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**TWO VERSIONS OF THE FUNERAL ELEGY:  
HENRY KING'S "THE EXEQUY" AND  
THOMAS CAREW'S ". . . ELEGIE UPON . . . DONNE"**

**Antoon Van Velzen**

There is no end, but addition: the trailing  
Consequence of further days and hours,  
While emotion takes to itself the emotionless  
Years of living among the breakage  
Of what was believed in as the most reliable—  
And therefore the fittest for renunciation.

T. S. Eliot, "The Dry Salvages".

The reader of any collection of late-Renaissance verse will no doubt be struck by the number and variety of poems commonly included under the generic term "elegy." This type of lyric, to use the modern term, was practiced in a manner which allowed for differences in conception, form, and expression, ranging from the short private poem to its more public counterpart with a larger design. Ben Jonson's short epitaphs, "On my first Daughter" and "On my first Sonne," and John Donne's Anniversary poems exist at opposite ends of the scale, if only for the strong sense of polarity in the well-known remark made by Jonson before William Drummond of Hawthornden: "that Donnes Anniversarie was profane and full of Blasphemies that he told Mr. Donne, if it had been written of ye Virgin Marie it had been something. . . ." <sup>1</sup> A host of pieces between these extremes demonstrate the flexibility of the form, which was endorsed by the equally elastic concept known as Decorum. However, it would be a mistake to believe that this form was relatively free from constraints, stylistic or otherwise. Contemporary literary theory proves that such constraints did exist in various degrees, and it is only after establishing the mode of procedure outlined in theory that one can begin to discuss concrete versions of the funeral elegy.

It has been convincingly demonstrated that the elegy belongs to a broad cultural tradition which emerged in antiquity and remained relatively unchallenged until well into the eighteenth century, and that it was treated by theorists

in the context of the category of rhetoric known as *epideictic*.<sup>2</sup> J. C. Scaliger's authoritative and comprehensive theoretical work, *Poetices libri septem* (1561), offered a classification of sub-types:

Those that were delivered at the funeral pyre were *neniae*: those delivered at the grave were epitaphs: those delivered during the funeral ceremony, when due honours are paid to the dead, were epicedes. . . . The monody was delivered as a song of mourning in practice rather than in theory. . . . It is fitting that the elegy should be delivered first during the funeral service. (I,1)

In the same work Scaliger later describes a formula which, as O. B. Hardison puts it, suggests "an emotional pattern":<sup>3</sup>

The epitaph is either recent or yearly. The recent epitaph consists of these parts: praise, demonstration of loss, grief, consolation, and exhortation. The Anniversary has all these parts except grief. For no one mourns for a deceased person after two years' time. . . . There are various possible themes: the emperor, the army, the town magistrate, a private person, a man, a woman, an adult, or a child. . . . The beginning of the poem is sometimes made up of an introduction which is properly gentle, sorrowful, or even distracted. This dutiful grief will convincingly show up the virtue of the deceased. . . . Praise is bestowed upon the deceased as well as on death. . . . The loss is demonstrated first by gentle, then more fervent narration. . . . Here the method of disgressing and heightening will increase the grief over the lost object. From there immediately on to grief. . . . Thereafter the consolation must be undertaken. . . . The poem must be concluded with exhortations: it is not so much a matter of them [the deceased] being mourned for, than of not underestimating the present good fortune that has fallen to the lot of those left behind: the virtue, character, and death of the deceased must be wished for.<sup>4</sup> (III, cxxii)

It will be seen that the tenor and phraseology of these precepts have an unmistakably rhetorical ring. They combine explicit moral and stylistic tendencies to be developed by the elegist.

