SHAKESPEARE AND DONNE

Generic Hybrids and the Cultural Imaginary

Edited by Judith H. Anderson and Jennifer C. Vaught

Fordham University Press
New York 2013

Library of Congress Cataloging-in-Publication Data

Shakespeare and Donne : generic hybrids and the cultural imaginary / edited by Judith H. Anderson and Jennifer C. Vaught. — First edition.
pages cm
Includes bibliographical references and index.
ISBN 978-0-8232-5125-4 (cloth : alk. paper)
1. Shakespeare, William, 1564–1616—Literary style. 2. Donne, John, 1572–1631—Literary style. 3. Shakespeare, William, 1564–1616—Criticism and interpretation. 4. Donne, John, 1572–1631—Criticism and interpretation. I. Anderson, Judith H., editor of compilation. II. Vaught, Jennifer C., editor of compilation.
PR3072.S336 2013
822.3'3—dc23

2012048080

Printed in the United States of America

15 14 13 5 4 3 2 1

First edition

In Memory of Marshall Grossman

Contents

SHAKESPEARE AND DONNE

1. Sites of Death as Sites of Interaction in Donne and Shakespeare

MATTHIAS BAUER AND ANGELIKA ZIRKER

If there is a motif that runs like a thread through all of John Donne's writings, it is the awareness of death and its impact on life. Donne's portrait in a shroud, the frontispiece to his most famous sermon, "Deaths Duell," which became the model of his epitaph in St. Paul's Cathedral, is the visible sign of this constant awareness.[1] It shows the living Donne awaiting his deliverance from "the manifold deaths of this *world*" and visualizes his notion of a paradoxical interdependence of *exitus* and *introitus*, of going out and going in, which characterizes the relation of life and death:

> But then this *exitus a morte*, is but *introitus in mortem*, this *issue*, this deliverance *from* that *death*, the death of the *wombe*, is an *entrance*, a delivering over to *another death*, the manifold deaths of this *world*.[2]

Life and death are described as movements from and into rooms: just as the womb is a tomblike container if we are not delivered from it at birth ("The *wombe* which should be the *house of life*, becomes *death* it selfe, if *God* leave us there"), the world in which we live "is but an *universall church-yard*, but our *common grave*," if we are not delivered from it (232, 234).[3] This second delivery is of course all-decisive, and, accordingly, the site connected to it deserves our special consideration: the *exitus* from the deaths of this world "is an *entrance* into the *death of corruption* and *putrefaction* and *vermiculation* and *incineration*, and dispersion in and from the *grave*, in which every dead man dyes over againe" (236). Except for the happy few that will be alive at the second coming, all human beings must undergo this third process of dying, the site of which is the grave. But just as the other two phases imply both death and life, the dying over again in the grave is a form of life, too, a "dissolution" and a "sleeping" preparing for the final *exitus/introitus*

into eternal life (238). It is this phase and this site, in its intermediate position between life on earth and eternal life, that preoccupied Donne's imagination. And it is his conceptualization of this site and phase, we would like to suggest, that is inspired, as well as elucidated, by a dialogue with Shakespeare.

This dialogue concerning "life in the grave" is embedded in a wide context of theological as well as literary utterances concerning the nature of death. Nevertheless, it seems both possible and fruitful to focus on one specific aspect of the topic in which a characteristic connection between Shakespeare and Donne becomes visible: the representation of the site of death (a grave, a monument, and the like) as a place of interaction. Taking our cue from two poems by Donne, "The Extasie" and "Epitaph on Himselfe," we will see that the eschatological dimension of this interaction is inextricably linked with a poetological one and in particular with a notion of dramatic self-reflection. For, in these poems, the grave or monument is the site where the most intense exchange between human actors takes place, and it is the site where an interaction between the living and the dead is realized. In each case, a change or metamorphosis is brought about, and in each case verbal art plays a decisive role in the process. Last but not least, the dialogue between the two poets will reveal a mutually illuminating relationship between the epitaph and the epilogue.

Loving Interinanimation and the Site of Death

Both poets prototypically conceived the exchange that takes place at the site of death as the union of lovers. This union is experienced as an ecstasy both in "The Extasie" and in *Romeo and Juliet*. Yet, while Donne focuses on the similitude to death in his poem, Shakespeare's lovers "really" do die on the stage, and their death is final.

