



### **Metaphysical poetry:**

1. It's written between 1595-1660.
2. It can be divided in to two parts; amatory and religious, and they are sometimes fused together.
3. It shows:
  - A.Philosophical consciousness.
  - B.Pregnant fusion of thought and feeling.
  - C.Fusion of argumentative logic and passion.
  - D.Combination of different ideas and experiences.
  - E. Mixture of seriousness and ironic wit.

### **Metaphysical poets:**

1. It covered the poets between the last quarters of 16th c.
2. They used unusual images and difficult ideas to show their learning.
3. The period was the era of unrest.
4. It was the period of social, intellectual, political and religious changes, that carried with them danger.
5. They were both excited and frightened:
  - A.They were excited because they were men of thinking and feeling.
  - B.They were frightened because they were men of action.

## The Biography of John Donne



1. His works reflect the period in which he lived in time of scientific exploration and discovery.
2. He is interested in the new rather than the traditional style.
3. His poems are full of original ideas and paradox.
4. The main theme of his poetry is love and religion.
5. He uses idiosyncratic voice (speaking about personal experiences and attitudes).
6. His works are marked by the desire to find new way of saying things.
7. His language is a combination of intellectual, scientific language and colloquial expressions and natural rhymes.
8. He deals with love, physical separation, the falseness of lover, the celebration of true love, difficulty of finding true religion, the conflict between sin and desire for purity, and his paradoxical relationship with God.
9. He addresses an unseen listener in his poems.
10. He uses metaphysical conceit (an unexpected metaphor in which two disparate things are brought together in a comparison).
11. He thinks the intellectual and the emotional, the religious and the secular, the scientific and the poetic.
12. He uses unusual images to understand the complexity of the world.
13. He uses direct address, speaking personally to God.

# Good Friday, 1613, Riding Westward

By: John Donne



## Summary:

1. John Donne thinks of Christ on the cross, although concerned with the real world, he is still meditating on his relationship with God.
2. He proposes that how can man, who wishes to worship God, can be easily distracted by the real world?
3. The theme of the poem is crucifixion.
4. He draws attention to the physical results of man's inhumanity in falling to recognize Christ.
5. He pays tribute to the sacrifice God made for man.
6. His journey is no longer a rejection of God, but a recognition of man's unworthiness before God.
7. He concludes that even when man has become distant from God, he can be received again.
8. He moves towards the west physically but spiritually to the East, i.e. his arrogance becomes humility and his ignorance knowledge.
9. His travelling becomes the symbol of his inability to face the suffering of Jesus on the cross and turning his back so that he can be corrected.
10. He uses personal address.
11. His language is a combination of religious language and scientific words.

## Good Friday, 1613, Riding Westward

By: John Donne



### Analysis:

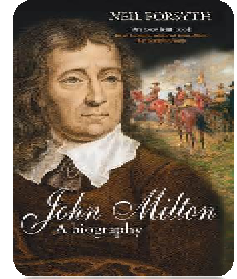
1. Personification: ex: *nature own lieutenant (nature as Christ)* 19.
2. Symbol: ex: *westward*<sub>(title)</sub>= death                      *riding*<sub>(title)</sub>= life
3. Using direct address: ex: *thy*38,41, *thee*37, *thou*35,36, *thine*39.
4. Using religious language: ex: *Soule*1,7,10, *God*17,18,28,31, *Christ on this cross*13, *mercies*38.
5. Using scientific language: ex: *spheres*1,3, *poles*21, *antipodes*24.
6. Metaphysical conceit: the image of the planets: ex: line 1-6.
7. Using formal language: ex: *let...1*, *hence...9*, *yet...15*.
8. Using first person pronoun "I" .9,11,15,21,23,29,33,37,43
9. Antithesis: ex: *the moves toward the west*9, *his*19,28,30, *Soule formed bends to the East*10.
10. Juxtaposition: *the real world and divine*.
11. Pun: ex: *sunne*11,20

Sun
Son of God
12. Paradox: the sun sets, after life offers man a kind of immortality.

**Biography:**



**John Milton**



1. His content is not linked to personal or everyday life.
2. He is interested in the conflict between life and puritan ideals, immortal truth.
3. He defines poetry as a means of instruction which can help people to achieve an understanding of the Divine.
4. Milton chooses biblical themes as his subjects.
5. His diction is full of Latin words, his syntax is complex.
6. He mixes pagan references with biblical stories.
7. He writes epics side by side with elegy and pastoral poems.
8. His poems focus on the divine, losing contacts with earthly existence.



## Paradise Lost

By: John Milton



### Summary:

1. He concentrates on biblical theme.
2. It is a dialogue between Satan and Beelzebub that shows the reader the tension that exists in the characterization of Satan.
3. Satan shows that he is able to understand the suffering of others.
4. He appears to recognize God`s power, but refuses to accept his superiority, i.e. Satan understands his mistake, but he refuses to accept defeat, because of his obstinacy and arrogance.
5. Milton creates the Satan`s character more complex than the real Satan in the bible.
6. The created Satan by Milton; encourages us to respond positively that can appreciate Beelzebub qualities.
7. Satan`s rebellion is portrayed positively that is uprising is noble and necessary, but reference to God is stronger, indicates that Satan has recognized his error, he accepts a power greater than his own.