Less specific and even contradictory remarks concerning style appear in the discussion of other theorists. George Puttenham stated that the elegy belongs to the "mean" or middle style, with "wordes and speaches of smothnesse and pleasant moderation,"<sup>5</sup> while Tommaso Corraea, in a short treatise on the elegy, assigns it to the "low" or simple style. The explanation of these contradictions

can be found in the uncertain status of the "lyric" with respect to Aristotle's tripartite division of poetry according to manner of imitation. Thus it is possible for Sebastiano Erizzo to define the elegy as "an imitation of a complete lamentable action," and for Francesco Robortello to relate all elegies to the epic on the basis of a common, "mixed" manner of imitation.<sup>6</sup> In this respect we would be more inclined to concur with the view held by the later Romantic critic, Samuel Taylor Coleridge: "[the elegy] *may* treat of any subject, but it must treat of no subject *for itself*; but always and exclusively with reference to the poet himself. . . . The elegy is the exact opposite of the Homeric epic, in which all is purely external and objective, and the poet is a mere voice."<sup>7</sup>

Henry King and Thomas Carew, active from about 1620 until 1640, both composed funeral elegies, a specific subtype of the elegy. I shall here consider their two best-known funeral elegies and, particularly in the case of King's "The Exequy," attempt to account for the high status which modern critics have assigned to this poem for its sensibility and formal excellence.<sup>8</sup> Some justice may be done to the problem implied above by the recognition that the funeral elegy as an abstract form was governed by constraints, but that in practice these by no means necessarily muffled the individual poet's voice.

Henry King once raised the issue of the relationship between his life and his art when referring to elegiac poetry as "that Art wherewith our Crosses we beguile / And make them in Harmonious numbers smile."<sup>9</sup> Such a depreciatory view must strike the attentive reader of King's much admired poem, "The Exequy," as an unjust and misguided comment. The texture of this poem, written on the occasion of the death of his wife in 1624, reflects, rather than deflects, the poet's meditation on that crucial event in his life. In what follows I will be concerned with the way in which formal elements such as imagery, rhythm, and rhyme combine to create some of the unique qualities that have been attributed to King's poem.<sup>10</sup>

The formal opening sets the key in which "The Exequy" was composed: it strikes a grave tone mingling deep feelings and sober reflection. The word *Dirges* (l. 2), a song of mourning,<sup>11</sup> is rejected in favor of *complaint*, which suggests a private experience. The more conventional phrase, "flowers to crowne thy Hearse" (l. 3), is matched by the more idiosyncratic nature of "a strew of weeping verse" (l. 4). With the forceful word *meltd* (l. 6), one is prepared for a strong current of private emotion rather than a stock expression of grief.

The next lines vividly realize both the poet's concentrated effort to begin to contemplate his loss and his inability to do so. A strong sense of repetitive failure is expressed in the couplets which fail to be self-contained units. They seem to give way under their load and are expanded, almost in spite of them-

selves, by half-lines which either add a measure of powerful feeling ("On Thee, on Thee") or in some way modify the thought ("Though almost blind"; "To one that mournes"). Several times the reader finds himself running along the lines and being suddenly brought to a standstill. The poet strives to present the increasing dimensions of his subject ("Thou art the Book / The Library"), but his attempts fail and only serve to create a sense of languor in the end. However, while they continue, a jerky movement asserts itself, with sudden pauses and numerous new beginnings. One is hardly left to ponder the ambiguity of *Deare* (l. 7), which is a plausible collocation with *Losse*, yet in itself a suitable term of affection.<sup>12</sup> It is only towards the end of this verse paragraph, after the final outburst of "This, only This" (l. 17), that a note of languid weariness becomes audible in the last line, with its marked predominance of sibilants reinforcing *Sighes* (l. 20).

The poet continues to explore his loss of a clear sense of progressive time. He first offers a straightforward explanation ("Thou hast Benighted mee") and then conveys its bearings in a conceit which is extended over the complete paragraph. King's method here and elsewhere has drawn incisive critical comment; it has been pointed out that ". . . the stages of meditative grief . . . are only *realized* for us by the images. . . . They are, however, introduced by clear, direct statement. . . . Each image is introduced meaning-end-first, as it were."<sup>13</sup> A strong measure of control is apparent in the arrangement of the terms of the conceit so that each of them is allowed to have its full significance in the resultant interplay. The poet begins at the end of the process, in line with the resultative perfect of l. 23, and gradually works his way backwards; this order aptly reflects the experience underlying lines 21–22. The figurative terms seem to operate in a simple conceptual framework, in which time is reduced to a single day. However, they assume profound significance when the weight of religious symbolism is brought to bear upon them. Thus on a more abstract level of meaning, "physical darkness is the symbol of spiritual darkness."<sup>14</sup> This notion is reinforced by the rhyming of *Sett* and *begett* in lines 23–24, which reduces the poet's existence to a kind of death-in-life plight. It is through an act of negative conception that the "Eve of blacknes" (l. 24) has come into being. The color black is in itself suggestive of "mourning, sickness, negation, and death,"<sup>15</sup> combined with the meaningful name of Eve, it seems to evoke a post-lapsarian world in which the force of death has not yet been redeemed. *Sett* logically leads on to "my Day" (l. 25), which is the subject of suitable reflection in lines 25–29. While the next term, "Thy cleere Sunne" (l. 29), is only a short step from *Sett*, it is quite a big jump from *Day*. Without making hard and fast divisions here, one may argue that the conceit takes a new direction. The sun is now alternatively presented as

