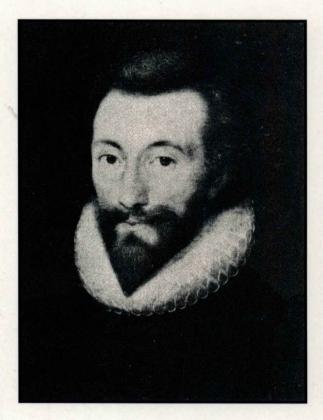
JOHN DONNE'S POETRY



SELECTED AND EDITED BY ARTHUR L. CLEMENTS

A NORTON CRITICAL EDITION
SECOND EDITION

A NORTON CRITICAL EDITION

JOHN DONNE'S POETRY

AUTHORITATIVE TEXTS CRITICISM

SECOND EDITION



HARPUR COLLEGE, BINGHAMTON UNIVERSITY



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Preface to the Second Edition

For this second edition, I have had the help of my colleague and friend Philip Brady of Youngstown State University. We have shared various editorial tasks in the following ways. I selected the poems to be added and the criticism to be added or dropped. Professor Brady edited, updated, and annotated the poems and prepared textual notes. I checked, confirmed, or modified the text, glosses, and notes. He prepared the indexes of titles and first lines. I edited and arranged the criticism and compiled the Selected Bibliography. We shared or divided various routine tasks. For this revision of *John Donne's Poetry* he therefore deserves much of the credit.

We have added nineteen poems with glosses and textual notes, seven new essays in criticism, a much-expanded Selected Bibliography, and indexes of titles and first lines, all while managing not to exceed by too very much the page limitations suggested by the publisher. The additional poems include five Elegies, four Satires (so that all five Satires, recently regarded by critics as a sequence, are now available), six Verse Letters, and four Divine Poems. The text of all the poems in this second edition, as in the first, is based upon the first seventeenth-century Donne edition of each poem or (in the case of "Elegy XX. Love's War," and three Holy Sonnets) upon the Westmoreland manuscript. This means that the primary text for most of the poems remains that of the 1633 edition. Exceptions are individually noted in the Textual Notes. The principles for the editing, updating, and annotating of the text, and for the preparing of the Textual Notes have also remained the same as those articulated in the Preface to the first edition and in the Textual Notes. The reliability and usefulness of this second edition for the student and general reader have continued to be principal criteria. These criteria could be served when the first edition was published in 1966 largely because the important editions of Donne by such scholars as Sir Herbert Grierson, Dame Helen Gardner, and Frank Manley were then helpfully available. Since that time, major texts of value and help for this second edition have been published, especially the work of W. Milgate, C. A. Patrides, John Shawcross, and A. J. Smith, to whom we are indebted. Any further improvements await publication of the Variorum Edition of the Poetry of John Donne, now being prepared by a group of scholars, some of whom have already raised and published questions regarding previous textual assumptions and authority.

The reasons for choosing criticism for reprinting here continue to include, among other considerations, the importance and usefulness of the selection and its relevance to other selections. Instead of the original three sections of criticism, there are now five. The first section, Donne and Metaphysical Poetry, containing historical and famous works, remains unchanged. Partly out of space considerations, the second section, Donne's Love Poetry, now omits C. S. Lewis's essay, which no longer holds currency in Donne studies and is, in any event, more than adequately answered by Joan Bennett's essay. This section adds an excerpt from my recently published Poetry of Contemplation (1990), "[Eros in the Songs and Sonnets]," which in various ways is responsive to the preceding essays on Donne's love poetry by Cleanth Brooks, Clay Hunt, and R. A. Durr, and which, since it concerns contemplation, complements the subsequent discussions by Helen Gardner, Louis Martz, and Stanley Archer on meditation in the Divine Poems. The next section, Satires, Verse Letters, and The Anniversaries, includes from the first edition Frank Manley's discussion of The Anniversaries, focusing on the poem's central symbol of the essential Godlike self as formulated in the traditional concept of Wisdom, plus new essays on the Satires, by John R. Lauritsen, and on the Verse Letters, by David Aers and Gunther Kress. These two new essays, originally published in 1976 and 1981, both begin by noting how relatively little criticism exists on the poems that are the essays' subjects. Like other critics, Lauritsen regards the Satires as a sequence, and, in particular, he discusses them as a progress of selfdiscovery. In their article, Aers and Kress attempt to construct a framework by which to describe and account for versions of the self in the Verse Letters. Like Manley's important work, the work of these and other critics is helping to provide and stimulate more of the attention that the poems of their studies deserve.

