

Chapter 1 : A Short Analysis of John Donne's "The Good-Morrow" | Interesting Literature

Separation of Two Worlds Within John Donne's "The Sun Rising" Anonymous College Separation of Two Worlds Within John Donne's "The Sun Rising" Published in , John Donne's poem "The Sun Rising" represents an era of metaphysical literary strategies.

The film stars Lindsay Wagner in the title role. A woman finds an antique dress in her attic, and after putting it on, finds herself flashing back 80 years in the past, where she falls in love with a grieving painter. Soon she finds herself bouncing back and forth between the two realities, and becomes obsessed with solving an year-old murder. They move into an old Victorian house in rural New England. In the attic, Jennie, who is a Victorian at heart, finds an authentic Victorian white dress under a protective cover, thick with dust. The dress is intact except for one small tear in the fabric at the shoulder. After having the dress repaired, Jennie decides to wear it and admires herself in the mirror in the attic. She begins experiencing excruciating headaches, and the room swirls around her. At first she assumes she is either dreaming or hallucinating, yet Jennie experiences further similar episodes. She is initially terrified of finding herself in an unfamiliar situation and hysterical once she is pulled back into the present. After experiencing this a couple of times, she decides to explore the history of her new house in more detail. She goes to the local historical museum where an elderly curator named Mrs. Bates explains to her that the house belonged to artist David Reynolds in the year . She explains how David reports that he saw the ghost of his dead wife several times and called out to her, but she disappeared each time. David died under mysterious circumstances on the night of the turn of the century. Legend has it that either he was murdered during a duel, or that it was the woman he loved who killed him. However, no-one knows for certain. Bates remarks how much of a striking resemblance the portrait bears to Jennie. Intrigued by this, Jennie keeps going back and forth between the two worlds by wearing the antique dress to meet David, who is grieving for his dead bride Pamela. He urges her to go see a psychiatrist, Dr. However, she is unable to shed any light on the situation. During their time together, David reveals to Jennie that he is working on a portrait. The painting is in fact a portrait of Jennie, which explains why it resembles her so closely. He gives her a locket which she promises she will always wear. Bates later calls Jennie and says that "Aunt Betty" is dying and wants to make a death bed confession. During the duel, Elizabeth was hiding with a gun which she used to shoot David. Jennie rushes to save David in the past, but she is confronted by Michael who suspects her of inventing the entire delusion, and that she is really having an affair. He chases her up the stairs, but she manages to block his path by locking the door, which he tries to break down. Jennie spots Elizabeth, but appears to be shot when she tries to prevent the murder. In the present, Michael manages to break into the attic, but he is too late. He discovers the lifeless body of Jennie lying on the bed. He grieves her death and she is later buried. Later, as Michael is cleaning out the attic, and preparing to move, the movers stumble onto several paintings. He goes through them, only to find out that they are of his wife, from the time she had left to be in the past and showing the life she led there: While looking at these pictures, he notices that she is wearing the locket he gave her. He remembers everything Jenny said, and begins to cry, finally realizing that his wife was right the entire time. Differences from the novel[edit] In the novel, Jennie merely finds a drawing of the dress and has a replica made, whereas in the film she finds an actual dress.

Chapter 2 : JOHN DONNE: "THE GOOD-MORROW"

Let sailors discover new worlds and make charts and maps of the lands they have discovered. On the other hand, the lovers are content in their own worlds. Each of them has a world, but the two worlds of the two lovers put together, make one world of love.