"The Extasie" starts with the lovers sitting on a bank, with their "hands firmely cimented" and their "eye-beames twisted," which are the only "meanes to make us one" (5, 7, 10).[4] But this description concerns their bodies only—their souls have left them and "hung 'twixt her, and mee," for in the manner of "two equal Armies, Fate / suspends uncertaine victorie" (13–16). The souls have left their bodies "to advance their state," which implies that this was impossible as long as they were part of the body (15).

The separation of body and soul, however, means death; that the lovers appear as if dead becomes obvious in stanza five:[5]

> And whil'st our soules negotiate there,
> Wee like sepulchral statues lay;
> All day, the same our postures were,
> And wee said nothing, all the day.
>
> (16–20)

The lovers have become "like sepulchral statues"; they can no longer change their postures and appear as inanimate, very much in the manner of recumbent effigies.[6]

The lovers' bed—the bank on which they lie is described in terms of "a pillow on a bed" (1)—becomes their deathbed.[7] The identity of love and death, as expressed, for instance, by Ronsard in his *Sonnets pour Hélène* ("Car l'Amour et la Mort n'est qu'une mesme chose"[8]), has found what is probably its most famous expression in the ending of Shakespeare's *Romeo and Juliet*. In the poem, the ecstasy experienced by the lovers is a rehearsal of death, whereas on the stage, death becomes a kind of ecstasy: the lovers are united in death and thus are able to experience fulfillment, even if not in this life.[9]

After Juliet has taken the potion, which will make her "appear like dead," she is entombed in her family's monument (IV.i.99).[10] The news of her death reaches Romeo through Balthasar, who tells him, "Her body sleeps in Capel's monument, / And her immortal part with angels lives" (V.i.18–19). Balthasar describes her death as the separation of body and soul.[11] But this description contains a contradiction, a paradox even: if her soul is "immortal," then the implication is that her body is mortal; if this is the case, however, then why does it "sleep"? Not only does Balthasar's statement contain dramatic irony—as, indeed, Juliet is only asleep, which is known to the audience—but he also refers to Juliet's intermediary state here. Body and soul are separated and personified, and as such they await Judgment Day, when the body will "awake" to be again united with the soul.[12]

When Romeo enters the tomb, he thinks that Juliet is dead, whereas, in fact, she is only a "poor living corse, clos'd in a dead man's tomb" (V.ii.30), as Friar Laurence describes her state. Juliet is still alive but also resembles a recumbent effigy.[13] Ironically, Romeo addresses her as dead but still

resembling life in her beauty: "O my love, my wife, / Death that hath suck'd the honey of thy breath / Hath had no power yet upon thy beauty" (V.iii.91–93).[14] Romeo's tragic error serves to point out that the intermediate state in which he finds Juliet is a likeness not only of the transition from life to death, the "*entrance* into the *death of corruption*" but also—Juliet does not show any marks of corruption—of the transition to life in death. Indeed, she awakes shortly afterward, only to make us realize that her sleep and her awakening were but a foreshadowing of the real death that is to follow.[15] This likeness of sleep to death—and of death to sleep—can be linked to the paradox of life in death and death in life as Shakespeare used it to characterize Lucrece's transitional state shortly before she is raped:[16]

> . . . life's triumph in the map of death,
> And death's dim look in life's mortality.
> Each in her sleep themselves so beautify,
> As if between them twain there were no strife,
> But that life liv'd in death, and death in life.[17]

Donne describes life and death in these terms in "Deaths Duell," when he writes that birth is "*exitus a morte*" and "*introitus in mortem*," and the lovers in "The Extasie" likewise represent the image of "life liv'd in death, and death in life" as their souls live on while their bodies are dead, and the whole moment of ecstasy is like some death in life—a paradox that Donne dwells on extensively in "Deaths Duell." In both the poem and Donne's sermon, the life found in death is the better life, but in "The Extasie," this "death" is understood as a foreshadowing only. In "Deaths Duell," Donne refers to the death that awaits all human beings at the end of their lives. Romeo is confronted with this death when he enters the monument of the Capulets. In different ways, all three texts present death as a similitude—even *Romeo and Juliet*, in spite of its tragic finality in this play.

