Seventeenth Century, 1600-1660 (2nd ed., Oxford, 1962), p. 162.

[88]London Times Literary Supplement.

CHAPTER III

"THE TRIBE OF BEN"

Ben Jonson's style is reflected in the lyrics of many of the seventeenth-century poets. Many names of courtly poets, such as Thomas Carew, William Cartwright, and Suckling appear in the tribe of Ben and as followers of Donne. The confusion of the style of the court lyric, based on classical sources written foremost by Jonson, with the lyric verse of the school of Donne is discussed by Douglas Bush in the Oxford English Literature Series:

> The impossibility of a clear-cut grouping /of schools of poetry/ is epitomized at the start in the much-discussed question whether certain poems were written by Jonson or by Donne; and their contemporaries and successors, indifferent to posterity's need of distinct labels, drew in varying proportions from both masters.[1]

Professor Grierson also mentions in his introduction to the Metaphysical Lyrics and Poems of the Seventeenth Century the lyric quality of several poets who are reminiscent of Jonson. He says that "direct indebtedness of courtly poets to Jonson is small . . . . But the metaphysicals owe much of their turn of conceit and their care for form to Jonson's own models."[2] This view contrasts with that of F. R. Leavis, who cites several instances of "direct indebtedness."[3] Tough reasonableness is considered a characteristic of Jonson's native good sense. But it is also linked with the "impersonal urbanity and poise we feel to be the finest fruit of his Latin studies."[4] Some of the lyrics of Henry King

have been compared with Jonson's. King was a friend of Jonson as well as of Donne, composing elegies for each of them which show knowledge of personal traits indicative of intimate association. It is, therefore, not unusual that this poet followed the method of many other lyrists, exhibiting the styles of Jonson and Donne in the same poem. As his editor John Sparrow said, "Ben Jonson and Donne were his chief models."[5] Jonson has thus joined the courtly poets associated with Donne; but Jonson's restraint and use of literary conventions of the classics have labeled him the initiator of a "common heritage" from which, as Miss Gardner says, the characteristics of the eighteenth-century's renowned classicism were developed.[6] An echo of this sentiment comes from R. L. Sharp who finds similarities in the criticisms of Jonson and Dryden.[7] Thus both Jonson's criticism and his poetry form a link between the seventeenth and eighteenth centuries. This bond has a parallel in the work of King, whom one editor called "clearly a poet of transition; there is in him imitation of Donne, the Jacobean, and anticipation of Pope, the Augustan."[8] King's early editors evidently felt that there was a correspondence between him and Jonson, since in 1700 the sheets of King's original published poems were reissued with a title-page ascribing them to Ben Jonson.[9]

Therefore, in this chapter the poems of Henry King which contain elements common to those of Jonson will be discussed. This analysis of Jonson and King will be limited to lyric verse, which is generally considered to be the most imitated type of Jonson's poems.

Foremost in a listing of King's Jonsonian poems is the exquisite song "Tell me no more":

Tell me no more how fair she is,
   I have no minde to hear
The story of that distant bliss
   I never shall come near:
By sad experience I have found
That her perfection is my wound.

And tell me not how fond I am
   To tempt a daring Fate,
From whence no triumph ever came,
   But to repent too late:
There is some hope ere long I may
In silence dote my self away.

I ask no pity (Love) from thee,
   Nor will they justice blame,
So that thou wilt not envy mee
   The glory of my flame:
Which crowns my heart when ere it dyes,
In that it falls her sacrifice.[11]

There is no single poem of Jonson to serve as a parallel to this sonnet of King. The similarity is rather between King's poem and several of Jonson's. King's lyric "Tell me no more" exhibits one trait of Jonson's which is not found too markedly in the metaphysical poetry of King. Here, although not revealed until the final stanza, King is addressing his plea to the deity of love. Despite the classical allusions recorded by Miss Johnson in her article "Classical Allusions in the Poetry of John Donne,"[12] Donne's use of these allusions was of the type discussed in Chapter Two. As that analysis of Donne's poems showed, the allusion was incorporated into another situation, as in the "Ode on S. Lucie's Day." King's technique in the poems to which that one of Donne's was compared differs from that employed in the poems presently being discussed. Here, in the tradition established for the Caroline poets by the classical background of Jonson, King is maintaining the classical address to Love as the central theme of the poem in which he bewails

his lost love. The subject of King's song is also in keeping with the classical rather than the metaphysical tradition. In Donne's poems his loss of love was by separation through death, and his poetry does not include many poems in which he is the unrequited lover mourning the lost lady. Since the origin of that tradition is classical, it is not surprising to see Jonson occasionally indulging in it. Jonson's poems to Charis (pp. 131-142) use the same technique of addressing the god of love concerning the lady who cannot be won.[13] Another poem of Jonson, the "Elegie" numbered 22, is close to the beauty of the first lines of King's poem. In King's "Tell me no more" and Jonson's "Elegie" both poets employ the persona of the disappointed lover. The stanzas from Jonson's poem which treat the deity of love are these:

> And you are he: the Dietie
> To whom all Lovers are design'd,
> And would their better objects find,
> Among which faithful troope am I.
>
> Who as an offr'ing at your shrine,
> Have sung this Hymne, and here entreat
> One spark of your Diviner heat
> To light upon a Love of mine.
>
> Which if it kindle not, but scant
> Appear, and that to shortest view,
> Yet give me leave to adore in you
> What I, in her am griev'd to want.[14]

The final stanza of King's poem "Tell me no more" contains an image of the shrine of love employed other times by King and also by other poets linked with Jonson. For example, Thomas Carew uses the image of King's poem in "A Cruel Mistris" in combination with another:

> The 'Assyrian King did none 'th' furnace throw
> But those that to his image did not bow;
> **With bended knees** I daily worship her
> Yet she consumes her own idolator.

Of such a goddesse no times leave record,
That burnt the temple where she was adored.[15]

Reminiscent of these lines of Carew are those of King which open the poem "The Short Wooing":

Like an oblation set before a shrine
Fair one I offer up this heart of mine. (p. 21)

Jonson's "Elegie" 41, which is in the same meter as the above poem of King, contains among several parallels to poems of King's these lines in which the poet offers his heart to the lady:

How shall I doe, sweet Mistris, for my heart . . .
O, keep it still; for it had rather be
Your sacrifice, then here remaine with me. (p. 199)

The classical influence of the sacrifice and altar to love of which Jonson writes is more evident in these lines from "Elegie" 22:

His falling Temples You have rear'd
The withered Garlands tane away;
His Altars kept from the Decay,
That Envie wish'd, and Nature fear'd. (p. 173)

In these lines Jonson is speaking of the devotion of the lady to the deity, Love. King's sonnet, "Tell me you starres" presents an interesting contrast to the lines of Jonson, for he addresses the god of love to complain of the lack of devotion his lady shows to the deity:

God of Desire! if all thy Votaries
Thou thus repay, succession will grow wise;
No sighs for incense at thy Shrine shall smoke,
Thy Rites will be despis'd, thy Altars broke. (p. 12)[16]