Whereas, in the past, critics have argued for or against the influence of Ignatian meditation on Donne's divine poems, current criticism has been divided on the question of Catholic and Protestant influences. In a perceptive essay, "Donne's Holy Sonnets and the Theology of Grace," now included in the fourth section, Donne's Divine Poems, R. V. Young restores balance to recent discussions, concluding that Donne and other seventeenth-century Protestant poets are not "so much militant proponents of the Reformation as Christians confronting God," drawing "upon a number of Christian resources-Catholic and Protestant, Medieval and Renaissance." Again partly out of space considerations, I have dropped from the last section my article on "Batter my heart," though I still stand by its reading; it is now available, slightly expanded, in Poetry of Contemplation and is, in any case, referred to by other readings of this Holy Sonnet, including the new ones by R. D. Bedford and Raymond-Jean Frontain, here reprinted. "Holy Sonnet 10 (XIV)" is one of the most discussed of Donne's poems, there being anywhere from five to ten to twenty times more critical treatments of it than of any one of the other Holy Sonnets. Most of the recent articles on it refer to some or all of the readings reprinted in the first edition. And while some of the later discussions are merely repetitious or minimally valuable, others supplement, clarify, or otherwise improve previous critical understanding and appreciation of the poem—which is, of course, the task of criticism. As in the first edition, the sections of criticism, interweaving and resonating themes and subjects in various ways, contain or refer to controversy and varying opinions, yet also display continuity and development of critical ideas about Donne's poetry. The even greater abundance of valuable writing on Donne in the past twenty-five years makes it utterly impossible to represent here every deserving point of view, but the much expanded Selected Bibliography may better direct the reader to sources helpful in the further study of Donne. Particularly because not all of the many worthy studies of Donne can adequately be represented here, the sections of criticism are rounded off by John R. Roberts's excellent overview of a half-century of Donne criticism, an overview that concludes with the hope that Donne's poetry will become more accessible to an even wider audience, a hope that the editor trusts may be served by this second edition of John Donne's Poetry.

July 1990

ARTHUR L. CLEMENTS

Preface to the First Edition

"If you would teach a scholar in the highest form how to *read*, take Donne . . . When he has learnt to read Donne, with all the force and meaning which are involved in the words, then send him to Milton, and he will stalk on like a master *enjoying* his walk."

SAMUEL TAYLOR COLERIDGE

Excepting the few poems published in Donne's lifetime, the first edition of his poetry appeared in 1633, two years after his death. Six other editions were printed in the seventeenth century. Of all of these, modern scholars, following Sir Herbert Grierson's monumental work and Helen Gardner's valuable edition of The Divine Poems, are generally agreed that the edition of 1633 is the most reliable. Though subject to some correction from the other editions and the manuscripts, it provides, they believe, a better text than could be provided by any single extant manuscript or than could be constructed by taking the extant manuscripts together; and they agree that it must be the basis of any critical edition. The edition of 1635 adds some new poems by Donne, rearranges the order of the poems more satisfactorily, and makes many changes in the 1633 text. Although the 1635 edition does not have greater authority, it is especially useful for its new poems (nine of which are included in this volume), for its order, and for its corrections of the misprints and some of the punctuation of the 1633 edition. Of the remaining seventeenthcentury editions, which are significant mainly for their new poems, only the 1650 and 1669 editions are here notable. The 1650 edition is the text for two of the Songs and Sonnets: "Sonnet. The Token" and "Self-Love," poems that only doubtfully can be ascribed to Donne. (Although "Sonnet. The Token" was first printed in 1649, the texts of the poem in 1649 and 1650 are identical: it appears that the edition of 1649 was not actually issued and that the sheets of most of the copies were incorporated in the 1650 volumes, edited by the younger John Donne.) The 1669 edition is, as Grierson says, "the last which affords evidence of access to independent manuscript sources"; it adds two elegies, one of which, Elegy XIX, considerably corrected by the manuscripts, is included in this selection. The Westmoreland manuscript, now in the New York Public Library, and of high textual value, is the sole authority for several poems not printed in the early editions, most notably Holy Sonnets XVII, XVIII, and XIX. Of the poems printed in Donne's lifetime, the most