At first entering the monument, Romeo regards it as a "triumphant grave" (V.iii.83). It is not so much a place of darkness (and death) as a place of light: "For here lies Juliet, and her beauty makes / This vault a feasting presence, full of light" (85–86). She transforms the grave into a lantern,[18] into a "presence" rather than an absence, and by this imagery Romeo evokes life after death. His description of the vault as a "feasting presence," moreover, calls to mind the banquet in heaven as described in Psalm 23:5—"Thou preparest a table before me"—and in Luke 12:37—"he [the Lord] shall gird himself, and make them to sit down to meat, and will come forth and serve them."[19] Thus, Juliet's resurrection—which shortly afterward is foreshadowed when she "rises" and also when "her statue" is "raise[d]"—is prefigured in Romeo's perception of her tomb (V.iii.147, 289).[20]

He goes on to exclaim, "Death lie thou there, by a dead man interred" (87). Death is either "buried" itself and therefore dead—similarly to the ending of Shakespeare's Sonnet 146, "And death once dead, there's no more dying then," which is a direct allusion to 1 Corinthians 15:54,[21] and to Donne's Holy Sonnet "Death be not proud": "Death shall be no more, Death thou shalt die"—or the place is representative of death and marked by its presence as it lies there "interred." But it is also interred by "a dead man," and given that Romeo comes to the tomb to kill himself, he regards himself as such: he is a "dead man," while Juliet is a "living corse." It is not entirely clear which meaning—death or life—is predominant here; what we find is some intermediary state, and the tomb has both qualities, those of life and of death, which is already expressed by Romeo when he enters the tomb of the Capulets:

> Thou detestable maw, thou womb of death
> Gorg'd with the dearest morsel of the earth,
> Thus I enforce thy rotten jaws to open,
> And in despite I'll cram thee with more food.
>
> (V.iii.45–48)

It is clear from this passage that Romeo wants to join his wife in death and therefore "cram" the tomb with yet another inhabitant. The words "womb of death" are particularly striking in this passage as it is not entirely clear what they mean. Gibbons in his annotation glosses "womb" as belly, following the semantic field of eating, which is prevalent in the passage.[22] Depending on whether we read "of death" as a *genitivus subiectivus* or a *genitivus obiectivus*, however, the expression has more than that meaning alone and therefore contains a double movement. In the first case, as a *genitivus subiectivus*, the words denote a womb that belongs to death; in the second, as a *genitivus obiectivus*, it is a womb that issues death or that means death.[23] If Juliet finds herself in a womb of death in the first sense, she must be

delivered forth from there to another life; that is, the womb produces life. Donne describes birth as an "*exitus à morte uteri*" in "Deaths Duell" (232: margin).[24]

The reading as a *genitivus obiectivus*, however, seems to be more common in the context of Shakespeare's work, for example, in *Richard III*, when the Duchess of York curses her son Richard and his deeds by exclaiming "o my accursed womb, the bed of death."[25] Her womb has brought forth death in delivering Richard. Margaret later takes up a very similar image when she addresses the Duchess in the following terms: "From forth the kennel of thy womb hath crept / a hell-hound that doth hunt us all to death" (IV.iv.47–48).[26] She also uses the image of Richard as a harbinger of death who stems from his mother's womb, which hence leads to death rather than life.

When Richard addresses Elizabeth about his wish to marry her daughter, he uses the imagery of the womb in more organic and positive terms. To Elizabeth, mourning the loss of her children, Richard replies, "But in your daughter's womb I bury them, / Where, in that nest of spicery, they will breed / Selves of themselves, to your recomforture" (IV.iv.423–25), which implies some sort of "re"turn and exchange. In this play, the womb is both a place of death and of life and birth.[27]

The doubling of the *genitivus subiectivus* and *genitivus obiectivus* results in the double interpretation of the "womb of death." This double movement between life and death can be found not only in "Deaths Duell" but also in the meditation of Donne's eighteenth *Devotion*: "[I]n her [our natural mother's] womb we grew, and when she was delivered of us, we were planted in some place, in some calling in the world; in the womb of the earth we diminish, and when she is delivered of us, our grave opened for another; we are not transplanted, but transported, and our dust blown away with profane dust, with every wind."[28] While we grow in the womb of our "naturall Mother," we "diminish" in "the womb of the earth"—as Friar Laurence has it, "the earth that's nature's mother is her tomb / What is her burying grave, that is her womb" (II.iii.5-6).[29] In this passage, our mother's womb delivers us into the world, and we are delivered from there again into another womb, that of the earth. First we grow, then we diminish, but both processes are not in themselves final. The site of death is therefore full of life.