Those virtues Jonson lists as examples of his love's faithful ritual duties to the god of love, King denies to the hard-hearted lady who refused him. In his book The Allegory of Love, C. S. Lewis lists several characteristics of courtly love poems similar to those of classical love poetry; however, he states that the seriousness of the medieval Religion

of Love is unlike the lighthearted, conventional love poetry of the ancients.[17] As Jonson's poems to Celia and King's songs have no basis in actual occurrences, their type of conventionalized lyrics seem like the classical authors not medieval. The one image of the sacrifice and shrine to Love shown in this sample of three poets reflects the reliance of the age on a common group of images used for varying purposes. It also provides opportunity for a brief examination of the merit of the poets in the present work. The four lines from King's sonnet "Tell me you starres" are justly seen to fall far below the beauty of four similar lines extracted from a Jonsonian poem, the "Elegie" labeled 22. The last lines quoted from Jonson, "That envie wish'd and Nature fear'd," close that stanza on a note of universal acclaim for the lady, more rewarding than the individual act of destruction described in the four lines of King. King's poem "Tell me you starres" remains a trifle, whereas Jonson's poem is elevated by means of superior style and rhetoric. Yet though King is not so good a poet as Jonson, he is not uniformly as poor a poet as the passage from "Tell me you starres" would indicate. For the lines from King's poem "Tell me no more how faire she is," "By sad experience I have found/ That her perfection is my wound," elevate the lady in much the same manner as do the above lines of Jonson. In two lines King is able to show his low position in the lady's regard without detriment to her character. In fact, the style of King's poem is such as is found in Jonson's poems of regard to his benefactor Lady Venetia Digby. It is in such poems as the song "Tell me no more" that King exhibits those qualities which are characterized by R. P. Coffin as being like Jonson. As Coffin states in his introduction to King's poems,

"As a lyrist Henry King is often magically smooth and exact in his words, with some of the startling straightforwardness of Jonson, and something, too, of Ben's felicity."[18]

The number of the "reply" poems such as King's "Tell me no more" and Thomas Carew's "Aske me no more where Love bestowes,"[19] testifies to the popularity of that kind of lyric. Carew's editor lists additional poems based upon this formula, among them Kynaston's lines "To Cynthia: On Concealment of Her Beauty" which appear to be based on Carew's poem.[20] George Williamson compares one stanza by Lord Herbert to Carew's poem. As a result of this comparison, Williamson places Carew on the fringe of the Donne tradition, for his work shows a greater degree of similarity to Jonson than to Donne.[21] William Cartwright also wrote a poem beginning "Tell me no more of Mindes embracing Mindes" in the "ask" or "tell" formula.[22] In addition, there is Herrick's "Bid me to live, and I will live,"[23] Dryden's "Ask not the cause why sullen spring,"[24] and other (inferior) poems in the same vein. Examination of other poems of this type shows none save perhaps Thomas Stanley's "Aske the empress of the night"[25] built on the hypothesis of King which was discussed in its several likenesses to poems of Ben Jonson. One poem whose first stanza comes close to King's situation and is typical of others is "The Resolve" by Alexander Brome. Selected lines from that poem show that although its pattern of a rejected lover categorizing his lady's traits is that of King's poem "Tell me no more," it fails abysmally to come to that delicate conclusion of King's sacrifice to his lady and the similar lines by Jonson:

Tell me not of a face that's fair,
   Nor lip and cheek that's red,
Nor of the tresses of her hair,
   Nor curls in order laid,
Nor of a rare seraphic voice
   That like an angel sings;
Though, if I were to take my choice,
   I would have all these things.
The only argument that can move
   Is that she will love me.
. . .
Then if thou'lt have me love a lass,
   Let it be one that's kind,
Else I'm a servant to the glass
   That's with Canary lined.[26]

These lines of Brome, like a majority of the lyrics with such openings, are in the "common" measure, an alternating six-and-eight-syllable line, termed a favorite of the Caroline poets. George Williamson credits Ben Jonson with making that meter popular among the lyrists. He ascribes to John Donne the popularity of the other familiar measure, the "long" measure in which each line contains eight syllables. Williamson says that the "'long' variety of eights gives us some of Donne's finest poems . . . ."[27] King's poem "Tell me no more" uses the alternating lines of the "common" measure in all but the final couplet of the stanza which contains eight syllables in each line. It is in the use of this meter that King captures some of the melodiousness of Jonson's famous song "To Celia." Although the stanzaic form of King's sonnet (a b a b c c) is not that of the couplet preferred by Jonson, the more involved pattern of King's measures in "Tell me no more" is similar to the alternating six-and-eight-syllable lines of Jonson in the song "Drinke to me only with thine eyes." Thus in the brief lyric "Tell me no more" one can see the imprint of Jonson. As Matthew Black said, Jonson's "instinctive recourse was to the solidity, the compactness, the balance and

polish of the workmanship of classical writers."[28] The workmanship of King's poem is evident. King has successfully woven the disparate elements of his loss, the lady's perfection, and the address to love into brief space.

It is difficult to assign any one characteristic of King to the influence of Jonson because as Sharp says, "the Jonsonian esthetic was not that of Spenser and Donne."[29] A poem such as Jonson's "Elegie" 41 might have come from the pen of King, for there are several similarities:

> Since you must goe, and I must bid farewell,
> Heare Mistris, your departing servant tell
> What it is like: And doe not thinke they can
> Be idle words, though of a parting Man;
> It is as if a night should shade noone-day,
> Or that the Sun was here, but forc't away;
> And we were left under that Hemisphere,
> Where we must feele it Darke for halfe a yeare.
> What fate is this, to change mens dayes and houres,
> To shift their seasons, and destroy their powers!
> Alas I ha'lost my heat, my blood, my prime,
> Winter is come a Quarter e're his Time,
> My health will leave me; and when you depart,
> How shall I doe, sweet Mistris, for my heart?
> You would restore it? No, that's worth a feare,
> As if it were not worthy to be there:
> O, keepe it still; for it had rather be
> Your sacrifice, then here remaine with me.
> And so I spare it. Come what can become
> Of me, I'le softly tread unto my Tomb;
> Or like a Ghost walke silent amongst men,
> Till I may see both it and you agen. (p. 199)

There are reminiscences of both King and Donne in this poem of Jonson's. In fact, one of this series of four elegies was attributed to Donne, but contemporary evidence suggests Jonson as author of all.[30] The image of the departing sun as the love is used by all three poets, and King uses the sun image in combination with a picture of the hemisphere in the

poem "The Exequy." However, King's poem demonstrates his metaphysical use of the metaphor that his wife is the sun, whereas Jonson's image merely likens the sun's departure to the lady's absence in a simile. The more far-fetched illustration by metaphor is, of course, characteristic of King's metaphysical side. King's relevant lines taken from the poem "The Exequy" are these:

> By thy cleer Sun
> My life and fortune first did run;
> But thou wilt never more appear
> Folded within my Hemisphear,
> Since both my light and motion
> Like a fled Star is fall'n and gon . . . . (p. 38)

Both poets use the imagery of astronomy in order to relate their feelings by an analogy to the universe. However, the tone of Jonson's poem is more removed from emotion than this plea of King. One image of King similar to that of Jonson which likens the early arrival of winter to the lady's departure occurs in the sonnet beginning "Dry those fair, those chrystall eyes." In that sonnet King begs the lady to stop crying "Lest the clouds which settle there/ Prolong my Winter all the Year" (p. 13). Jonson's corresponding lines state that "Winter will come e're his Time." The image of eclipse used by King in "An Acknowledgment" has previously been discussed (see Chapter Two), but another poem of King's contains a line like Jonson's simile, "It is as if a night should shade noone-day,/ Or that the Sun was here, but forc't away." The eclipse image of King is contained in lines from the poem "When I entreat." King maintains, "Whil'st all my blasted hopes decline so soon,/ Tis Evening with me, though at high Noon" (p. 14). As King's repeated use of the eclipse image indicates, it is difficult to estimate which of his images and

other traits are derived from association with Jonson and which from other sources. As the editors of Jonson state:

> it is plain that for their contemporaries the distinction between these two men, /Jonson and Donne/ however clear, was not anthithetical at all. It was possible, as we have seen, for work of one to be ascribed to the other . . . . One had his disciples and the other his sons, and the sons were not always disciples; but within certain directions they co-operated, consciously or unconsciously, as moulding forces upon the poetry of the next generation.[31]

Therefore, one may expect to find some of the same traits in the sons of Ben and Donne's followers. One idea common to many poets is that most familiarly expressed in the last stanza of Robert Herrick's poem "To the Virgins, To Make Much of Time":