the center on which the poet's "Love and Fortune" (l. 30) depend for their course. A sense of sudden disturbance is conveyed through the metrical variation in "Like a fledd Starr" (l. 34) and the emphatic grammatical inversion in "The Earth now interposed is" (l. 36). With respect to the latter phrase, Ronald Berman has drawn attention to an additional pun on *Earth*, which hints equivocally at the way in which the soil covers the poet's "deare wish" (l. 35).<sup>16</sup> In summary, these devices are instrumental in lending fresh meaning to the otherwise traditional figure of the eclipse. They also justify King's final touch in l. 38, for one must agree with the poet that knowledge derived from books cannot yield the experience so vividly set before one.

The notion of the eclipse is then turned into the cause of speculation over the exact duration of the separation. A smooth, pleasant movement slips into the next lines. The full metrical emphasis on *could* (l. 39), *were* (l. 40), and *would* (l. 41) draws attention to the tentative nature of what is being suggested, but otherwise there are hardly any obtrusive elements. The couplets are distinctly round off units, joined together with apparent ease. There is a sense in which the poet's use of diction, with the notion of impermanence prevailing in "putting off thy ashy Shrowd" (l. 45) as well as in "Sorrowe's Cloud" (l. 46), virtually deludes him into his own game of make-believe.

A corrective perspective is immediately reimposed, first with a forceful short outburst, then with a sober observation, and, finally with the strong emphasis on *Never* (l. 49). There is a marked use of open couplets in this passage and, notably in lines 47–51, a functional use of the caesura to create pauses; stressed syllables tend to be occupied by monosyllabic words. All these qualities create a rather ponderous rhythm and a grave tone. As the poet's manner of bringing out the full significance of "that Day" (l. 51) recalls the conceit of the eclipse, it is arguable that the reader has been prepared for what would otherwise appear to be quite a big jump. The obscuration and the resultant "sad Clime" (l. 40) are redeemed by "a fierce Feaver" (l. 53) which, by way of an echo from Donne in l. 55, is made to consume the earth as it did the poet's wife, and by its resulting "calme Region, where no Night / Can hide us from each other's sight" (ll. 59–60). *Night* and *sight* adequately sum up the basic tension between the poet's present predicament of impaired vision and his future state, in which vision will be restored to him.

The notion of death's finality was introduced to us in the phrase, "The Body of this World" (l. 54); it now becomes the dominant theme in lines 61–78. The sovereignty of the earth (and, by extension, of the grave) will ultimately turn into complete subservience. The conceit informing this entire passage is derived from the sphere of financial transaction; more specifically, it is strongly reminiscent of the biblical parable of the talents.<sup>17</sup> Its thought-content aims at

persuasion, yet it does not seem to be reinforced in any particular manner by the poetry itself. There seems to be no clearly definable movement in support of the main thrust of the expanded figure introduced by the device of personification in l. 61. As Crum's note on lines 65–70 points out, "manuscript variants and omissions. . . and the assonance *grief / keep* in lines 67–68, seem to indicate an imperfect revision."<sup>18</sup> This suggestion is further substantiated by the somewhat erratic phraseology of "a most free and bounteous grief" (l. 67). There is a sharp contrast in poetic effect between the passage as a whole and the ensuing couplet in lines 79–80, where a solemn air of final resolution is carried by the slow, deliberate movement of the verse. In both lines the caesura can be seen as a natural pause in reading. And although the preponderance of long vowels in the last line might have appeared otherwise to the poet's contemporaries, they seem to contribute to the weight carried by most of the words in stressed positions.