In Donne's poem, the two lovers are "*like* sepulchral statues," and while their bodies lie on the bank,[30] their two souls are active; they "negotiate" and interact:

> When love, with one another so
> Interinanimates two soules,
> That abler soule, which thence doth flow,
> Defects of lonelinesse controules.
>
> (41–44)[31]

In his *Pseudo-Martyr*, Donne wrote, "God inanimates . . . every man with one soul."[32] In "The Extasie," Donne introduces a new compound based on this verb by adding the prefix "inter-."[33] The meaning of "in-" as "into" in "God inanimates" is supplemented by another meaning of "in-," namely, the sense of negation; the verbalized adjective can therefore mean both "with life" and "lifeless." By the addition of "inter-," the word takes on a different meaning yet, especially so if one reads the poem in light of the site of death as a site of interaction and exchange. In "interinanimation," "inter" as a preposition thus evokes "inter" as a verb, and vice versa.[34] It is love that "interinanimates two souls," which can be interpreted either as the death of the individual souls—they are inanimate—and their emergence as one, like the sepulchral statues that are "cemented" (5) and "*inter*graft" (9) together, or as a process in which they give life to one another through love (very much as God inanimates man, that is, gives a soul to man), and a new soul is "born" from the two.[35] Interinanimation can thus be read as the process in which the souls are given souls, and this results in their becoming one "abler soul"; line 59—"Soe soule into the soule may flow"—can then be read like an explanation of the procedure.[36] What is more, by verbalizing the adjective "inanimate," Donne stresses the very fact that even—or especially—in death, the souls are very much alive.

Just as the soul leaves the dying body in a breath,[37] the kiss may be a way in which interinanimation is realized.[38] Romeo closes his farewell speech with a "last embrace" and a "righteous kiss"; it is "with a kiss" that he dies (113–14, 120). As before Death "hath suck'd the honey of [Juliet's] breath," it is now as if Romeo wants to give up his soul by kissing her for a last time (92). But his kiss is "righteous," which refers to his suspicion that "Death is amorous" and keeps Juliet "in dark to be his paramour" (103–5).

With his own lips, the "doors of breath," Romeo "seal[s]" a "dateless bargain to engrossing Death" (114–15). His kiss is inanimating—it makes him lifeless, but at the same time, he dies "with a kiss" and thus finds life, namely in the union with Juliet.[39] Similarly Juliet, in kissing Romeo's lips, dies "with a restorative" (164, 166). By their kisses they want to establish a further connection, an exchange of their souls, and a new life in death.

Being "inanimate" therefore refers not only to a state of being but also to an activity. By creating a new compound, Donne offers diverse options for dividing or composing its elements. One can read it not only as "interinanimates" but also as "interin-animates." The verb "animates" contains the soul, "anima," as well as "any mates," which shows the exemplarity of the two lovers presented in the poem. If we then continue to read "interin" as "interim," we are reminded of the intermediate state of the souls after death, called *refrigerium interim* by Tertullian and others, in which they are waiting for the resurrection of the body.[40] This intermediate state is caused by the ecstasy of the lovers, the (temporal) separation of body and soul. The action between the souls is one of giving life to and taking it away from each other.

In "The Extasie," the separation of body and soul and the process of interinanimation result in the soul's becoming "abler" than the two separate souls before; it becomes "pure" (65), which implies that it has achieved its aim to "advance" its state.[41] This advancement takes place while the bodies of the lovers are "dead," as in a tomb. The emblem of lovers in a tomb has been used to symbolize the alchemical opus, which is why "The Extasie" has been read in light of alchemy.[42] In an alchemical context, the processes in the tomb are not restricted to putrefaction, as they result in purification.[43]

In Donne's poem this purification is not limited to the soul/s alone. It is extended to a bystander who is introduced in stanzas six and seven in terms of an analogous process:

> If any, so by love refin'd,
> That he soules language understood,
> And by good love were grown all minde,
> Within convenient distance stood,
>
> He (though he knew not which soule spake,
> Because both meant, both spake the same)
> Might thence a new concoction take,
> And part farre purer than he came.
>
> (21–28)

The concoction (that is, "perfection, refinement, purification") that takes place between the two souls is also transmitted to the listener who has "heard this dialogue of one" (73–74).[44]