> Then be not coy, but use your time,
> And while ye may, go marry;
> For having lost but once your prime,
> Ye may forever tarry.[32]

Pollard cites several passages from the classics that Herrick may be echoing in this song.[33] Therefore, Herrick's poem has classical antecedents; the same classical theme is employed by King to woo the reluctant maid in the sonnet "When I entreat":

> When I entreat, either thou wilt not hear,
> Or else my suit arriving at thy ear
> Cools and dies there. A strange extremitie
> To freeze i'th'Sun, and in the shade to frie.
> Whil'st all my blasted hopes decline so soon
> Tis Evening with me, though at high Noon.
>
> For pity to thy self, if not to me,
> Think time will ravish, what I lose, from thee.
> If my scorcht heart wither through thy delay,
> Thy beauty withers too, and swift decay
> Arrests thy Youth. So thou wil'st I am slighted
> Wilt be too soon with age or sorrow nighted. (p. 14)

It would be unkind to the much inferior poem of King to quote from the excellent poem "To His Coy Mistress" by Andrew Marvell, so it must be

accepted without examination that Marvell's poem, too, employs the technique of time's flight in an attempt to win the lady. Another poem among those of Herrick which contain similar reference to time and man's mortality is "To Dianeme."[34] One poem by Jonson which states this same carpe diem theme is the song from Volpone:

> Come my Celia, let vs proue,
> While we can, the sports of loue;
> Time will not be ours, for euer,
> He, at length, our good will seuer:
> Spend not then his gifts, in vaine.
> Sunnes, that set, may rise againe:
> But if, once, we lose this light,
> 'Tis with vs perpetuall night.
> Why should wee deferre our joyes?
> Fame, and rumor are but toies.
> Cannot we delude the eyes
> Of a few poore household spies?
> Or his easier eares beguile,
> Thus remooued, by our wile?
> 'Tis no sinne, loues fruits to steale;
> But the sweet thefts to reueale:
> To be taken, to be seene,
> These haue crimes accounted beene. (vol. V, p. 82)

Perhaps the most famous example of the carpe diem theme found in classical poetry is the poem Vivamus, mea Lesbia by Catullus. One of the many seventeenth-century versions of this poem mentioned in K. P. Harrington's book Catullus and His Influence is that of Richard Crashaw:

> Come and let us live my Deare,
> Let us love and never feare
> What the sourest Fathers say:
> Brightest Sol that dyes to-day
> Lives againe as blithe to-morrow;
> But if we darke sons of sorrow
> Set, o then, how long a Night
> Shuts the Eyes of our short light!
> . . .
> We'll confound the reckoning quite,
> And lose ourselves in wild delight:
> While our joyes so multiply
> As shall mocke the envious eyes.[35]

The additional references to this theme in others of the "tribe of Ben" show King's resemblance to the classical tradition adapted in English literature. King's relation to Jonson as a distinct son of Ben is seen in the similarity of the lines from Jonson's "Come my Celia" and King's "When I entreat." King's first stanza contains the sun images found in Jonson's poems of love, and King's poem ends with the plea of "too soon is age or sorrow nighted" stated in Jonson's poem as "Tis with us perpetual night." Individual lines in which the poets demonstrate the effects of time on the lady show that although Jonson and King perhaps share a common source, they maintain individual styles. For example, King describes the lady's beauty as withering, stating that "swift decay,/ Arrests thy Youth." The comparable lines from Jonson's poem maintain that, "Time will not be ours for ever,/ Spend not then his gifts, in vaine." Both poets compare beauty to time, and it is in this comparison that King shows his classical qualities. Yet King's use of the comparison is more flamboyant than is Jonson's subdued and ironic style.

In a prior chapter King's "Sic Vita" was compared to other metaphysical poems; however, as R. P. Coffin says, there are similarities in it to poems of Jonson.[36] King's poem consists of a list of figures to which man is compared. Selected lines from it show its structure:

> Like to the falling of a star . . .
> Or like a wind that chafes the flood,
> Or bubbles which on water stood:
> Even such is man, whose borrowed light
> Is straight called in, and paid to night. (p. 93)

The listing of figures is a practice of Jonson: one instance in which such a list is to the same end as that of King's occurs in the poem from the Sad Shepherd in which man's mortality is illustrated by these lines:

As in a ruin we it call
One thing to be blown up, or fall;
Or to our end like way may have
By a flash of lightning, or a wave;
So love's inflamed shaft or brand
May kill as soon as Death's cold hand. (vol.VII, p. 20)

Another poem by Jonson in the same mood as King's "Sic Vita" which has a close parallel in the work of Robert Herrick is the brief song from Jonson's Cynthia's Revels:

Slow, slow, fresh fount, keep time with my salt tears;
Yet slower, yet, oh, faintly, gentle spring;
List to the heavy part the music bears,
Woe weeps out her division when she sings.
Droop herbs and flowers'
Fall grief in showers,
Our beauties are not ours;
Oh, I could still,
Like melting snow upon some craggy hill,
Drop, drop, drop, drop,
Since nature's pride is now a withered daffodill. (vol. 4, p. 50)

Jonson uses the image of a lightning flash or dart of flame from the lady's eyes which immobilizes the lover. This image occurs in the poem "Celebration of Charis":

Such a lightning (as I drew)
At my face, that tooke my sight,
And my motion from me quite;
So that, there, I stood a stone,
Mocked of all. (p. 132)

The image is continued in the next poem in the series:

After many scorns like these,
Which the prouder Beauties please,
She was content to restore
Eyes and limbes . . . . (p. 133)

King's own use of the dart and flame images certainly connect him to the tradition represented by them. For example, King's sonnet "Wert thy heart soft as thou art faire" contains images similar to those which

Jonson employs. King's lines using the image are these:

> And scorn, like the quick Lightnings blaze,
> Darts death against affections gaze. (p. 8)

An image of lightning similar to these occurs in Herrick's poem "To The Rose."[37] In this discussion of specific images used by both King and Jonson an interesting parallel occurs in the poetry of William Cartwright. Cartwright has several poems which his editor, G. Blakemore Evans, compares to poems of King. He also adds in the introduction that Cartwright "is most thoroughly at home . . . in that small group of academic poets among whom we may class Randolph, Corbet, Hall, King, Strode, Mayne, and in some respects, Cleveland and Cowley."[38] Cartwright and King are thus placed together as followers of Ben Jonson. However, Cartwright's poems show more direct thematic derivation from the lyrics of Jonson than do those of King. For example, Cartwright's poem "Love's Darts" is more like Jonson's "Celebration of Charis" than similar to King's poems. Cartwright's lines like those cited above are these:

> A Glance's Lightning swiftly thrown,
> Or from a true or seeming frown;
> A subt'le taking smile
> From Passion, or from Guile;
> The spirit, Life, and Grace
> Of motion, Limbes and Face;
> These Misconceits entitles Darts,
> And Tears the bleedings of our hearts.[39]

Cartwright's poem "The Dream Broke" also shows similarities to Jonson's poem "The Dream."[40] And Cartwright's poem "A Valediction" is similar to King's poem "I prethee turn that face from me" as well as lines cited above of Jonson's song from Cynthia's Revels.

The purpose in this chapter has been to show that there are similarities between some lyrics of King and those of Jonson. That

similarity occurs not as the servile imitations of Jonson attempted by poets like Kynaston and Cartwright, but is rather found in what Professor Sparrow calls the elegance and harmony that occur in King's lyrics. He adds that the poems of King have a beauty "which is absent from many poems wrung from more tormented hearts."[41] Jonson, who was even more reserved than King, is described as a poet "not prompt either to passion or to pity."[42] A characteristic tone of reserve as well as a similarity in subject matter and imagery thus links the two seventeenth-century lyrists.

NOTES

[1]Douglas Bush, English Literature in The Earlier Seventeenth Century (2nd ed., Oxford, 1962), p. 107.