Themes Lovers as Microcosms Donne incorporates the Renaissance notion of the human body as a microcosm into his love poetry. During the Renaissance, many people believed that the microcosmic human body mirrored the macrocosmic physical world. According to this belief, the intellect governs the body, much like a king or queen governs the land. But rather than use the analogy to imply that the whole world can be compressed into a small space, Donne uses it to show how lovers become so enraptured with each other that they believe they are the only beings in existence. The lovers are so in love that nothing else matters. By doing so, he says, the sun will be shining on the entire world. The Neoplatonic Conception of Love Donne draws on the Neoplatonic conception of physical love and religious love as being two manifestations of the same impulse. In the Symposium ca. According to the Platonic formulation, we are attracted first to a single beautiful person, then to beautiful people generally, then to beautiful minds, then to beautiful ideas, and, ultimately, to beauty itself, the highest rung of the ladder. Centuries later, Christian Neoplatonists adapted this idea such that the progression of love culminates in a love of God, or spiritual beauty. Naturally, Donne used his religious poetry to idealize the Christian love for God, but the Neoplatonic conception of love also appears in his love poetry, albeit slightly tweaked. Religious Enlightenment as Sexual Ecstasy Throughout his poetry, Donne imagines religious enlightenment as a form of sexual ecstasy. He parallels the sense of fulfillment to be derived from religious worship to the pleasure derived from sexual activity—a shocking, revolutionary comparison, for his time. In Holy Sonnet 14, for example, the speaker asks God to rape him, thereby freeing the speaker from worldly concerns. Through the act of rape, paradoxically, the speaker will be rendered chaste. In Holy Sonnet 18, the speaker draws an analogy between entering the one true church and entering a woman during intercourse. Although these poems seem profane, their religious fervor saves them from sacrilege or scandal. Filled with religious passion, people have the potential to be as pleasurably sated as they are after sexual activity. In , an Augustinian monk in Germany named Martin Luther set off a number of debates that eventually led to the founding of Protestantism, which, at the time, was considered to be a reformed version of Catholicism. England developed Anglicanism in , another reformed version of Catholicism. This period was thus dubbed the Reformation. Because so many sects and churches developed from these religions, theologians and laypeople began to wonder which religion was true or right. Here, the speaker wonders how one might discover the right church when so many churches make the same claim. The speaker of Holy Sonnet 18 asks Christ to explain which bride, or church, belongs to Christ. Neither poem forthrightly proposes one church as representing the true religion, but nor does either poem reject outright the notion of one true church or religion. Like other metaphysical poets, Donne used conceits to extend analogies and to make thematic connections between otherwise dissimilar objects. Rather than simply praise his beloved, the speaker compares her to a faultless shape, the sphere, which contains neither corners nor edges. As the speaker cries, each tear contains a miniature reflection of the beloved, yet another instance in which the sphere demonstrates the idealized personality and physicality of the person being addressed. European explorers began arriving in the Americas in the fifteenth century, returning to England and the Continent with previously unimagined treasures and stories. To convince his beloved to make love, he compares the sexual act to a voyage of discovery. Like the Americas, the speaker explains, she too will eventually be discovered and conquered. Reflections Throughout his love poetry, Donne makes reference to the reflections that appear in eyes and tears. With this motif, Donne emphasizes the way in which beloveds and their perfect love might contain one another, forming complete, whole worlds. As the speaker cries, he knows that the image of his beloved is reflected in his tears. And as the tear falls away, so too will the speaker move farther away from his beloved until they are separated at last. As divine messengers, angels mediate between God and humans, helping humans become closer to the divine. To His Mistress Going to Bed. According to Ptolemaic

astronomy, angels governed the spheres, which rotated around the earth, or the center of the universe. Her love governs him, much as angels govern spheres. At the end of the poem, the speaker notes that a slight difference exists between the love a woman feels and the love a man feels, a difference comparable to that between ordinary air and the airy aerial form assumed by angels. The Compass Perhaps the most famous conceit in all of metaphysical poetry, the compass symbolizes the relationship between lovers: Compasses help sailors navigate the sea, and, metaphorically, they help lovers stay linked across physical distances or absences. In the poem, the speaker becomes the movable leg, while his beloved becomes the fixed leg. According to the poem, the jointure between them, and the steadiness of the beloved, allows the speaker to trace a perfect circle while he is apart from her. Although the speaker can only trace this circle when the two legs of the compass are separated, the compass can eventually be closed up, and the two legs pressed together again, after the circle has been traced. Blood Generally blood symbolizes life, and Donne uses blood to symbolize different experiences in life, from erotic passion to religious devotion. As the speaker imagines it, the blood of the pair has become intermingled, and thus the two should become sexually involved, since they are already married in the body of the flea. Throughout the Holy Sonnets, blood symbolizes passionate dedication to God and Christ. According to Christian belief, Christ lost blood on the cross and died so that humankind might be pardoned and saved.