A similar effect on the audience is shown in the ending of *Romeo and Juliet*. There, the site of death is, first and foremost, one of interaction between the lovers when Romeo and Juliet kill themselves: their ecstasy and union in death are based on their interaction while still alive. But the site of death also becomes a site of interaction with and of those who witness their death. At the end, their families erect the statues of the lovers as a sign of reconciliation.[45] Montague says, "For I will raise her statue in pure gold," to which Capulet responds, "As rich shall Romeo's by his lady's lie" (298, 302). They thereby also enact an exchange as each does not erect a statue for his own child but for his former enemy's: Montague for Juliet and Capulet for Romeo. The lovers' union in life as well as in death is therefore indicated by sepulchral statues.[46]

In *Romeo and Juliet*, as in "The Extasie," the effect of the death scene is thus modeled within the text itself. In both cases it is the effect of a similitude: while in the poem the speaker establishes the likeness of the lovers and the sepulchral statues, in the play we witness the "dismal scene" (IV.iii.19) of the lovers' death in the lifelikeness of dramatic action. In *Romeo and Juliet* as well as in "The Extasie" the lovers experience an ecstasy, which in the one case implies that they gain life by becoming one in death and that they become the protagonists of "their story of [. . .] woe" (V.iii.308), while in the other it means an interinanimation that results in an "abler soul" (43). In both texts, the lovers' fulfillment is shown to be an interaction with and in death, in each case linked to a specific site.

The Site of Death as a Poetic Parable

In "The Extasie" the lovers, who lie on the bank "like sepulchral statues," anticipate death, the moment and the place when and where the souls are liberated from the body. Their union is figuratively a foreshadowing of the time when they will actually be in the grave. There is a difference between

the two states, even though it is small, which is observed by the witnessing lover, who hears "this dialogue of one," that is, the souls talking to each other as well as the poem itself. He "mark[s]" the lovers and "shall see / Small change, when we'are to bodies gone" (75–76).[47] The ecstasy of love thus appears as a rehearsal of death, which to the lover who stands "Within convenient distance" (24) is a very special *memento mori*. The situation is enhanced by the ambiguity of "to bodies gone": on the one hand, this phrase refers to the return of the lovers' souls to their bodies, which thus become the book in which we can read the mystery of love grown in the souls; on the other hand, it refers to the lovers' souls not really changing much from their ecstatic state, when they will have actually died and their human selves become corpses. In the first perspective, the lovers become a living monument; their living bodies are the book in which love is revealed,[48] and the reunion of body and soul evokes the final restoration from death at the end of the world;[49] in the second perspective, the lovers become something so entirely spiritual that anyone who is a "lover such as we" (73) will notice their celestial, rather than physical, state. Accordingly, Donne has his speaker present a double vision of life after death: one in which body and soul are transformed and reunited and another in which the soul is so refined that it leaves behind all material substance.

In "The Extasie," the lovers' becoming a monument has poetological implications. The likeness to death, which is brought about by the lovers' ecstasy, becomes a poetic likeness that is to provide insight into the nature of love and death.[50] By including an audience in the poem, Donne provides a link between the event and the poetic text. The site of death as a site of interaction is thus witnessed by readers who are to see and to remember. This is similar to the golden sepulchral statues, whose erection is announced at the end of *Romeo and Juliet*: still within the play, we are reminded to mark and remember the uniqueness as well as the parabolic nature of the lovers' reunion in death.

The transformation into the work of art that is in each case evoked adds a dimension to the reversal of the life-death relationship that takes place at the site of death. This transformation is an attempt to give a local and temporal habitation to the transition from a life that is death to a death that is life and where the *introitus in mortem* becomes an *exitus a morte*. As we have seen in "The Extasie," the site of death is the site of the poem itself, a notion that inevitably evokes the context of Shakespeare's sonnets and of *The Phoenix and Turtle*. Whereas Donne, implicitly or explicitly, conceives of this added dimension in terms of the epitaph, which is a text that reflects on the lover's life and its transformation, Shakespeare's sonnets constantly refer to this life as the result of the poetic act itself. Whereas in "The Extasie" the living lovers are turned into a monument, in Shakespeare's sonnets it is the poem as monument that brings about the lovers' life.