[2]Herbert J. C. Grierson, Metaphysical Lyrics and Poems of the Seventeenth Century: From Donne to Butler (Oxford, 1921), p. xxxiii.

[3]F. R. Leavis "English Poetry in the Seventeenth Century," Scrutiny, IV (1935), 244.

[4]Ibid., p. 245.

[5]John Sparrow, ed., The Poems of Henry King (London, 1925), p. xii.

[6]Helen Gardner, "The Metaphysical Poets," Seventeenth-Century English Poetry, ed. William R. Keast (Oxford, 1962), p. 53.

[7]Robert Lathrop Sharp, From Donne to Dryden: The Revolt Against Metaphysical Poetry (Chapel Hill, 1940), p. 78.

[8]Sparrow, p. xiii.

[9]Ibid., p. xix.

[10]T. S. Eliot, "The Metaphysical Poets," Homage to John Dryden (London, 1927), p. 25.

[11]Sparrow, p. 7; all further references to the poems of King will be to this edition, and page numbers will be inserted parenthetically in the text.

[12]Beatrice Johnson, "Classical Allusions in Poetry of John Donne," PMLA, XLIII (1928), 1098-1109. Cf. Jonson's cupid in the poem "A Song," p. 189.

[13]Wesley Trimpi, Ben Jonson's Poems: A Study of the Plain Style (Stanford, 1962), p. 227. For discussion of this characteristic address to love in Ovid, see Hermann Frankel, Ovid: A Poet Between Two Worlds (Berkeley, 1945), p. 31. Frankel says much of Ovid's love poetry is mockingly addressed to a god of Amor.

[14]Ben Jonson, The Poems and Prose Works, eds. C. H. Herford and Percy and Evelyn Simpson (Oxford, 1947), VIII, 174. All subsequent references will be to this edition, and page numbers will be indicated parenthetically in the text. "Elegies" are numbered as they appear textually.

[15]Thomas Carew, The Poems of Thomas Carew, ed. Rhodes Dunlap (Oxford, 1949), p. 8.

[16]Cf. King's"St. Valentine's Day," p. 22.

[17]C. S. Lewis, The Allegory of Love (London, 1948), pp. 4-5.

[18]Robert P. T. Coffin and Alexander Witherspoon, eds., Seventeenth-Century Prose and Poetry (revised ed., New York, 1946), p. 97.

[19]Carew, p. 102.

[20]Rhodes Dunlap, ed. Poems of Carew, p. 265.

[21]George Williamson, The Nature of The Donne Tradition (Cambridge, 1927), p. 201.

[22]William Cartwright, The Plays and Poems of William Cartwright, ed. G. Blackmore Evans (Madison, Wisc., 1951), p. 494.

[23]Robert Herrick, The Poetrical Works, ed. L. C. Martin (Oxford, 1956), p. 108.

[24]John Dryden, The Poems of John Dryden, ed. James Kinsley (Oxford, 1958), II, 840.

[25]Thomas Stanley, Poems and Translations, ed. Galbraith Miller Crump (Oxford, 1962), p. 241.

[26]Norman Ault, ed., Seventeenth-Century Lyrics (London, 1928), p. 319.

[27]Williamson, p. 201.

[28]Matthew W. Black, ed., Elizabethan and Seventeenth-Century Lyrics (Chicago, 1938), p. 380.

[29]Sharp, p. 105.

[30]See Williamson, p. 194 for a discussion of Jonson's authorship of the "Elegie."

[31]Herford and Simpson, eds., The Works of Ben Jonson, II, 411.

[32]Herrick, p. 84.

[33]Pollard, "Herrick, Sources and Illustrations," Modern Quarterly of Language and Literature, I (1898), 175-86, quoted by A. C. Judson, ed., Seventeenth-Century Lyrics (Chicago, 1932), p. 284. Cf. Seneca, Hippolytus 761:76.

[34]Herrick, p. 61.

[35]K. P. Harrington, Catullus and His Influence (New York, 1927), p. 170.

[36]Coffin, p. 97.

[37]Herrick, p. 98.

[38]G. Blakemore Evans, ed., Poems of Cartwright, p. 36.

[39]Ibid., p. 486.

[40]Cf. Jonson, pp. 150-151, and Cartwright, p. 484.

[41]Sparrow, pp. xiii and xv.

[42]Herford and Simpson, eds., Works of Ben Jonson, II, 385.

CHAPTER IV

A FORERUNNER OF DRYDEN

Political verse written in the seventeenth century was either commemorative or satirical. This century saw the continuation of praises to the royal family and the growth of satiric poetry as a genre during the Civil War and the Restoration. This chapter will enumerate points of likeness in the political verse of Henry King and that of John Dryden. One editor of King's poems termed the similarity "remarkable."[1] King wrote political verse of both kinds although the most usual kind of political poem of the century was still the complimentary poem addressed to a monarch or statesman on a ceremonial occasion or in honor of some event. King's eulogistic poetry was composed for several state occasions during Charles I's reign, and his satirical poems were written in seclusion during the Civil War. The style of King's political satire is that which Miss Wedgwood characterizes as "reckless" in her book Poetry and Politics Under the Stuarts, and the circumstances of its composition were similar to those which she cites:

> The Civil War and Commonwealth epochs had given rise to much political comment, chiefly from the defeated Cavaliers, which was wittily malicious, combative, stimulating to contemporaries, sometimes memorable . . . . Those who wrote in secret, circulated their work anonymously, and were in danger from the government in power, naturally developed a reckless habit of mind . . . .[2]

The commemorative poetry of Henry King, like the eulogies other poets directed to the royal family, is usually dismissed because such poetry derived from passing events receives much of its vitality from emotions now lost to history or never has any vitality to begin with. As King's editor John Sparrow says, "The personality of the writer was quite submerged in the formality of expression. Yet on such occasions King himself was not always insincere."[3] King's occasional poems directed to Charles I, even if without intrinsic merit, do have significance in a discussion of his poems as representative of some seventeenth-century schools of poetry. There are interesting parallels between the eulogies of King and similar poems composed by John Dryden for another Charles after the Restoration. As George Saintsbury states, although King's poems were written thirty years previously they were published only three or four years prior to the composition of Dryden's similar poems welcoming Charles II, son of the ruler Henry King had praised. As Saintsbury added, "there is no plagiarism: Heaven forbid that I should take part in plagiarism-hunting."[4] It is natural that a poet faced with a revival of monarchy after a lapse of twenty years should wish to continue a traditional poetic genre written before. Besides such similarities of genre in the work of the two poets, King and Dryden, there are additional points of likeness in imagery and theme, and in meter and rhyme scheme. The personal pronoun, as used emphatically by both poets, further demonstrates the parallels in the poems of King and those written decades later. Both authors place emphasis on the pronoun "You" employed directly addressing the King.