Chapter 3 : The Two Worlds of Jennie Logan - Wikipedia

Separation of Two Worlds Within John Donne's "The Sun Rising" John Donne's Conception of Love in 'The Flea' and 'To His Mistress Going To Bed' Donne's Meditation: The Bond That Weakens and Strengthens Us.

This stanza form is not traditional: The decasyllables are used in the sonnet, but Donne adds a syllable line at the end which gives a nice and nearly imperceptible variety to the scheme and rounds off the stanza. It is worth noting that some of the rhymes have changed sound since the seventeenth century: But then syllabic regularity is not essential in English verse, which is mainly accentual; foreign schemes must adapt themselves to the characteristics of the English language. Donne would not subordinate the idea to the rhythm. Whether this is a vice or a virtue is a matter of opinion. Ornamentation We are going to examine in the first place those figures of speech that contribute to enhance musicality, not sense; those that could be appreciated on hearing the poem even by a person with no knowledge of English. Of course, the main of these are the metrical scheme and the rhyme, but these are taken almost for granted in a poem of the seventeenth century, and deserve a separate section. There are several instances in our poem: Both parallelisms are strongly emphasized by the pause in the middle of the line. They appear in association with other figures, such as - chiasm: But sucked on country pleasures, childishly? In fact, this is everyday speech. A far more interesting metonymy is developed in line So, each lover is a world for the other. At that time it was widely held "it was the traditional belief that man was a "microcosm": Knowledge of the world was knowledge of man, and vice-versa. So it was not difficult for a 17th-century man to think that a person can assume the proportions of a whole world. The part is named with the name of the whole metonymy. The explicit metaphor would be "we were babies before we loved". There is another implicit metaphor in line 4. It runs much in the same way as the other: This metaphor is the direct consequence of the one in line 4: It is easy to see how these metaphors enhance the contents of the poem. This is but another extension of the metaphors in lines 3 and 7. We have already seen that the first stanza deals with the past, and that the metaphors were those of unconsciousness childhood and sleep. The second stanza deals with the present, with the lovers having discovered one another, and, accordingly, this is dealt with with a metaphor of waking in the first line of the stanza. The title would be fully justified. The outer world is discarded and the little room becomes an "everywhere". Sincerity is depicted as a heart "resting" on a face: They are externally and internally just as true to one another. Now the idea is rounded off; they are not worlds, they are "hemispheres". This adds three notions to the previous idea. A hemisphere is a perfect metaphor for any incomplete thing. Second, once the lovers are together, they form not only a complete body, but a whole world the word "hemisphere" suggests half of the world. Third, the being they form when they are together is perfect: So the world they form will have no imperfections, no sharp north or declining west. This last metaphor opens the way for the final conceit, which states the idea in a bolder way: This last metaphor is an implicit one. It is quite complicated, for it takes Donne three lines to develop it: The first line 19 is, poetically speaking, rather superfluous, but it is necessary to make the reader understand the nature of the metaphor that follows. Donne applies this as a metaphor of eternal love in lines If the total love which is formed with the love of each of the members of the couple is in perfect poise, that love will be a perfect body, a heavenly being, and it will never die. If love can never cease, it means that the couple will go on living and loving each other forever. This image is very typical of Donne, and a perfect sophism. So much for the figures of speech. One more thing to note: In section 3, the metrical scheme has proved itself to be original, although slightly imperfect. In section 4 we have observed the imagery to be in perfect tune with the contents of the poem. Even figures of speech such as parallelism or chiasm help to underline a sense of reciprocity between the lovers. It is interesting to compare the last and most important metaphor of the poem to these lines of "A Valediction: Dull sublunary lovers love Whose soule is sense cannot admit Absence, because it doth remove Those things which elemented it. The allusion is the same and is used in much the same way. It is not difficult to understand why Donne was termed a "metaphysical" poet. The poem is a moving one: Even the adverb "everywhere" line 11 is turned into a noun to make the expression stronger. The impression of totality, of closeness and of rejection of the outer world that the poem conveys finds here its

perfect expression, although it can be found in other poems by Donne, such as "The Sun Rising", whose last three lines run thus the poet is also in a room with his lover, addressing the sun:

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This poem was written by John Donne when he, was married to Anne Moore. The dominant metaphysical conceit is of their love as two worlds combined. The detailed annotations provide deeper analysis.