Thus in Sonnet 18 the valley of the shadow of death is replaced with the site of the sonnet itself, in which there is life in death, a growing to (musical) time. Similarly, in *The Phoenix and Turtle* the poem appears as a funereal site and as "this urn" (65) (comparable to the "well-wrought urn" in "The Canonization"), in which a metamorphosis into the life of poetic rhythm takes place. Not only is the body transformed in the poem, but the poem itself may also present parts of the body, and in particular the head, as sites of death from which life may issue. An example is the "fairly common" image of the brain as a womb, which is quite unconventionally evoked in Sonnet 86, where the rival poet's "proud full sail of his great verse, / . . . did my ripe thoughts in my brain inhearse, / Making their tomb the womb wherein they grew" (Duncan-Jones, *Sonnets*, 282n). Depending on whether "tomb" or "womb" is considered the object that is turned into something else, we get either an idea of the brain as a womb in which the thoughts grow but then die (because, as in Donne's "Deaths Duell," it is like a mother's womb, from which there is no *exitus a morte*) or an idea of the brain as a tomb in which there is nevertheless life and in which thoughts grow because they cannot go out.

In Sonnet 81, there are even two such sites of death, the eyes and the mouth. The poem begins by describing a situation not entirely unlike the monument scene in *Romeo and Juliet*, in which the speaker and his beloved addressee are envisaged as being alternatively living and dead: "Or I shall live, your epitaph to make; / Or you survive, when I in earth am rotten";[51] one of the differences from Romeo and Juliet's situation being the asymmetry of the relationship, consisting in the fact that the speaker will devote his life to the setting up of an epitaph, whereas the addressee will just go on living. This asymmetry leads to a shifting interaction. While the poet-speaker at first refers to the composition of an epitaph, that is, a commemorative text, he then replaces "epitaph" with "monument"—the difference being that the latter is the container of the dead person himself: "Your monument shall be my gentle verse." This difference may be conventionally

neglected (in the light of the *exegi monumentum* topos, for example) since a monument also has a commemorative function, but to Shakespeare, who shows life within the monument in his plays, the distinction is marked. "When you entombed in men's eyes shall lie" clearly shows the replacement, which is also a result of the reading process ("Which eyes not yet created shall o'er-read"): reading the epitaph leads to an actual "in-hearsing" of the addressee in the eyes of the reader. This change implies a change from death to life, which is then stressed by changing the image of the monument from eyes to mouth:[52]

> And tongues to be your being shall rehearse,
> When all the breathers of this world are dead.
> You still shall live, such virtue hath my pen,
> Where breath most breathes, even in the mouths of men.[53]

The interaction that marks this site of death is a change from in-hearsing to re-hearsing, a pun that offers, as it were, Shakespeare's poetological program in a nutshell.[54]

The idea of the poem itself being the tomb and of the spectator or reader having power over the life of the dead is by no means alien to Donne, but it takes a somewhat different form. Among his verse letters to the Countess of Bedford, there is one that gives evidence of his particular preoccupation with the sites of death and the "dispersion in and from the *grave*, in which every dead man dyes over againe" ("Deaths Duell," 236). In the first, dedicatory part of the "Epitaph on Himselfe" the speaker addresses the Countess in a way that plays with the traditions of the tomb and the epitaph as a receptacle and a text documenting, as well as serving to ensure, the fame of the deceased:

> Madame,
> That I might make your Cabinet my tombe,
> And for my fame, which I love next my soule,
> Next to my soule provide the happiest roome,
> Admit to that place this last funerall Scrowle.
> Others by Testament give Legacies, but I
> Dying, of you doe beg a Legacie.[55]

The site of death is expressly regarded as a "case for the safe custody of jewels, or other valuables, letters, documents, etc.," that is, a "Cabinet"

(*OED*, *n.* 5.a.). The speaker thus identifies with his "Scrowle," which, since it is preserved by the Countess, becomes the basis of his fame. The "happiest roome" (implying the familiar pun on "stanza") is where the speaker wishes to see both his writing and his soul maintained after his death; it is a receptacle reserved, in neighboring compartments or drawers, for both worldly reputation and spiritual welfare.[56] The conventional flattery of dedicatory verse apart, it is quite remarkable that Donne represents the addressee as the one who ensures what the speaker will be. The giving (of the scroll) is in fact a getting (of fame and a happy room for the soul), an interaction that goes beyond the hopes for worldly preferment obtained in exchange for devoting one's literary skills to a noble patron.[57] This idea is then developed in the epitaph itself, addressed to readers in general:

> *Omnibus*
>
> My Fortune and my choice this custome break,
> When we are speechlesse grown, to make stones speak,
> Though no stone tell thee what I was, yet thou
> In my graves inside see what thou art now:
> Yet thou'art not yet so good, till death us lay
> To ripe and mellow here, we'are stubborne Clay.
> Parents make us earth, and soules dignify
> Us to be glasse; here to grow gold we lie.
> Whilst in our soules sinne bred and pamper'd is,
> Our soules become wormeaten carkases;
> So we our selves miraculously destroy.
> Here bodies with lesse miracle enjoy
> Such priviledges, enabled here to scale
> Heaven, when the Trumpets ayre shall them exhale.
> Heare this, and mend thy selfe, and thou mendst me,
> By making me being dead, doe good to thee,
> And thinke me well compos'd, that I could now
> A last-sicke hour to syllables allow.

Right from the beginning the speaker draws attention to the uncommon nature of this epitaph. This is not the usual inscription on a tombstone or monument that tells us about the life of the person buried in the grave but rather has the dead himself speak.[58] All in all, this is less exceptional than it may appear, for Donne here varies another tradition, the *quod tu es, ego*

fui; quod ego sum, tu eris of monumental inscriptions and murals.[59] The variation, however, is characteristic. His speaker does not say "As ye are now so once were we" but rather "As you are now so I am" or even "As you are now so I will be," for if we assume that the speaker is the same as the one of the dedicatory opening, he is still alive but anticipates his death. This is confirmed at the end of the poem, when the speaker refers to himself as "being dead" but simultaneously refers to the present moment, "now," in which he finds himself on his deathbed but still alive (in his "last-sicke hour") as the writer of this very epitaph. The poem serves as an example of the general observation made by the speaker of Donne's *Devotions*: "A sicke bed, is a grave; and all that the patient saies there, is but a varying of his owne *Epitaph*" (15).

This paradoxical inversion of states and stages can be elucidated in several ways. The first is the concept presented by Donne in the "Deaths Duell" sermon quoted earlier: if the world is but a common grave, the tomb makes us realize not just what we will be but also what we are, namely, dead. Furthermore, if death is neither the end nor yet immediately the "*introitus in vitam*, . . . an entrance into everlasting life," if it is some intermediary state in which we are temporally entombed, just as we were in our mother's womb and as we were in life, it is not absurd to assume that the dead person speaks ("Deaths Duell," 231). Thus the blending of the speaker as a person preparing for his death and the speaker as a person addressing us from the grave makes sense. In particular, the speaker presents an interaction between soul and body that undergoes a transformation between the moment of entombment and the moment when "the Trumpets ayre shall them [the bodies] exhale." The speaker describes the soul (in life) as a container in which sin is pampered and which accordingly decays, becomes "wormeaten"—another example of the world of the living being a grave. Ironically, this is called a "miraculous" process—miraculous indeed, for the soul is actually, as we have just read in the poem, created to "dignifie / Us to be glasse" (13–14).[60] By breeding sin during life on earth, it surprisingly manages to act against its very nature. This perversion is contrasted with the tomb, in which a change for the better takes place. Whereas we have unnaturally destroyed ourselves in life (destroyed our souls, by pampering sin), it is "lesse miracle" (18)—because it is natural—that the body is destroyed in the grave, that is, enjoys the same "priviledges" that (ironically, "miraculously") the soul did on earth. This destruction will enable

the bodies "to scale / Heaven" when the world ends, for when they have become dust it will be able to undergo the alchemical process of exhalation set about by "the Trumpets ayre" (20).[61] While there is thus an inverted relation between the tomb and the grave of the world, there is also an implicit analogy between the tomb and the first of the three graves mentioned in "Deaths Duell," that is, the womb, for the grave is not just the site where the body dissolves but also a place where we lie "to grow gold" (14). Just as "we" means our souls when "we our selves miraculously destroy" in life, "we" means the souls when "here to grow gold we lie" in the grave. Accordingly, what the readers will "see" when they look into the grave is a very special *memento mori* that is not so much a reminder of one's final dissolution as the vision of a future state in which the dissolution of the body becomes a privilege, for it entails a ripening and mellowing of our selves to becoming "good" and "gold."[62]