The poem, thus far, has created a measure of tension between a present time of grief and reflection, involving both an end and a beginning, and an expected end, which will also be a new beginning. The poet's paradoxical reasoning becomes most insistent in lines 81–100, where his present beginning and future end are treated as related, rather than mutually exclusive aspects of redemptive, progressive time. Every single form of activity or inactivity appears in the light of its end, which is considered to be a second marriage (l. 86). Direct statement in lines 81–91 brings out the notion of compulsive movement in its cumulative rhetorical design ("Sleep on . . . never to be. . . ; . . . last. . . ; . . . wilt not . . . Till . . . Till . . . ; Stay. . . : I will. . . ; And. . . ;"), alternating both long and short sentences. Strong metrical emphasis accompanies the concise expression, "Stay for me there" (l. 89), while *will*, in contrast to the preceding copulas, contains a strong element of wish in combination with its component of future time. There is a transition from statement to figurative language and its existential present tense of *am* (l. 92), but it does not intrude upon one's reading. A new sense of time, in which the movement is slow but sure, is hammered out by the complementary terms in the two succeeding couplets. As sleep is here treated as progress towards death and resurrection, one is clearly meant to take into account the relevant connotations of the word *rise* (l. 98). And in the last line, where *breath'd* must be taken for an inchoative verb, sleep's "drowsy gale" (l. 100) is perhaps echoed by the particularly long stressed syllables. Although it is impossible to determine the exact quality of early seventeenth century vowel sounds, form and thought-content seem to interact here.

The poet's next step is to expand the figure of the journey even further in a manner which is perfectly consistent with previous practice. As the conceit

unfolds, it becomes increasingly explicit in its bearings and strongly tends towards full, general significance. T. S. Eliot perceptively described this effect as "[the] telescoping of images and multiplied associations."<sup>19</sup> In the poet's phrase, *steares* (l. 101) is used in a passive sense;<sup>20</sup> because of the lack of a human agent, however, it is suggestive of unguided, natural movement. "My Daye's Compassee" (l. 102) would seem to introduce an unwarranted element of meaning, turning the figure into a mixed metaphor. For this reason, one had better abstain from a figurative reading and accept Crum's suggestion that "the meaning *extent* or *limit* (O.E.D. 8) is here primarily intended."<sup>21</sup> The poet's lifetime, then, is seen in terms of a continuous process of decline willingly accepted with the appointed destination in view.

Reiteration of this theme now reaches the point where it seems to manifest the poet's virtual obsession with death. The conceit in lines 105–114 is derived from the sphere of military life; more specifically, it is rooted in traditional Christian thought, which distinguished between the church militant and the church triumphant. Here, too, the verse attempts to bridge the gap that exists between *thou* (l. 06) and *mee* (l. 109) in the rhetorical patterning of the lines. While conceding defeat, however grudgingly, the poet states both positions in their temporal order. The couplet bound together by the expressive rhyming of *Victory* and *Dy* must take precedence, despite considerations of what might and should have been otherwise. A related conceit, which rarefies the former one, is then worked in with supreme skill. The exclamation in l. 111 forces one to attend carefully while the lines first balance the two explicit terms, by means of the caesura, and then almost literally beat out a distinct tune in the second line through an outstanding metrical effect: the metrical foot is inverted twice at the beginning of each half-line, causing a repetitive rising and falling cadence. The couplet as a whole yields a perfect illustration of delicately controlled, insistent movement conveyed in a highly concentrated form. Thought and expression are merged, or, as T. S. Eliot put it, ". . . the idea and the simile become one. . . ."<sup>22</sup>

The poet's conclusion now follows without any strain, stating a truth that comes at the end of the laborious struggle both recorded and realized by the verse. The phrase "bids mee goe on" (l. 115) provides an echo, however, faint, of the remarkable metrical effect of the earlier couplet. There is a sense in which lines 118–119 ultimately rehearse the main theme of the poet's ambivalent plight in the way in which the line can be said to end with *live* and to run on with *Divided*. And while the last line resolves the pervasive tension between different ends and beginnings, one's final impression is that the poem as a whole constitutes a convincing artistic experience of that tension rather than, to recall King's own words, a deceptive trick in the face of adversity.