significant are *The Anniversaries*, published in 1611 and 1612. Recently, Frank Manley has demonstrated that the 1611 edition, which Donne may have seen through the press, furnishes, with some correction from 1633 and from the 1612 edition with its "unique" errata slip, the only authoritative text of *The First Anniversary*.

The text of this edition, therefore, is substantially that of 1633; sixteen poems are included for which the Westmoreland manuscript and the editions of 1611, 1635, 1650 and 1669 have authority. That is, the text is based upon the first edition of each poem or, in the case of three Holy Sonnets, upon the Westmoreland manuscript. Effort has been made throughout to take into account the many important contributions of modern scholars and editors of Donne. For example, while retaining in parentheses Grierson's numbering of the Holy Sonnets, by which they are usually referred to, this volume adopts the sequence suggested by Helen Gardner, based on her study of the editions and manuscripts. The annotations are intended chiefly to compensate for some of the changes in language and knowledge effected by the passage of more than three centuries and to suggest some of the rewarding complexities of Donne's poetry. On occasion, the annotations also refer the reader to helpful critical articles and record some of the editor's debts. Accidentals of spelling, capitalization, and punctuation have been carefully updated; when the updating might obscure a possible alternative reading. I have printed the original or have indicated editorial changes in the Textual Notes, which contain further prefatory remarks on my principles for updating. The Notes also record substantive departures from the authoritative text (as corrected by the other editions and manuscripts) and significant variants. The aim throughout has been reliability.

The essays in criticism range from the seventeenth century to the twentieth century, from sharply critical accounts to highly favorable evaluations, from close analyses of individual poems to general considerations of Donne and metaphysical poetry. The division of the essays into three sections should be almost self-explanatory. The first section. "Donne and Metaphysical Poetry," contains introductory and background material and provides an historical range of opinion by outstanding critics. The second section, "Donne's Love Poetry," begins with the dispute between C. S. Lewis and Joan Bennett; and Theodore Redpath continues and elaborates the discussion of critical issues raised. The articles by Cleanth Brooks, Clay Hunt, and R. A. Durr not only present sensitive, illuminating explications, but also afford some transition from the love poetry to the divine poems. In the third section, "Donne's Divine Poems and The Anniversaires," Helen Gardner offers some comprehensive considerations of Donne's religious poetry. Helen Gardner, in the second part of her essay, and Louis Martz discuss the meditative element in the Holy Sonnets and in "Good Friday, 1613," and Stanley Archer raises objections to their approach. The short "Readings of Holy Sonnet 10 (XIV)" provide, again, differing views and yet also illustrate how criticism may contribute, over a period of time, to a fuller and more exact understanding of literature. Finally, Frank Manley summarizes criticism of *The Anniversaries* over the centuries and then considers these poems in terms of the complex and inchoate Renaissance tradition of Wisdom. Thus, each of these interrelated sections contains controversy and varying and divergent opinions, yet also displays some continuity and development of particular critical ideas on Donne's poetry. The abundance of excellent writing on Donne makes it impossible to represent here every point of view, but the Selected Bibliography at the end of this book will direct the reader to sources helpful in the further study of Donne.