# Paradise Lost

By: John Milton



## Analysis:

1. Satan understanding his mistake: (line 11-22)
2. Satan`s appreciating human quality:(line 1-3)  
Ex: *transcendent* and *outshine*
3. Satan and human are in a parallel relationship: ex: *mutual*<sub>4</sub>, *united*<sub>5</sub>, *equal*<sub>5,8</sub>
4. Juxtaposition: between past glory and present situation: ex: *transcendent*<sub>3</sub>, *brightness*<sub>4</sub>, *bright with misery*<sub>5</sub> and *ruin*<sub>8</sub>.
5. Portraying Satan positively: ex: *league*<sub>4</sub>, *thoughts*<sub>5</sub>, *counsels*<sub>5</sub> and *glorious enterprise*<sub>6</sub>.
6. Reference to God as great: ex: *the stronger*<sub>9</sub>.
7. Arrogance of Satan: ex: *fixed mind*<sub>14</sub>, *his distain and injured merit*<sub>15</sub>.
8. Showing God as: *tyranny*<sub>41</sub>, *rage*<sub>12</sub>, *reign*<sub>19</sub>, *wrath and might*<sub>27</sub>, *extort*<sub>28</sub>.
9. Satan`s refused to defeat: ex: *revenge*<sub>24</sub>, *hate*<sub>24</sub>, *courage*<sub>25</sub>, *unconquerable*<sub>23</sub>, *immortal*<sub>24</sub>, *submit*<sub>25</sub>, *yield*<sub>25</sub>, *bow*<sub>28</sub>, *sue*<sub>28</sub>, *suppliant*<sub>29</sub>, *ignominy*<sub>32</sub>, *shame*<sub>32</sub>.
10. Democratic debate by Satan: *repent or change*<sub>13</sub>, *fixed mind*<sub>15</sub>, *high distain*<sub>15</sub>, *unconquerable will study of revenge*, *immortal hate*<sub>23-24</sub>, *courage*<sub>25</sub>.

## Good Friday, 1613, Riding Westward



1. Let mans Soule be a Spheare, and then, in this,  
The intelligence that moves, devotion is  
And as the other Spheares, by being growne  
Subject to forraigne motions, lose their owne  
**5.** And being by others hurried every day,  
Scarce in a yeare their naturall forme obey:  
Pleasure or businesse, so, our Soules admit  
For their first mover, and are whirld by it.  
Hence is't, that I am carryed towards the West  
**10.** This day, when my Soules forme bends toward the East.  
There I should see a Sunne, by rising set,  
And by that setting endlesse day beget;  
But that Christ on this Crosse, did rise and fall,  
Sinne had eternally benighted all.  
**15.** Yet dare I almost be glad, I do not see  
That spectacle of too much weight for meet  
Who sees Gods face, that is selfe life, must dye;  
What a death were it then to see God dye?  
It made his owne Lieutenant Nature shrinke,  
**20.** It made his footstool crack, and the Sunne winke.  
Could I behold those hands which span the Poles,  
And tune all spheares at once, peirc'd with those holes?  
Could I behold that endlesse height which is  
Zenith to us, and our Antipodes,  
**25.** Humbled below us? or that blood which is  
The seat of all our Soules, if not of his,  
Make curt of dust, or that flesh which was worne  
By God, for his apparell!, rag'd, and tome?  
If on these things I durst not looke, durst I  
**30.** Upon his miserable mother cast mine eye,  
Who was Gods partner here, and furnish'd thus  
Halfe of that Sacrifice, which ransom'd us?  
Though these things, as I ride, be from mine eye,  
They're present yet unto my memory,

**35.** For that looks towards them; and thou look'st towards mee,  
O Saviour, as thou hang'st upon the tree;  
I turne my backe to thee, but to receive  
Corrections, till thy mercies bid thee leave.

O thinke mee worth shine anger, punish mee,

**40.** Burne off my rusts, and my deformity,  
Restore shine Image, so much, by thy grace,  
That thou may'st know mee, and I'll turne my face. \*\*\*

## Paradise lost

1. "If thou beest he--but O how fallen! how changed  
From him who, in the happy realms of light  
Clothed with transcendent brightness, didst outshine  
Myriads, though bright!--if he whom mutual league,  
5. United thoughts and counsels, equal hope  
And hazard in the glorious enterprise  
Joined with me once, now misery hath joined  
In equal ruin; into what pit thou seest  
From what height fallen: so much the stronger proved  
10. He with his thunder; and till then who knew  
The force of those dire arms? Yet not for those,  
Nor what the potent Victor in his rage  
Can else inflict, do I repent, or change,  
Though changed in outward lustre, that fixed mind,  
15. And high disdain from sense of injured merit,  
That with the Mightiest raised me to contend,  
And to the fierce contentions brought along  
Innumerable force of Spirits armed,  
That durst dislike his reign, and, me preferring,  
20. His utmost power with adverse power opposed  
In dubious battle on the plains of Heaven,  
And shook his throne. What though the field be lost?  
All is not lost--the unconquerable will,  
And study of revenge, immortal hate,  
25. And courage never to submit or yield:  
And what is else not to be overcome?  
That glory never shall his wrath or might  
Extort from me. To bow and sue for grace  
With suppliant knee, and deify his power  
30. Who, from the terror of this arm, so late  
Doubted his empire--that were low indeed;  
That were an ignominy and shame beneath  
This downfall; since, by fate, the strength of Gods,



And this empyreal sybstance, cannot fail;  
**35.** Since, through experience of this great event,  
In arms not worse, in foresight much advanced,  
We may with more successful hope resolve  
To wage by force or guile eternal war,  
Irreconcilable to our grand Foe,  
**40.** Who now triumphs, and in th' excess of joy  
Sole reigning holds the tyranny of Heaven." \*\*\*