Thomas Carew's ". . . Elegie upon . . . Donne"<sup>23</sup> (1633) is most rewarding to the literary historian in supplying a framework of theoretical notions within which the achievement of a major poet is presented. The Elegy considered on its own terms, however, irrespective of its theoretical interest, is a more difficult nut to crack. Rather than discussing in a general way the so-called immanent poetic contained in the Elegy, the literary critic must take into account the single formal qualities put to use by the poet in his attempt to vindicate Donne as the monarch of wit. My reading will consider those means that assist in mapping out the Monarchy; it will apply, where appropriate, the more general theoretical notions that help to account for their use.

The Elegy opens with a straightforward question, appropriate for its conventionality, which leads on to a subtle, elaborately patterned rhetorical question. The central figure, namely the synecdoche in "the flower / Of fading Rhetorique" (ll. 5–6), denotes the funeral sermon, which is here opposed to the literary form of the elegy. The figure is a pun, on whose terms its expansion hinges; its connotative load is carefully balanced, for it is anticipated by a suppressed literal term (either flowers or a crown of flowers) in the weak metaphor "Elegie / To crowne thy Hearse" (ll. 2–3), and by the figure contained in the qualitative epithets *unkneaded* and *dowe-bak't* (l. 4). Both terms of the vehicle are worked out in the appositions, which single out further connotations of flower / flour. Of these two appositions, the second one combines the new element *dry* (l. 7) with the preceding element *short liv'd* in the form of an embedded simile calling forth the latter quality. These means contribute to the concise expansion of the figure; the effect is strengthened by the rhyming of *flower* and *houre*, which ties together some of the main aspects of meaning in these lines.

The fourth rhetorical question in lines 9–10 summarizes the thrust of the argument carried on in the preceding lines. The lack of an appropriate form of expression combining *voice* and *tune* (l. 9) is attributed to Donne's exhaustive use of these qualities. Poetry's state of widowhood, directly stated in l. 1, is amply made clear through imagery and direct statement implicit in the rhetorical questions of lines 1–10.

The poet muses over this theme in the next lines, which restate, by way of the kind of "varying" admired by his contemporaries,<sup>24</sup> the truth that has already been presented. The art of the sermon and the art of poetry are contrasted in a way which recalls Sidney's famous discussion of the relation between the philosopher and the poet.<sup>25</sup> Carew's use of rhyme in *frame / flame* reveals the intended contrast between elaborately constructed design and instant illumination. That a kind of effect is intended here is suggested by the terms of the expanded figure of the soul's flame, in itself a conventional, almost

symbolic image. In defining several qualities of Donne's wit that are to be digested mentally rather than to be visually perceived, this conceit persuades the reader to accept the conclusion reached in l. 21; it is partly based on the notion that the rational soul is immaterial and therefore eternally present.

At this point Carew adds an extended simile (l. 21) which, coupled with the previous figure, serves the purpose of balancing two aspects of Donne's achievement. We would tend to think in terms of T. S. Eliot's distinction between tradition and the individual talent,<sup>26</sup> but one must be wary of applying modern distinctions here. Carew's figure, however, hints at a common force which is hyperbolically seen as originating from and expiring with Donne. On a formal level these lines have a notably swift rhythm, partly caused by the extra syllable in "spirit and heat" (l. 22) which we suppress in our reading. The last half-line abruptly breaks off the rapid movement, while the inversion of the metrical foot in "Glow'd here" (l. 24) gives way to a ponderous iambic beat after the caesura, appropriately ending with a heavy stress on *death*.

The particular way in which the figure of gardening and the one borrowed from the sphere of commercial activity are fused in lines 25–30 provides an apt illustration of a general principle governing the use of images in Renaissance poetry, namely that images function to "... state the meaning."<sup>27</sup> Underlying the figure of the gardener is the concept of the poet's task of imitating Nature,<sup>28</sup> which is defined by the conceit in terms that virtually seem to exclude the imitation of literary models at the same time. Excessive imitation in the latter sense of the word is condemned because it obstructs the goal of efficacious expression. We notice how the argument is developed from general evaluative epithets, such as *Pedantique* (l. 25), *lazier* (l. 26), *servile* (l. 27), and *fresh* (l. 28), towards particular cases in point: the excessive use of Greek models and the duplicitous handling of classical diction in Donne's contemporaries.