Indeed, the abundance of excellent work on Donne in this century puts any modern editor of Donne under heavy debt. I am especially conscious of indebtedness to Sir Herbert Grierson, Helen Gardner, and Frank Manley, all of whom have contributed greatly to establishing and illuminating the text of Donne's poetry. Special expression of my gratefulness must go also to the other scholars whose work is represented in the critical essays of this book. I am grateful also to Professor John Hagopian, who generously put in my hands his published and unpublished materials on Donne; to Professor David Novarr, who offered many thoughtful suggestions, some of which I have incorporated; to Mr. Josiah Newcomb, Director of Libraries, State University of New York at Binghamton, who helped me to obtain the numerous books, photostats, and microfilms I needed; and to members of the staffs of the Huntington Library, the New York Public Library, Princeton University Library, and Yale University Library, who extended many courtesies.

A. L. CLEMENTS

Contents

reface to the Second Edition	X
Preface to the First Edition	XV
The Texts of the Poems	
SONGS AND SONNETS	
The Good-Morrow	3
Song ("Go and catch a falling star,")	3
Woman's Constancy	4
The Undertaking	9
The Sun Rising	6
The Indifferent	6
Love's Usury	7
The Canonization	8
The Triple Fool	9
Lovers' Infiniteness	10
Song ("Sweetest love, I do not go")	10
The Legacy	11
A Fever	12
Air and Angels	15
Break of Day	12
The Anniversary	12
A Valediction: Of My Name, in the Window	15
Twickenham Garden	17
A Valediction: Of the Book	18
Community	10
Love's Growth	20
Love's Exchange	2.1
Confined Love	2.3

The Dream	23
A Valediction: Of Weeping	23
Love's Alchemy	24
The Flea	25
The Curse	26
The Message	26
A Nocturnal upon St. Lucy's Day, Being the Shortest Day	27
Witchcraft by a Picture	28
The Bait	29
The Apparition	30
The Broken Heart	30
A Valediction: Forbidding Mourning	31
The Ecstasy	32
Love's Deity	34
Love's Diet	35
The Will	36
The Funeral	37
The Blossom	38
The Primrose	39
The Relic	40
The Damp	41
The Dissolution	41
A Jet Ring Sent	42
Negative Love	42
The Prohibition	43
The Expiration	44
The Computation	44
The Paradox	44
Farewell to Love	45
A Lecture upon the Shadow	46
Sonnet. The Token	47
Self-Love	47
ELEGIES	
I. Jealousy	49
III. Change	50
IV. The Perfume	51

Contents	vii
V. His Picture	52
VII. ("Nature's lay idiot,")	53
VIII. The Comparison	54
IX. The Autumnal	55
X. The Dream	56
XI. The Bracelet	57
XVI. On His Mistress	60
XIX. To His Mistress Going to Bed	61
XX. Love's War	62
Epithalamion Made at Lincoln's Inn	64
SATIRES	
Satire I	67
Satire II	69
Satire III	72
Satire IV	75
Satire V	81
VERSE LETTERS TO SEVERAL PERSONAGES	
The Storm	84
The Calm	86
To Sir Henry Wotton ("Sir, more than kisses,")	87
To Mr Roland Woodward	89
To Sir Henry Wotton ("Here's no more news,")	90
To the Countess of Bedford ("Madam, Reason is our	
soul's left hand,")	91
To the Countess of Bedford ("Madam, You have refined me,")	92
To Sir Edward Herbert at Juliers	94
To Mr C. B.	95
To E. of D. with Six Holy Sonnets	96
To Sir Henry Wotton, at his going Ambassador to Venice	96
An Anatomy of the World: The First Anniversary	98
DIVINE POEMS	
La Corona	
1. Deign at my hands this crown of prayer and praise	109
2. Annunciation	109