Outstanding examples of the emphatic "You" addressed to the royal family occur in Henry King's poems "Upon the Kings happy return from Scotland," "To the Queen at Oxford," and the elegy "A Deepe Groane Fetch'd at the Funerall of that incomparable and Glorious Monarch, Charles the First," which uses the device of the pronoun as a pivotal force. Far different circumstances were involved in Charles the First's return from a visit to receive the Scottish crown, which King commemorates in his poem "Upon the Kings happy return," and Charles II's return as king to the throne years after his father, Charles I, had been executed by rebellious forces during the Civil War. This latter return of a king to a penitent people was celebrated by Dryden in a series of poems: "Astraea Redux," "To His Sacred Majesty," and "To My Lord Chancellor." Despite the circumstances which necessitate differences in the poems, and the greater detail and length of Dryden's poems, there are several similar passages. One of these describes the circumstances of the king's return in relation to the accompanying changes in nature. Bishop King's passage in "Upon the Kings happy return" states:

> So breaks the day when the returning Sun
> Hath newly through his Winter Tropick run,
> As You (Great Sir!) in this regress come forth
> From the remoter climate of the North.[5]

Dryden's passage concerning Charles II in "Astraea Redux" also expresses his homecoming in terms of spring, although the king is here compared to a star greater than the sun:

> How shall I speak of that triumphant Day,
> When you renew'd the expiring Pomp of May!
> (A Month that owns an Interest in your Name:
> You and the Flow'rs are its peculiar Claim.)
> It stain'd the duller sun's Meridian light,
> Did once again its potent Fires renew,
> Guiding our eyes to find and worship you.[6]

In his use of the star image for the king, Dryden is recalling the bright star that was reported to have shone at noon on the date of Prince Charles' birth; star imagery is recorded in poems describing that event. Henry King alludes to the star in line 10 of his poem "By occasion of the Young Prince his happy birth": "I receiv'd the first report/ Of a new Starre risen and seen at Court."[7] Both poets speak of the disappearance of the clouds when the sun of the prince appears.[8] King states:

> To tell you now what cares, what fears we past,
> What Clouds of sorrow did the land ore-cast,
> Were lost, but unto such as have been there
> Where the absented Sun benights the year:
> Or have those Countrys traveld which nere feel
> The warmth and vertue of his flaming wheel . . . .
> Now are those gloomy mists dry'd up by You,
> As the Worlds eye scatters the Ev'ning dew. (pp. 32-33)

This conventional Renaissance sun-cloud trope in reference to the King can be seen in Shakespeare's I Henry IV (I, ii, 221-227). These lines of Prince Hal's soliloquy liken the prince to the sun which hides behind clouds so that "Being wanted, he may be more wond'red at." Dryden's poem "Astraea Redux" has several cloud passage which describe the trials of this king through imagery of mist and darkness. A parallel to the last lines of King's passage can be seen in Dryden's poem:

> Those Clouds that overcast your Morn shall fly
> Dispell'd to farthest corners of the sky. (p. 23;11. 294-5)

This passage occurs at the conclusion of a series of images interspersed with narrative containing the story of Charles' trials and the prior vain attempts to enact his Restoration. Throughout this description repeated star and sun images along with the cloud image serve to enhance the narrative with a poetic repetition of tropes. For example, an unsuccessful attempt to renew the monarchy is said to be "like the

watchful traveller/ That by the moon's mistaken light did rise,/ Lay down again, and closed his weary eyes" (p. 20; 11. 146-48).[9] This sequence of images in Dryden's poem is noted and explained by Arthur Hoffman in Dryden's Imagery. He states that Dryden's poem contrasts, through imagery as well as direct narrative, the disorder of rebellion and the restoration of order upon the king's return "characterized by the dispersion of 'Those Clouds that overcast your Morne,'; the star of Charles' birth renewing its fires; the land, returning, wearing white; and 'times whiter series . . ./ Which in soft Centuries shall smoothly run'."[10] In Henry King's poem the darkness and clouds serve to represent the gloom and sorrow of the people without the king. Following the passage of sadness, Bishop King characterizes Charles' return, saying:

> And You bring home that blessing to the land
> Which absence made us rightly understand. (p. 33)

Comparable lines which conclude Dryden's poem are expanded and filled with additional references to the terms upon which King Charles II returned:

> Of Those your Edicts some reclaim from sins,
> But most your Life and Blest Example wins.
> O happy Prince whom Heav'n hath taught the way
> By paying Vowes, to have more Vowes to pay!
> O Happy Age! Oh times like those alone
> By Fate reserv'd for Great Augustus' Throne!
> When the joint growth of Armes and Arts forshew
> The World a Monarch, and that Monarch you.
> (p. 24; 11. 316-323)

Dryden's poem, like King's, represents the return of the ruler as an omen of good. Hoffman cites additional passages linking the return to Messianic prophecies in the Bible.[11] Along with the similar imagery of renewed spring and the sun's return (from obscurity in clouds), both

poems use the pronoun "you" in reference to the monarch. In the last line of the Dryden poem the word is in a prominent and significant position at the end of the sentence. King's third line contains a similar reference to the ruler with a pause necessitated by the ejaculation which follows:

> As You (Great Sir!) in this regress come forth
> From the remoter climate of the North. (p. 32)

This examination has also attempted to show that Dryden did not simply use, even at this early date in his poetic career, but improved upon, the emphatic pronoun as found in the poems of King. For in the last line of the poem, quoted above, Dryden clearly demonstrated through his italics, that he wishes the pronoun "you" to climax the poem and dramatize the continued use of it throughout. King has no such clear-cut emphasis on the pronoun although its use in this and other poems indicates it is a usual element in his poetic technique. Thus, when the "you" of the central portion of King's poem "A Deepe Groane . . ." changes to the personal and religious "Thou" in the latter part of the poem, King emphasizes through the use of the pronoun the martyrdom which the Cavaliers felt their king had achieved. King says in direct address to Charles:

> Thus thou our Martyr died'st: but oh! we stand
> A Ransome for another CHARLES His Hand.
> One that will write thy Chronicle in Red,
> And Dip His Pen in what Thy Foes have bled.
> Shall Treas'nous Heads in purple Caldrons drench,
> And with such veines the Flames of Kingdomes quench. (p. 141)

King's conclusion to "A Deepe Groane" alludes to the task of the heir to the throne. The vicious tone taken here is necessary for a loyal subject writing on the murdered king's funeral. The later Dryden's purpose, as a

poet who wrote an elegy praising Cromwell, is to pursue the idea of Charles I returning as a victor who forgives his people's misdeeds. However, in the coronation eulogy "To His Sacred Majesty, A Panegyrick on His Coronation" Dryden alludes to the control restored by the king:

> Good actions still must be maintain'd with good,
> As bodies nourish'd with resembling food.
> You have already quench'd sedition's brand;
> And zeal (which burn't it) only warms the Land. (p. 26; ll. 77-80)

A comparison of these lines in which each poet is speaking to the king of his duty and obligation demonstrates that although differences in attitude and purpose are present, there is a similarity in rhyme scheme. Both poets use the heroic couplet, and, in these lines and the poems which they represent, they lack the precision of Pope. Here both show power or vigor in the meter which emphasizes the language and meaning of the lines.

As Miss Wedgwood states, "in the reign of Charles II political satire came of age."[12] She places the credit for the superior satiric poetry of the Restoration upon the political circumstances. The satire of the Civil War and Commonwealth was secret and "reckless." Miss Wedgwood contends that such "recklessness does not go with that precision of aim that marks the best satire."[13]

In the book Seventeenth Century Background Basil Willey considers the growth of satire in the century not only a social or political phenomenon as Miss Wedgwood does, but also a philosophical one arising from the assimilation of Descartes' ideas. His discussion of satire states:

> It is just in the comparison between actual things and their theory that satire consists, and the dry light of Cartesianism threw upon the deformities of humanity just the kind of illumination which is necessary to evoke the satiric comparison.[14]

Although Dryden emphasized the classical element that could be recognized in his satires, his definition of a satirist in his criticism is reminiscent of Mr. Willey's statement. Dryden says a satirist was one who "wished to correct the vices and follies of his time, and to give the rules of a happy and virtuous life."[15]

A possible explanation of an earlier poet's use of elements characteristically associated with later satire is given in Rosamond Tuve's book. She suggests that the element of decorum in seventeenth-century poetry causes the harsh vitality of satires of Donne and other metaphysical poets. Other types of poetry, e.g., songs and lyrics, moved toward a common style during the first half of the seventeenth century, yet "satire, with its rougher and harsher tone, remained fairly distinguishable."[16] Miss Tuve's element of decorum may explain the greater forcefulness found in the satiric lines of King, reminiscent of Dryden's power.