Such examples are instrumental in underscoring Donne's compensatory mastery. The grammatical inversion in lines 33–37 adds emphasis to the phrase "Thou hast redeem'd" (l. 37); the effect is reinforced by a shift of stress to the first syllable of the initial metrical foot. The subsequent conceit helps to define the theme further by drawing an analogy between the poet and the artificer on the ground of comparable parts of a process described as resulting in "burnish't Gold" (l. 42). This figurative term, together with *Exchequer* (l. 43), sets up a cluster of figures in due keeping with the representation of Donne as the monarch of wit.

After dwelling on the passing of time and the development of language, Carew goes on to argue the extent to which Donne managed to fit the medium to his art. Like the other poets with their "soft melting Phrases" (l. 53). the

reader experiences a sense of breakdown in the face of the "tough-thick-rib'd hoops" (l. 51) of language; the figure enacts its sense in upsetting the movement of the line. Donne succeeded in imposing a tightly-knit linguistic structure upon his verse, but the effects of this straitjacket went beyond merely "charm[ing] the outward sense" (l. 47). His superiority in every single aspect of the creative process is brought out in the expanded figure derived from harvesting, which perhaps recalls the earlier phrase, "fresh invention planted" (l. 28). This figure aptly concludes the argument carried on in the main body of the elegy; its terms draw attention to the results of a process whose components have already been defined. They are arranged in such a way as to argue forcefully that Donne's poetic output is both qualitatively and quantitatively paramount.

Carew then considers the state of poetry that will come into being after Donne. The "strict lawes" (l. 61) set by Donne mark a particular interpretation, endorsed by Carew but refuted by the "Libertines in Poetrie" (l. 62), of what the concept of decorum demands. The debate carried on in lines 61–70 centers on the question of whether figures from classical mythology were considered suitable to the subjects and purposes of "nobler Poems" (l. 65). The use of the epithet *silenc'd* (l. 66) is significant in this respect, for it lends substance to Carew's view that such figures are to be considered indecorous through their lack of eloquence. There is an additional quarrel over the status of rhyme, which is argued to be unsuitable to the low genre of ballad verse. Carew persuasively rounds off the argument with an ingenious conceit restating the issue in pressing religious terms; there is an implicit contrast between the "old Idolls" (l. 69) worshipped by succeeding poets and the "true God" (l. 98) that dominated Donne's divine poems.

At this point the poet takes a step back to reflect duly on the unsuitability of his poem, termed "untun'd verse" (l. 71) for failing to keep up a proper tone,<sup>29</sup> as against Donne's unequalled skills in meditating on the subject of death. The contrast is made palpable by a subtle crescendo in the diction, from "untun'd verse," by way of "reverend silence" and "solemne murmures" (l. 73) to "faint lines" (l. 74), which echoes the first term, then suddenly culminating in "A loud Elegie" (l. 74); this phrase in its turn is echoed by the oxymoron "dumbe eloquence" (l. 75), which also reiterates the former epithets. This careful arrangement of terms brings the poet to the point of introducing the conceit of "The death of all the Arts" (ll. 76–78), further expounded by two similes. Carew's hyperbolic reasoning asks one to accept what one is likely to regard as disproportionate to his subject. Regardless of how one may finally judge in this matter of decorum, Carew turns the idea of the arts petering out into a conclusive note in order to put his own poem into a kind

of perspective at the same time. He illustrates the idea in a simile containing the figure of the wheel, whose "Rotating force is the symbol of divine power;"<sup>30</sup> likewise, in the second simile the "crowns of Bayes" (l. 84) is a conventional "mark of victory or distinction."<sup>31</sup> In drawing attention to the aspects of termination and consummation, these figures decorously fit in with subject as well as situation.