I wonder, by my troth, what thou and I Did, till we loved? Were we not weaned till then? But sucked on country pleasures, childishly? And now good-morrow to our waking souls, Which watch not one another out of fear; For love, all love of other sights controls, And makes one little room an everywhere. Let sea-discoverers to new worlds have gone, Let maps to other, worlds on worlds have shown, Let us possess one world, each hath one, and is one. My face in thine eye, thine in mine appears, And true plain hearts do in the faces rest; Where can we find two better hemispheres, Without sharp north, without declining west? Whatever dies, was not mixed equally; If our two loves be one, or, thou and I Love so alike, that none do slacken, none can die. In the first stanza, he addresses his beloved and asks her to cast her mind back to before they were lovers. What was their existence like before they met and loved each other? Or, if not like children, were the two of them “the poet and his lover” asleep before they met? Donne answers his own rhetorical questions by saying yes: They look at each other, but not through fear or jealousy, but because they like to look at each other. Indeed, the sight of each other far exceeds any fondness they have for other pleasant sights, and the bedroom where they spend their time they are newly loved up, after all! Men may voyage across the sea to other lands, and men may even chart the locations of other worlds beyond our own “that is of no concern to us, Donne tells his lover. His body is a new world for his beloved to explore, and her body is a world for him to possess and explore. In the final stanza, Donne zooms in even further from the bodies of the two lovebirds, focusing on their eyes: Their very hearts are exposed to each other, their devotion to each other plain in their expressions. The eyes never lie and all that. Donne then concludes by saying that if their love for each other is felt equally strongly on both sides, then their love is strong and cannot die. Most poets stop short of bringing us into the bedroom with them. Donne wants us right there between him and his beloved. In the first stanza, Donne likens himself and his lover to the Seven Sleepers, who were seven Christians sealed in a cave by the Roman Emperor Decius “who had a penchant for persecuting Christians” in around the year AD These Christians reportedly slept for nearly years before being woken up to find Christianity had become a world religion. In the second stanza, Donne refers both to sea-travel to new worlds:

Chapter 5 : Donne, The Sun Rising

Welcome back to Two Worlds III! An original, thrilling new addition in the franchise, with friends and foes both new and old. 10+ hours of exciting gameplay await you in an all new adventure set in the Two Worlds universe, in addition to myriad side-quests and optional missions.

Initially, love has an element of fun and sex. It is like the dark night—an experience which is not quite clear. But with the dawn, the true nature of things is revealed. The title suggests the dawn of the true love, its essential quality and the mutual understanding and confidence between the souls of the lover and the beloved. This kind of pure love provides a complete world to the lovers—a world without coldness, fear and decay. It is much better than the physical world. This perfect love is neither subject to time nor death. The first set of experiences is childish—the physical joys of love. The second set of experiences is much richer—it is the experience of spiritual love in which the voices of one soul are echoed by the other soul. The mature experiences of love make one disregard the first foolish acts of love, when so to say, the souls were asleep in the den of seven sleepers. The poet can only dream of true love in the first stage. The atmosphere of sleep, stupor and dream shows the fleeting and unstable nature of this kind of immature love. The dawn of true love The past life spent in childish love was a sort of dream and blank. The night of oblivion and unreality is about to end. The dawn of true love is imminent and it awakens the soul of lovers to the meaning of true love. This true love makes them open out their hearts to each other, without any fear or inhibition. Their love for each other is all-absorbing and all-satisfying. They have no delight in other scenes or places. Each is like a world to the other. This world of love is everywhere. The poet is happy with the world of love. Let sailors discover new worlds and make charts and maps of the lands they have discovered. On the other hand, the lovers are content in their own worlds. Each of them has a world, but the two worlds of the two lovers put together, make one world of love. Their looks reflect the simplicity, purity and honesty of their hearts. Their two faces may be compared to two hemispheres which together make up a whole world. According to certain philosophers, when different elements, which go into the making of a thing, are not harmoniously mixed, the thing is liable to decay and death. This is not true of their love because their love is harmonious, and is sweet-blooded. As such their love is immortal and beyond the vagaries of time and clime. This rhetoric easily captures the attention of the reader. The poet compares the first stage of love—sex and enjoyment—with the mature type of love, the harmonious relationship of two souls. There is a lot of difference between the two types of love. It is a mutual love equal in quality and spirit—balanced and harmonised in such a manner that it is not subject to time or decay. The poet proceeds from the night-scene and the experience of sleepy love to the morning of pure love which gives him a new life and makes him discover a world in their little room. No navigator has ever found a world as wonderful as the world of love. This discovery of true love is as welcome as the greeting of a new day. Like an able lawyer he presses his point in such a manner that it is very hard to refute it. Moreover, he marshals his images from different sources in such a way that the cumulative effect is irresistible. Grierson rightly points out that the imagery has been drawn from a variety of sources, i. The relation between one object and the other is made intellectually rather than verbally.