Henry King's contribution to the poems of political satire written by Cavaliers under Cromwell's regime consisted of four elegies: "An Elegy upon the most incomparable King Charles the First," "An Epitaph on the Earl of Essex," "An Elegy on Sir Charls Lucas and Sir George Lisle," and "A Deepe Groane," previously mentioned. "An Epitaph on the Earl of Essex" is witty in such lines as these:

> Essex twice made unhappy by a Wife,
> Yet Marry'd worse unto the Peoples strife:
> He who by two Divorces did untie
> His Bond of Wedlock and of Loyalty. (p. 107)

These lines have parallels in Dryden, whose poetry has been rated among the foremost in satire.[17] King's lines refer to the two unfortunate marriages of Essex which have political consequences since the king's aid in obtaining a divorce for the first wife caused the breach between the king and Essex. Bishop King achieved humor through equating the marriage problems of Essex with his desertion of the Royalist nobles for the Roundhead cause usually espoused by commoners. Thus, King belittles Essex's position although he admits having sympathy for Essex's situation. King has intimated all this and more in his four brief lines of verse. The remaining two poems, "An Elegy on Lucas and Lisle" and the elegy on King Charles the First, use the technique of the eulogy "A Deepe Groane." In the elegies King addresses directly and emphatically as "You" the forces of Cromwell, satirizing them in searing language; in these poems King does qualify for the epithet "reckless."

The choice of selections from Dryden's political satires with which to compare the political poems of King was rendered difficult because of the varied types and large body of material from which to select. Dryden's longer, more allusive poems, such as "Absolom and Achitophel" or "The Hind and the Panther," have been for the most part rejected in this study in favor of shorter, more direct poems such as the epilogues and prologues which Dryden composed for his and others' plays. Mark Van Doren maintains these epilogues and prologues are representative of the quality of Dryden's work, saying that Dryden "came early to see that some of these poems /epilogues and prologues/ were almost his best writing."[18] The poems contain much political satire; as Dryden's editor William B. Gardner maintains, nearly all the epilogues and prologues of

Dryden during the 1680's contain references to the constitutional conflict of that decade.[19] These poems of King and Dryden are alike in the vigor and forthright tone adopted and in the use of direct address to the audience. Dryden's poems, of course, were meant to be spoken; so they naturally have a dramatic quality. But the author included them in miscellanies put forth;[20] so he recognized they had literary as well as dramatic merit.

The direct address previously adopted by King in occasional poems has been noted, and the practice was continued in the "Elegy for Lucas and Lisle" and the first elegy for Charles I. In these two poems King addressed his stinging remarks to the Roundhead army and those in control of Parliament at the time. In the "Elegy for Lucas and Lisle" he Calls the rebels, "You Wretched Agants for a Kingdoms fall,/ Who yet your selves the Modell'd Army Call" (p. 110). Dryden was also upholding the King's position during the reign of Charles II and the brief period of James II. But Dryden was writing of a king in power and could afford to be bitterly satiric toward the enemies of the throne. The intention of Dryden's play The Duke of Guise is stated in the first two lines of the prologue:

> Our Play's a Parallel: The Holy League
> Begot our Cov'nant: Guisards got the Whigg. (p. 326)

The commentary to the Kinsley edition of the poems states that Dryden's intention in The Duke of Guise was to demonstrate the parallel between the Holy League plotted by the House of Guise and its adherents, and the Covenant plotted by the rebels in the time of King Charles the First, and those of the "new Association, which was the Spawn of the old

Covenant."[21] Dryden continues the prologue with a comparison of incidents in the play to current political events:

> Go on and bite, ev'n tho' the hook lies bare:
> Twice in one age expel the lawful heir;
> Once more decide religion by the sword,
> And purchase for us a new tyrant lord. (p. 326)

King, in the "Elegy upon the most incomparable King Charls the First," also relies on historical parallels in his opening stanzas; in fact, he states in preparation for the martyrological theme of the poem, used by most Cavaliers chronicling the death of the king, that only in the Bible can such events be found:

> O pardon me that but from Holy Writ
> Our loss allows no Parallel to it. (p. 118)

Use of a Biblical parallel for contemporary political events is, of course, the technique of Dryden in "Absalom and Achitophel." Dryden's "Absalom and Achitophel" like Henry King's "Elegy to Charles I" compares an English king to the Biblical King David. Bishop King states that he can "dare/ Charles with the best of Judah's Kings compare" and that "he like David /was/ perfect in his Trust" (p. 118). Dryden's comparison of the plot against King Charles II to Biblical counterparts necessitates that King David portray Charles II.[22] A portion of one of the most effective passages in that poem will show Dryden's ability at portraiture, faintly reminiscent of King's lines about the Earl of Essex:

> Shimei, whose Youth did early Promise bring
> Of Zeal to God, and Hatred to his King;
> Did wisely from Expensive Sins refrain,
> And never broke the Sabbath, but for Gain.
> . . .
> For Shimei, though not prodigal of pelf,
> Yet lov'd his wicked Neighbour as himself:
> When two or three were gather'd to declaim
> Against the Monarch of Jerusalem,

> Shimei was always in the midst of them.
> And, if they Curst the King when he was by,
> Would rather Curse, than break good Company.
> (p. 232; 11. 585-8, 599-605)

The effective presentation of what Hoffman terms "the blasphemy of Shimei's coupled piety and acquisitiveness"[23] is achieved in part by the anticlimactic and satirically humorous shift in the last portion of each sentence. Dryden relies upon Biblical knowledge for his humor. It is a technique similar to the one employed by King in the elegy for Charles, which makes meaningful the passage in which King compares the men who captured and tried Charles I to Judas. He says:

> What though hereafter it may prove Their Lot
> To be compared with Iscariot:
> Yet will the World perceive which was most wise,
> And who the Nobler Traiter by the Price;
> For though 'tis true Both did Themselves undo,
> They made the better Bargain of the Two
> Which all may reckon who can difference
> Two hundred thousand Pounds from Thirty Pence. (pp. 127-28)

King's passage is similar to Dryden's in satiric flavor and contains the ironic turn on Biblical sources of the former; however, there is an intense bitterness in King's poem not present in the dispassionate pose of the lines of Dryden. Effective use of paradoxes as a means to condemnation is seen in each poet's lines in praise of the king. In the "Prologue to The Duke of Guise" Dryden states:

> Pray for your King; but yet your Purses spare;
> Make him not two-Pence richer by your Prayer.
> To show him you love him much, chastise him more;
> And make him very Great, and very Poor. (p. 326)

In similar lines from the elegy for Charles I, King says of the Parliamentary attitude to the king:

> For as to work His Peace You rais'd this Strife,
> As Often Shot at Him to Save His Life;
> And you took from Him to Encrease His Wealth,
> And kept Him Pris'ner to secure His Health . . .
> In this last Wrong you did Him greatest Right,
> And (cross to all You meant) by Plucking down
> Lifted Him up to His Eternal Crown. (p. 130)

King and Dryden were certainly not the only seventeenth-century Royalist poets to attempt heavy-handed irony by using the opposition's own excuses for the illegal acts against the king. Brief passages follow from two poets among the group of Cavalier satirists who refer to the Puritan actions. In the poem "On the Queen's Return from the Low Countries" William Cartwright states:

> When She was shot at, for the King's own good
> By villaines hir'd to Blood.[24]

Abraham Cowley's poem "The Puritan and the Papist" contains a passage of even greater similarity to the lines from King's poem on Charles I:

> That you dare <u>shoot</u> at <u>Kings</u>, to <u>save</u> their life.[25]

Cowley's poem not only contains the same ironic reference to the attack on the king as being for the best, but also uses the direct address employed by King and Dryden. Mark Van Doren's study of John Dryden lists the devices of satire used by Dryden. Among those elements of language and meter suited for satire Van Doren says that "the medial pause is the most telling in the long run."[26] He also suggests that pyrrhic feet are used to make natural transitions. These two elements were not employed by King in as consistent or forceful a fashion as by Dryden. Van Doren claimed Dryden perfected his use of antithesis and balance. The passage just above from King's poem demonstrates antithesis and balance like that of Dryden; opposed thoughts in each line and the end-stopped

line employed here increases the effect of balance. Penultimates are stressed by Dryden to stamp out lines which are, in Van Doren's words, "unforgettable." King's stress on penultimate syllables helps form the dramatic line "Two hundred thousand Pounds from Thirty Pence." Another passage from King's poems uses the same technique:

> And if their Ax invade the Regal Throat,
> Remember you first murther'd Him by Vote.
> Thus they receive your Tennis at the bound,
> Take off that Head which you had first Un-crown'd. (p. 130)

Although the preceding passages of King and a later poet have been examined from the view of satiric content, they also demonstrate some similarity in style. King's manner of writing is often not that associated with the metaphysicals; as George Williamson notes, "In contrast to Lord Herbert, King is so much less obscure and so much closer to the Waller couplet that we wonder at his discipleship to Donne."[27] King is, therefore, a poet who demonstrates a restrained style unlike that which R.C. Bald ascribes to metaphysicals, contrasting them with Dryden:

> Dryden's great work consisted in leading English literature away from the turgidity of the metaphysical school to a style and versification more ordered and restrained.[28]

Of course, these descriptive terms are not the only ones applied to the language of the two schools of poetry. Bonamy Dobrée claims that "the great virtue of the metaphysicals was their homely language, their attempt to be direct in speech . . . Their phrasing was natural."[29] And T. S. Eliot uses the same word to describe the style of Dryden, "whose style (vocabulary, syntax, and order of thought) is in a high degree natural."[30] The critical disagreement exhibited here seems a

verbal one, and King's position remains between the obscure metaphysicals and the controlled eighteenth century. However, in one poem in particular King demonstrates several of the traits of seventeenth-century language, borrowed by the eighteenth-century poets. Most notable of these traits are King's circumlocution in epithets and generalization in description. The opening stanza of King's poem "St. Valentine's Day" serves as an example of that entire poem's style:

> Now that each feather'd Chorister doth sing
> The glad approaches of the welcome Spring,
> Now Phoebus darts forth his more early beam,
> And dips it later in the curled stream,
> And I should to custome prove a retrograde
> Did I still dote upon my sullen shade. (p. 22)

The poetic merit of these lines is not under debate, but the lines do show a lack of conceits and obscurity for a seventeenth-century poet associated with Donne. The generalization is unusual in a poet whose outstanding masters, Jonson and Donne, wrote particularized description.

The lines from "St. Valentine's Day" also demonstrate King's metrical technique. They are in his usual iambic pentameter couplets. However, King employs more than one kind of couplet in his poetry. The closed couplet used here is not that form cited as the predominant style of King by Miss Wallerstein, who states that

> King's couplets have many more run-on lines and much less definite neatness in balance and contrast than these /Falkland's/. They often, when they come close to the characteristic couplet rhetoric, yet just miss or just refrain from it.[31]

Miss Wallerstein has chosen for her analysis of representative occasional verse preceding the heroic couplet nine poems of commendatory verse attached to Sandys' Paraphrase Upon Job. R. P. McElroy indicates that

King employs the characteristics of "St. Valentine's Day" in the couplets which King wrote in memory of Charles. "In his use of the couplet King's elegies for Charles stand out from many of the others, for King gives it an elegance, finality and bite which the other elegists achieve only infrequently."[32] King's poems have been compared to Dryden's from the standpoints of imagery and a similar rhetorical technique; in that discussion similarities in rhyme scheme were also mentioned. The degree of similarity can be seen in the poems themselves and in the results of Miss Wallerstein's survey of occasional verse and Mr. McElroy's examination of elegies of the time. This work seems to indicate that King followed a more rigid pattern of rhyming in the elegies than in the occasional verse.

A brief summary of the limitations of King's use of the couplet which caused his name to be associated with the eighteenth century and Restoration authors can be shown through an examination of a passage of King and one of Alexander Pope. As the notes to Mason's edition of King's poems state, a line from King's poem "The Surrender" is adapted by Pope in the poem "Eloisa to Abelard."[33] This instance of adaptation demonstrates the differences involved in the couplet form of King and that of Pope. The passage concluding with King's line which was used by Pope reads:

> We, that did nothing study but the way
> To love each other, with which thoughts the day
> Rose with delight to us, and with them, set,
> Must learn the hateful Art, how to forget. (p. 17)

As these lines show, King does employ the run-on line with caesuras that Miss Wallerstein notes as characterizing his writing. In contrast

to this passage are the lines of Pope's poem, concluding with the borrowing from King:

> Now turned to heav'n, I weep my past offence,
> Now think of thee, and curse my innocence.
> Of all affliction taught a lover yet,
> 'Tis sure the hardest science to forget.[34]

As these four lines of Pope demonstrate, he artfully practices the closed couplet with its antithetical turn. In the single line reputed to originate with King the smooth flow of Pope's unbroken rhythm contrasts to King's line with its caesura after "art." Examination of the line in the in the two poems seems to indicate that Pope's only major revision in the line (discounting the substitution of "'Tis sure" for King's "Must learn" since the phrases are metrically the same) occurs in order that the caesura of King be omitted in Pope's line. One explanation of this change to conclude the passage without a break in the middle of the line might be Pope's desire for no distraction to the emphasis at the end of the line. This examination of a line of Pope confirms the fact that King's poems are like Dryden's, but unlike Pope's. King did anticipate the technique of later authors, but these later men improved and varied writing such as King's. King was an innovator, perhaps, but not a man much removed from his period of English literature.

NOTES

[1]George Saintsbury, ed., Minor Poets of the Caroline Period (Oxford, 1921), III, 246n.

[2]Cecily Veronica Wedgwood, Poetry and Politics Under the Stuarts (Cambridge, 1960), p. 138.

[3]John Sparrow, ed., The Poems of Henry King (Oxford, 1925), p. xv.

[4]Saintsbury, p. 190n.

[5]Sparrow, p. 32; all subsequent references will be to this edition, and pages will be noted parenthetically in the text.

[6]John Dryden, The Poems of John Dryden, ed. James Kinsley (Oxford, 1950), I, 23. All subsequent references to the poems will be to this edition, and page and line number will be noted parenthetically in the text.

[7]Sparrow, p. 38; see also line 64 and the note in the Saintsbury edition of the poems, p. 189n in which he gives a description of other poems alluding to the astronomical event on Charles' birth.

[8]Renaissance sun images also appear as an integral part of Shakespeare's play, King Richard II.

[9]For other images of nature referring to Charles' return, see lines 5-8; 19-21; 60-62; 93-96; 143-45.

[10]Arthur W. Hoffman, Dryden's Imagery (Gainsville, Fla., 1962), p. 15.

[11]Ibid.

[12]Wedgwood, p. 138.

[13]Ibid.

[14]Basil Willey, Background of the Seventeenth Century: A Study of the Poetry of the Age in Relation to Religion and Thought (Oxford, 1934), p. 91.

[15]John Dryden, "Origin and Progress of Satire," The Essays of John Dryden, ed. W. P. Ker (Oxford, 1926), II, 79.

[16]Rosamond Tuve, Elizabethan and Metaphysical Imagery: Renaissance Poetic and Twentieth-Century Critics (Chicago, 1947), p. 242.

[17]Mark Van Doren, John Dryden: A Study of His Poetry (3rd ed., Bloomington, Ind., 1960), p. 149. For similar portraits, see Dryden's "Absalom and Achitophel," 11. 600-605.

[18]Ibid., p. 131.

[19]William B. Gardner, The Prologues and Epilogues of John Dryden: A Critical Edition (New York, 1951), p. 294.

[20]Van Doren, p. 131

[21]Dryden's Poems, IV, 1040.

[22]Ibid., IV, 1807.

[23]Hoffman, p. 85.

[24]William Cartwright, The Plays and Poems of William Cartwright, ed. G. Blakemore Evans (Madison, 1951), p. 554.