Some polite statements then mark the poet's graceful retreat before the limits of his "Theme" (l. 92). The epitaph constitutes Carew's last touch in portraying his subject. While its terms sketch out the development of Donne's art in a concise manner and appropriately conclude the thrust of the imagery and logical structure of the elegy, its memorable epigrammatic quality may outshine the previous argument. The poet's retreat in the final verse paragraph of the elegy, then, is only a rhetorical device for reappearing more markedly in the epitaph. It is perhaps indicative of the irony involved here that what was meant to be disguised as a muted ending has in fact later become the source of the title of a study on Donne's poetry.

In a way the attentive reader shares the problem which is expounded by Carew in his role of poet-critic at the end of his Elegy, namely that of deciding when to advance and when to retreat during his interpretative activity. In retrospect, the matter can be said to be of poignant interest in the case of "The Exequy," where one notes in passing the presence of each of the five components of Scaliger's formula as part of a presupposed, unobtrusive frame of reference, wholly insufficient to account for the progressive richness in effect of that poem. In a similar manner, Carew's Elegy still endures as a celebration of language, the refined instrument of an early seventeenth century poet, rather than as a perfunctory panegyric on a great fellow poet. It is imperative to make this distinction, for the particular rhetorical framework of both poets, with its constraints and licences on various levels, allowed for either of these possibilities to be realized.

#### NOTES

1. Jonson: *Discoveries, 1641: Conversations with William Drummond of Hawthornden, 1619*, ed. G. B. Harrison (London: John Lane The Bodley Head; facs. rpt. London: Curwen Press, 1923), p. 4.

2. See O. B. Hardison, *The Enduring Monument: A Study of the Idea of Praise in Renaissance Literary Theory and Practice* (Westport: Greenwood Press, 1973), pp. 24-42.

3. *Ibid.*, p. 114.

4. Julius Caesar Scaliger, *Poetices libri septem* (Lyon: Apud Antonium Vincentium, 1561; facs. rpt. Stuttgart-Bad Cannstatt: Friedrich Frommann Verlag, 1964):

Quae ad rogum dicerentur, erant Neniae: quae ad tumulum, Epitaphia: quae in exequiis, quum iusta persolverétur, Epicedia. . . . Etiam Monodia dictus cantus lugubris usu potius quàm ratione. . . . Elegiam quoque in funeribus primùm dictam par est (I, 1).

Est igitur Epitaphium, aut recens, aut anniuersarium. In recenti partes hae: Laudes, Iacturae demonstratio, Luctus, Consolatio, Exhortatio. In Annuierario haec eadem omnia praeter luctum. Nemo enim iam annum bienniumue defunctum deflet. . . . Materia quoque diuersa: pro Imperatore, pro exercitu, pro urbano Magistratu, pro priuato, viro, foemina, adulto, puero. . . . Poematis ingressus interdum cum prooemio eoque leni, & moestis atque etiam attonitis conuenienti. . . . Hoc dolor, illud officium, utrúque defuncti virtus persuadet. . . . Laudes non solùm mortui, sed etiá mortis. . . . Iactura demonstratur suauis primùm, mox incitatore narratione. in qua immoratio & amplificatio auget amissae rei desiderii. a qua parte statim luctus. . . . Post haec est Cósolatio aggredienda. . . . Claudendú Poema Exhortationibus: tantùm abesse ut illi sint lugendi, ut eorum praesens felicitas, quae superstitibus obtigit, non contemnenda: illorum virtus, animus, exitus sit exoptádus (III, cxxii).

5. George Puttenham, *The Arte of English Poesie* (1589), III, v, as cited in Rosemond Tuve, *Elizabethan and Metaphysical Imagery: Renaissance Poetics and Twentieth-Century Critics* (Chicago: The University of Chicago Press, 1947), p. 241.

6. The information regarding Tommaso Corra's *De elegia* (1590), Sebastiano Erizzo's *Expositione nelle tre canzoni di M. Francesco Petrarca* (1562), and Francesco Robortello's *Utinensis Paraphrasis in Librum Horatii* (1548) has been derived from Bernard Weinberg, *A History of Literary Criticism in the Italian Renaissance*, 2 vols. (Chicago: The University of Chicago Press, 1961), I: 165-66, 229-31, 399-404.