Chapter 6 : The Two Worlds of Jennie Logan (TV Movie) - IMDb

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In an essay entitled "John Donne," Achsah Guibbory supports this reading of the poem, stating, "The world of love contains everything of value; it is the only one worth exploring and possessing. Hence the microcosmic world of love becomes larger and more important than the macrocosm" They become, in short, the still point around which all else is supposed to revolve, and around whom all time passes [. They create a miniature world that is more important than the larger universe within the realm of their bedroom, and their bodies are the gravitational center. Baumlin concludes that "The Sun Rising" must not be interpreted literally. Or, does the language of "The Sun Rising," like the logic, fail to communicate the theme that many scholars have recognized? Yet the inconsistencies in rhetoric that the poem manifests, what one scholar has deemed "a tangle of contradictions and reversals," make this commonly accepted interpretation unstable Brown The persona establishes several binary oppositions and seems to favor a certain hierarchy within the rhetorical structures he creates. As the poem progresses, however, he begins to misspeak, seemingly forgetting the earlier language of his discourse. The persona, questioning the sun, asks contentiously, Busy old fool, unruly Sun, Why dost thou thus Through windows, and through curtains call on us? And if the "Busy [and] unruly" sun permeates these modes of exclusion it will undermine his desired confinement, devitalizing his love as it intrudes upon his room. Indeed, the sun is commanded to seek these individuals because its search will render the persona free from its "motions. However, the persuasive language of the first stanza begins to break down early in the second stanza, as the persona seems to forget the love ideals that he is seeking. By closing his eyes, he excludes the external world from his internal world of love. The assertion "so long" at the end of line fourteen demonstrates that he is unable to create a language that is independent from the physical world. His inside sphere and the outside world have a "tomorrow late" and a "yesterday," and through admitting this the persona evinces the inability of rhetoric to transcend the physical, momentary world and to exist apart from external influence Whereas earlier the persona commands the sun to leave because he wishes to live with his lover uninfluenced by time which, as discussed, is an unsuccessful endeavor and to remain uninterrupted by the outside, social world, here the poet claims that the social sphere is in his bed. Indeed, the persona follows the putative seventeenth-century social paradigm of female inferiority when he claims that his lover is territory while he is the prince of that territory. Again, he is unable to utilize a language that can transcend the external world; in this instance, a dominant social ideology pervades his rhetoric, and his world of love cannot escape the outside structure once again. Before the third stanza begins, two of the binary oppositions that the persona establishes in the first stanza have broken down. The last stanza of "The Sun Rising" consummates the destruction of his attempt. However, this idea is dismantled when the persona summons everything in the external world to his room: Shine here to us, and thou art everywhere; This bed thy center is, these walls, thy sphere. As noted earlier, he claims that love knows no time and exists independent from external influence. Through this assertion, the persona confines himself and his lover willingly, expelling the sun and rejecting the cultural sphere with the notion that his love surpasses these aspects of the physical world. Yet the buttress of his final argument, which he presents syllogistically, is the assumption that his microcosmic world of love is the whole world. In lines twenty-seven and twenty-eight the persona reasons that since the sun is obligated to illuminate the world, it must shine on him and his lover; thus, he thinks that his microcosm is everything. His bed, he asserts in the final line, is the center of the universe; his walls are its borders. He and his lover are the center of this new sphere, and their love transcends the physical limitations of the outside world. But upon critical analysis, this rhetoric is unconvincing. He brings openness into his closed world, implicitly subverting his ideal to remain isolated from outside influence. In the final instance, the confinement that he favors in his internal world of love, as opposed to the openness of the macrocosm, is undermined because he insists that the external world exists within his microcosm. He tries to embrace the ideals of eternity, social solitariness, and confinement; however, in this verbal enterprise, he incorporates the ideas that he is reacting against into his