viii Contents

Nativity		110
4. Temple		110
Crucifyi	ing	110
6. Resurre	ction	111
7. Ascensio	on	111
Holy Sonnets	(1633)	
1 (II)	As due by many titles	112
2 (IV)	Oh my black soul!	112
3 (VI)	This is my play's last scene	113
4 (VII)	At the round earth's imagined corners	113
5 (IX)	If poisonous minerals	113
6 (X)	Death be not proud	114
7 (XI)	Spit in my face you Jews	114
8 (XII)	Why are we by all creatures waited on?	115
9 (XIII)	What if this present were the world's last night?	115
10 (XIV)	Batter my heart	115
11 (XV)	Wilt thou love God	116
12 (XVI)	Father, part of His double interest	116
Holy Sonnets	(added in 1635)	
1 (I)	Thou hast made me	117
2 (V)	I am a little world	117
3 (III)	O might those sighs and tears	118
4 (VIII)	If faithful souls	118
Holy Sonnets	(from the Westmoreland MS.)	
1 (XVII)	Since she whom I loved	119
2 (XVIII)	Show me, dear Christ	119
3 (XIX)	Oh, to vex me	120
The Cross		120
Resurrection,	imperfect	122
Upon the An	nunciation and Passion Falling upon	
One Day.	1608	122
Good Friday,	, 1613. Riding Westward	123
Upon the tra	nslation of the Psalms	124
To Mr Tilma	an after he had taken orders	126
A Hymn to C	Christ, at the Author's Last Going into	
Germany		127

CONTENTS	IX
Hymn to God my God, in my Sickness	128
A Hymn to God the Father	129
TEXTUAL NOTES	130
Criticism	
DONNE AND METAPHYSICAL POETRY	
Ben Jonson • [Conversations on Donne]	139
Thomas Carew • An Elegie upon the Death of	
Dr. John Donne	139
John Dryden • [Donne "Affects the Metaphysics"]	142
Samuel Johnson • ["The Metaphysical Poets"]	142
Samuel Taylor Coleridge • [Notes on Donne]	145
Sir Herbert Grierson • [Donne and Metaphysical Poetry]	147
T. S. Eliot • The Metaphysical Poets	158
J. B. Leishman • ["Dissociation of Sensibility"]	165
Joseph Anthony Mazzeo • A Critique of Some Modern	
Theories of Metaphysical Poetry	168
DONNE'S LOVE POETRY	
Joan Bennett • The Love Poetry of John Donne	178
Cleanth Brooks • The Language of Paradox	195
Clay Hunt • Elegy 19: "To His Mistress Going to Bed"	203
Theodore Redpath • [The Songs and Sonnets]	217
R. A. Durr • Donne's "The Primrose"	227
Arthur L. Clements • [Eros in the Songs and Sonnets]	231
SATIRES, VERSE LETTERS, AND THE ANNIVERSARIES	
John R. Lauritsen • Donne's Satyres: The Drama of	
Self-Discovery	243
David Aers and Gunther Kress • 'Darke Texts Needs Notes':	
Versions of Self in Donne's Verse Epistles	255
Frank Manley • John Donne: The Anniversaries	270
DONNE'S DIVINE POEMS	
Helen Gardner • The Religious Poetry of John Donne	282
Louis L. Martz • [Donne's "Holy Sonnets" and "Good	
Friday, 1613"]	291

X CONTENTS

Stanley Archer • Meditation and the Structure of Donne's	
"Holy Sonnets"	302
R. V. Young • Donne's Holy Sonnets and the Theology	
of Grace	311
Readings of Holy Sonnet 10 (XIV): A Critical Discussion	325
J. C. Levenson: [The First Quatrain]	325
George Herman: [The Extended Metaphor]	325
J. C. Levenson: [Three Conceits]	326
George Knox: [Contemplation of the Trinity]	328
John E. Parish: [The Sonnet's Unity]	329
R. D. Bedford: [The Potter-Clay Image]	333
Raymond-Jean Frontain: [Redemption Typology]	338
A CRITICAL OVERVIEW	
John R. Roberts • John Donne's Poetry: An Assessment	
of Modern Criticism	351
Selected Bibliography	362
Index of Titles	37
Index of First Lines	375



The Texts of THE POEMS