7. *Table Talk*, October 23, 1833, in *Coleridge's Miscellaneous Criticism*, ed. Thomas Middleton Raysor (Cambridge: Harvard University Press, 1936), p. 430; cited in M. A. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953; New York: Oxford University Press, 1977), p. 243.

8. For a concise and a longer critical account, see T. S. Eliot, "The Metaphysical Poets" (1921) in *Selected Prose of T. S. Eliot*, ed. Frank Kermode (London: Faber and Faber, 1975), p. 61, and Ronald Berman, *Henry King and the Seventeenth Century* (London: Chatto and Windus, 1964), pp. 116-26. An appraisal of Carew's ". . . Elegie . . . upon Donne" may be found in Louis L. Martz, *The Wit of Love: Donne, Crashaw, Carew, Marvell* (Notre Dame: The University of Notre Dame Press, 1969), pp. 97-100.

9. Henry King, "An Elegy Upon My Best Friend L.K.C.," ll. 43-46, in *The Poems of Henry King*, ed. Margaret Crum (Oxford: Clarendon Press, 1965), p. 135. All subsequent quotations from "The Exequy" are to pp. 68-72 of this edition. As the poem is readily available in anthologies, the reader is referred to it by line numbers in the text.

10. I am indebted to the concise exposition of the issue in Harry Coombes, *Literature and Criticism* (Harmondsworth: Penguin, 1974), pp. 41-42.

11. *The Oxford English Dictionary*, ed. James A. H. Murray, Henry Bradley, W. A. Craigie, and C. T. Onions (Oxford: Clarendon Press, 1978), *dirge*, sb. 2.

12. *Ibid.*, *dear, dere*, a. 2, and *dear*, a. 2.

13. Tuve, pp. 176–77.

14. George Ferguson, *Signs and Symbols in Christian Art* (1954; New York: Oxford University Press, 1979), p. 41, s.v. *darkness*.

15. *Ibid.*, p. 151, s.v. *colors*.

16. Berman, p. 120.

17. Matthew XXV, 14–30.

18. Crum, p. 198.

19. Kermode, p. 60.

20. *O.E.D.*, *steer*, v. 2b.

21. Crum, p. 198.

22. Kermode, p. 61.

23. *The Poems of Thomas Carew*, ed. Rhodes Dunlap (1949; Oxford: Clarendon Press, 1957), pp. 71–74. All subsequent quotations from the “. . . Elegie . . . upon Donne” are to this edition. Since this poem, too, is sufficiently available, only line numbers are given in the text.

24. This point is convincingly argued by Tuve in pp. 118–38 of her chapter entitled “The Criterion of Delightfulness.”

25. Sir Philip Sidney, *The Defence of Poesie* (1595), in *The Prose Works of Sir Philip Sidney*, 4 vols., ed. Albert Feuillerat (Cambridge: Cambridge University Press, 1962), III: 14: . . . for whatsoever the Philosopher saith should be done, he [the peerlesse Poet] gives a perfect picture of it by some one, by who he presupposeth it was done, so as he coupleth the generall notion with the particular example. A perfect picture I say, for hee yeeldeth to the powers of the minds an image of that whereof the Philosopher bestoweth but a wordish description, which doth neither strike, pearce, nor possesse the sight of the soule so much, as that other doth.

26. See the argument of T. S. Eliot, “Tradition and the Individual Talent” (1919), in Kermode, pp. 37–44.

27. Tuve, p. 76.

28. The same figure is used by Puttenham, III, xxv, as cited in Tuve, pp. 146–47: In some cases we say arte is an ayde and coadiutor to nature, and a furtherer of her actions to good effect, or peradventure a meane to supply her wants, by reinforcing the causes wherein shee is impotent and defective, as doth the arte of phisicke. . . . Or as the good gardiner seasons his soyle by sundrie sorts of compost: as mucke or marle, . . . : and waters his plants . . . and so makes that never, or very seldome any of them miscarry, but bring forth their flour̄s and fruites in season.

29. *O.E.D.*, *tune*, v. 2a: “To bring into a proper or desirable condition; to give a special tone or character to.”

30. Ferguson, p. 183, s.v. *wheel*.

31. *Ibid.*, p. 166, s.v. *crown*.