rhetoric. Works Cited Baunlin, James S. John Donne and the Rhetorics of Renaissance Discourse. U of Missouri P, David Damrosch, et al. U of California P,

Chapter 7 : John Donne, Poems and Sermon Excerpt

Provided to YouTube by NAXOS of America Holy Sonnets of John Donne: No. 2, What If This Present Were the Worlds Last Night Â· Jamie Jordan Scott Perkins: Whispers of Heavenly Death â„— Navona.

John Donne, Poems many before ? See entries for individual assigned works. Donne acknowledged his indebtedness to Mary Sidney Herbert and Philip Sidney for their translations of the Psalms in a poem dedicated to them , and he also appears to have developed some of his wildly inventive stanza structures by following their lead. Note that this is an extremely difficult set of personae to puzzle out. The second persona is more likely to be "on oath," since he speaks from a pulpit, but in the Holy Sonnets he says shocking things that may remind us of Margery Kempe or Julian of Norwich. How does he mean us to read? Want to read an early edition of Donne? However, the poem finds it necessary to claim this because something is amiss, something disturbing which the other poems describe. Go and catch a falling star"--trochaic feet in tetrameter and monometer! The persona instructs his hearer to undertake notoriously impossible tasks from proverbial lore or impish innovation, and concludes these tasks will be sooner completed than that the hearer will find reward for honesty, a true and fair woman, or, if the latter be found, than that she will remain fair. Its twee skipping meter in the ddd lines accentuates their mocking content. Again, the exploration and discovery metaphor is used, but here the findings are "more of the same. This makes love a religion see "Canonization" and the search for love a pilgrimage see "Good Morrow" and "Song" above. The poem is a parody of an aubade. Here the "man-microcosm" motif might better be described "man-woman-microcosm" as the lovers find in each other their strange New Worlds. The bold statement of a faithless lover who urges his beloved to be similarly faithless, too, rather than bind him with her own truth. What might this mean for Jacobean English culture? Thanks to Nicole Barnabee [Fall] for correcting a previous error in this note. Oh, and those future worshipers will beg the recipe for that love. What kinds of neoclassical and medieval poetic conventions does Donne mock here? This key passage gets attention from critics: For us working blokes and "blokesses" , this raises a familiar problem also addressed by "Vivando," by the immortal Dan Hicks and His Hot Licks. Of Weeping"line stanzas in which lines 1, 5 and 6 are iambic dimeter, lines 2, 3, 4, 7, and 8 are iambic pentameter, and line 9 is iambic hexameter. The phrase "Purpled thy nail in blood of innocence" is an outrageous allusion to the Crucifixion, and the title of the poem and its spirit probably inspired the stage name of one of the Red-Hot Chili Peppers I hope. The "spiritual model" strategy which animated "The Canonization" is here reversed. The poet and his beloved are dead, and no hope springs from the grave. It is an incredible paen to grief, itself, which has made the poet an "elixir" or refined essence of death, itself. In this poem, Donne claims a day of the year for English poetry and makes it his own. The bizarre but accurate, alas depiction of fly fishing on reedy river banks is deliberately not aristocratic, but jarringly realistic. Just the thing for Halloween, though somewhat disturbing in its intensity. Forbidding Mourning"--four-line stanzas rhyming abab cdcd, etc. Compare this with the "Valediction: Typically, JD illustrates the extremity of his meaning with exotic similes for the lovers, first their refinement "Like gold to airy thinness beat" for gold leaf to adorn manuscripts. The body is the book of love, and the poem is its text. Compare with the more sophisticated use of the hair bracelet memento in "The Relic. Better to scoot off to London, whoop it up: The love religion claims another pair of saints, this time with a relic, "A bracelet of bright hair about the bone" 6. Does this seduce your loins, oh Beloveds? Or does it address our old friend, the carpe diem theme, while mocking now, post-Reformation Roman Catholic reverence for saints, relics, etc. The lovers, walking upon their first meeting under the waxing sun, produce shadows which grow less while they produce love that grows greater. The paradox is compounded by the danger that love poses should it once cease to grow--it shrinks to nothing noon to midnight in an instant. See the note re: Robert Dudley and Elizabeth Southwell on p. Things were wild and crazy then, eh? He praises her body as she disrobes, and promises to make of her his New World "O my America! Yes, line 24 alludes to an erection, and once again, the Beloved becomes a book whose body must be read by the lover. Holy Sonnets--all are "English" or "Shakespearian," most rhyming abbaabbacddcee. These are the first experiments in what will become a major trend see Herbert, Herrick,