[25]Abraham Cowley, Essays, Plays and Sundry Verses, ed. A. R. Waller (Cambridge, 1906) p. 155.

[26]Van Doren, p. 148.

[27]George Williamson, The Nature of the Donne Tradition (Cambridge, 1927), p. 143.

[28]Robert Cecil Bald, ed., Seventeenth-Century English Poetry (New York, 1959), p. 45.

[29]Bonamy Dobrée, "Milton and Dryden: A Comparison and Contrast in Poetic Ideas and Poetic Method," English Literary History, III (36), 88.

[30]T. S. Eliot, "John Dryden," Homage to John Dryden (London, 1927), p. 18.

[31]Ruth Wallerstein, "The Development of the Heroic Couplet," PMLA, L (1935), 198.

[32]Robert P. McElroy, "The Poetry of Bishop Henry King," Unpublished Dissertation, Columbia University, 1961, p. 149.

[33]Mason, p. 193n.

[34]Alexander Pope, Rape of the Lock and Other Poems, ed. Geoffrey Tillotson (London, 1940), p. 314, ll. 187-190.

CHAPTER V

CONCLUSION

In the previous chapters Henry King's work was separated into three parts. The action may be defended by stating that these divisions are only conveniences for purposes of discussion. Elements of another school may be found in poems described, for example, as Jonsonian. In fact, the type of conceit recognized as metaphysical may be discovered in poems described as representative of any of the three types. These slippery regions of classification are discussed in Josephine Miles' work, The Continuity of Poetic Language, in which she speaks of the changes in critical evaluation of the poetry of the seventeenth century:

> While early in the seventeenth century Spenser, Jonson, and Donne were seen as three different kinds . . . by the eighteenth century the last two kinds were merged as "low" . . . . Now, in a century which has elaborated subtlety and intensity, the simplicity of Jonson is blended the other way, with the Elizabethan clarity of Spenser. So terms of classification change ground to fit critical attitude . . . .[1]

An example of a division of seventeenth-century schools is the classification which T. S. Eliot popularized in the essay "The Metaphysical Poets." There he says that Donne is, like Chapman, a late Elizabethan; and Jonson is like the eighteenth century.[2] As Miss Miles seems to intimate, with certain suppositions almost any grouping of the seventeenth century may be formulated. This work has attempted to show some of the relationships existing between the formalized categories of "schools"

and a single poet who naturally was receptive to many of the "cross-currents" of the time. Some of these elements of seventeenth-century poetry which critics have classified as opposites arise from the same sources. As T. S. Eliot suggests, Donne's images are in several respects like those of the late sixteenth century. Jonson, too, in his simplicity and reliance on classical patterns is reminiscent of that age. Therefore, two opposed members of the seventeenth-century schools of poetry may be reconciled to a degree. The elaborate satire of Dryden which arose in the latter portion of the seventeenth century may be more difficult to reconcile with the links to the past which were provided by the other two poets. But Dryden's own work "A Discourse Concerning The Original and Progress of Satire" gives the clue that this author, too, realized the debt which he owed the past.[3] Dryden's past, of course, included such early seventeenth-century writers as Donne whose formal satire was among the first produced in England. Dryden also had the benefit of the work of the Cavalier satirists of whom King was a minor member. A chain has thus been formed which links some of the major authors of the century. It remains to place King in this formation. The passages of his work certainly do not put him in an outstanding position; however, the very diversity and scope of King's poetry shows in a single author some of the valuable seventeenth-century "cross-currents," as Professor Grierson terms the diverse influence of the century.

Elements of the three poets to whom King is compared can, by analogy, be found in one poem, although the Jonsonian and Drydenian elements are small in proportion to those of Donne. The poem is that

one recognized as King's best, "The Exequy." The Donnian elements are contained in the conceits (discussed previously in the Donne chapter) and in some metrically rough lines which have Donne's own effectiveness, such as the eloquent line "But heark! my pulse like a soft Drum/ Beats my approch." The Jonsonian elements are contained in the traditional aspects of this elegy, which Douglas Bush described as "one of the few great elegies that are elegies."[4] It is in the classical aspects of the elegy that this poem may be termed like the work of Jonson whose poems are often recognized as English renderings of classical counterparts. The classical elements, some of which originated in England with the Renaissance, are listed by Jonson's editors Herford and Simpson in their discussion of Jonson and the classical elegy. The style of the elegy was "the most feminine and delicate of poetic genres as practiced by his /Jonson's/ Roman masters," and the poem should "show the fine staple and fastidious polish traditional in elegy."[5] Finally the subject of elegy both in Greece and in Rome "became habitually the expression either of mourning or of erotic passion."[6] A conventional trope which King uses in this poem with skill and a degree of polish is that in the lines, "So I compute the weary houres/ With sighs dissolved into showres." The showers of tears image conventional in seventeenth-century poetry and an image used by Crashaw[7] and elsewhere in King form this trope, but the skill with which King uses this trope makes this not only an individual image but also the conclusion of the stanza in which it appears. The subject of the elegy of Greece and Rome is certainly that of King's poem. Here with the tenderest expressions of love, he mourns his lost wife, whom he terms "her whom living I lov'd best."

The Drydenian elements are found in some of the verses which render the feeling with more vigor and power than is King's wont. An example of this vigorous feeling is the lovely passage, "So close the ground, and 'bout her shade,/ Black curtains draw, my bride is laid." The regular rhythm of the lines and the clean phrasing of the iambic tetrameters make this a very precise statement. As was mentioned in the discussion of Dryden's satire, such even caesuras as occur in the above two lines were used in Dryden's poem "Absolom and Achitophel" in order to lull the reader and to make still stronger the ironic point contained in them. A similar device is adopted by King in "The Exequy." The next couplet of King adds dramatic impact to this picture of the dead bride. He says in these lines:

> Sleep on my Love in thy cold bed
> Never to be disquieted.

The lines cannot be said too slowly. The finality of this farewell is expressed in the multisyllabic words comprising much of the line. As T. S. Eliot remarked about another passage from "The Exequy," there is much here of Poe, one of Bishop King's admirers.[8] The regularity and strength of these lines together with the address to King's wife in the second person is reminiscent of Dryden in intensity. The intensity of the measure is Drydenian rather than like Donne's equal force which is achieved by a different metrical technique. This measure of King is not like Jonson's presentation which has a more fluid flow and a less intense or emotional execution. It must be emphasized, however, that "The Exequy" is unlike any poem of these central figures in the seventeenth century. The greatness of "The

Exequy" lies not in its correspondences to other poems but in its many unique qualities. If Henry King is judged only by his finest poem "The Exequy," he must be admitted to the group of imaginative poets whom, it has been acknowledged, he emulated in lesser poems.

NOTES

[1]Josephine Miles, The Continuity of Poetic Language: Studies in English Poetry from the 1540's to the 1940's (Berkeley, 1951), pp. 143-44.

[2]T. S. Eliot, "The Metaphysical Poets," Selected Essays (new ed., New York, 1950), pp. 241-2.

[3]John Dryden, The Essays of John Dryden, ed. W. P. Ker (Oxford, 1926), II, pp. 107-9. Dryden lists among the authors whose works he searched Waller, Denham, Butler, Donne, Milton and Spenser.

[4]Douglas Bush, English Literature in the Earlier Seventeenth Century, 1600-1660 (2nd ed., Oxford, 1962), p. 162.

[5]C. H. Herford, Percy and Evelyn Simpson, eds., The Work of Ben Jonson (Oxford, 1947), II, 359.

[6]Ibid.

[7]Richard Crashaw, "The Weeper," The Poems, ed. L. C. Martin (Oxford, 1927), p. 83, "others by Days, by Months, by Years/ Measure their days." King repeats this in "St. Valentine's Day" as "Days into months, those into years have run."

[8]T. S. Eliot, "The Metaphysical Poets," Selected Essays, p. 244.

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