Crashaw, and Vaughan adopting secular poetic forms which used to discuss sexual desire and transforming them to media for discussing divine love and the desire to be at peace with a God whose demands are not less frustrating than those of the old erotic Beloveds. Main Examples-- 5, the "man-microcosm" trope we saw in "The Good Morrow" and "To the Sun Rising," but a little world corrupted and in need of a toxic waste disposal unit at the spiritual level see Issue I below. But the sudden doubt of salvation makes the speaker pause in the proud boast and ask for instruction in repentance. How has the culture changed, both in its poetry and in its religion? Again, like 5, the speaker taunts God to "break, blow, burn, and make me new" 4 with the analogy of the soul in the body being like a rebel population in a city under siege by the rightful lord. Finally, Donne uses a metaphor for taking cities, and women, that has roots reaching back to Homer, where the same verb was used to "unbind the bridal veil" with violence and "to sack a city. The poem like the first stanza of "Nocturnal on St. They are that which tunes the bodily instrument to make it fit for the afterlife. Expostulation 19 takes up the vexing problem of interpretation, especially interpreting sacred texts of the Bible. Donne asks the most fundamental question: He appears to come down solidly upon the "figural" side of the argument. What does this mean for his own poems, especially the apparent contrast between the erotic and sacred works? Could they, too, be written in a "figuration" that hides even more than their literal, paraphrased meaning? What major themes does he explore here to define what it is to be human and the relationship between mortal humans and immortal divinity? You should see some relationships to medieval and earlier Renaissance thought here. What is "new" about his writing these ideas? How does the "Meditation" imaginatively re-see human existence as something grand or marvelous, and then contract that vision into a more traditional view of our inferiority, even to other animals? Where does Donne stand in the process of historical change between Medieval and Modern thought? Issues and Research Sources: Particularly in poems like "To the Sun Rising" and "Canonization," by Donne, and "Redemption," the two "Jordan" poems and "The Collar," by Herbert, you suddenly hear the ordinary spoken Early Modern English of the street in a poem about erotic love and love of God. If you think about the poems as verbal "dances," moving on their verbal "feet" iambs, trochees, etc. Donne wrote two long elegiac poems for a patron, Sir Robert Drury, whose daughter, Elizabeth, had died young. Note, especially, the strategy by which Donne attaches the death of a single woman to a more far-reaching sense of the degradation of the entire world, even the universe, since the Fall in Genesis. Wylie Sypher Four Stages of Renaissance Style, uses Donne as his primary example of "Mannerist" style, one characterized by a "circling examination. So did the world from that hour [The Fall] decay, That evening was the beginning of the day, And now the springs and summers which we see Like sons of women after fifty be. And new philosophy calls all in doubt: Prince, subject, father, son, are things forgot, For every man alone thinks he hath got To be a phoenix, and that these can be None of that kind of which he is, but he. These are another of sorts of the events which mark the end of the "Middle Ages" and the beginning of the Modern Era.

Chapter 8 : SparkNotes: Donne's Poetry: Themes, Motifs and Symbols

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Chapter 9 : Two Worlds II: Call of the Tenebrae auf blog.quintoapp.com

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