This representation of the grave as not just a place where our bodies are turned to dust but also a place where we grow into a better substance takes us to the second way of explaining the characteristic inversion of states and stages.[63] We take note of the fact that the speaker plays a role, addressing first, prologuelike, his noble dedicatee but then "Omnibus," the audience in general. He speaks to us in the role of a dead man, for our benefit. We are reminded of Donne's portrait as a living man dressed up in his shroud. In the light of this speech, his earlier desire for "fame" turns out to be ironical, too, for there is nothing of worldly reputation, no telling of what the speaker is or was but rather a message about the time after death; his fame is thus truly a "*sermo hominum*" serving "*Omnibus*" rather than his own status.[64] At the end of the speech, which is to be heard ("Heare this") rather than read (the "Scrowle" then becomes a script for oral delivery), Donne's persona refers to its effect upon the audience: "Heare this, and mend thy selfe, and thou mendst me, / By making me being dead, do good to thee, / And thinke me well compos'd." Again the speaker and his verbal composition become one: he is "compos'd" in a triple sense—in being calmly prepared for death, in turning to earth (becoming "compost"), and in becoming a well-ordered poetic text.[65] We think that all three senses are implied when it comes to the complex interaction of a mutual mending of speaker and audience. It is the speaker's preparedness for death that serves as a model for us; it is his future/present state of turning into gold that gives us hope, and it is the poem itself that will do us good.

Joshua Scodel has pointed out that the mutuality of effect—it is not just the living who are to be improved but the dead as well—is utterly exceptional among poetic (and actual) epitaphs in early modern England.[66] He has ascribed this to a Catholic conviction still lingering with Donne at the time of composition that accepts or even demands prayers for the dead, who may thus be helped in their state of purgatory. We will come back to this but would first like to suggest another context, which in our view is (even) more pertinent. The cluster of words and concepts focusing on "mending," on thinking and acting, and on the interaction between the inhabitants of a world of death and ourselves as a living audience recalls Puck's epilogue to *A Midsummer Night's Dream*:[67]

> If we shadows have offended,
> Think but this, and all is mended,
> That you have but slumb'red here
> While these visions did appear.
> And this weak and idle theme,
> No more yielding but a dream,
> Gentles, do not reprehend.
> If you pardon, we will mend.
> And, as I am an honest Puck,
> If we have unearned luck
> Now to scape the serpent's tongue,
> We will make amends ere long;
> Else the Puck a liar call.
> So, good night unto you all.
> Give me your hands, if we be friends,
> And Robin shall restore amends.
> *[Exit.]*[68]

The verbal link between the two texts is enhanced by the similarity of the speakers' situations: Both address a general audience as if from the nether world, from the world of shadows. In each case there is an insurmountable gap between the speaker and his audience: the dramatic character belongs to a sphere as strictly separate from everyday life as the world of the dead is separate from the world of the living. What will happen if you mingle the two has been unforgettably shown by Shakespeare's and Donne's contemporaries Beaumont and Fletcher in *The Knight of the Burning Pestle*.

And yet the epilogue is a genre that is positioned on the very border between the two worlds:[69] Puck's outstretched hand, a sign of solidarity between the "shadows" and us, is to bridge the gap. The analogy between the transition from play world to real world and the transition from the world of the dead to the world of the living (or vice versa) is underlined by the fact that Puck evokes the prototypical simile of death, namely, sleep. When Puck says that we "have but slumbered here" while witnessing the play, his very expression "but slumbered" does not primarily mean that we should imagine having been asleep (while in fact we were awake). At least partly due to the fact that a similar collocation, "but sleepeth," is closely linked to Jesus's calling the dead back to life, Puck's words evoke the notion that we have been dead but this death has not really meant death but a sleep from which we will wake.[70] Paradoxically, however, Puck indicates that we are now returning to our waking life and simultaneously says "good night unto [us] all": we are to sleep or to die, now the life of the play has come to its end.[71] This is the very paradox Donne evokes in his "Deaths Duell" sermon, where he speaks of the "sleeping" in the grave, which is a delivery from "the deaths of this world," or as Sir Thomas Browne put it in *Religio Medici*: "We tearme sleepe a death, and yet it is waking that kils us, and destroyes those spirits that are the house of life."[72] Puck, as one of the spirits belonging to that site of sleep or death, or house of life, the "little room confining mighty men," will disappear at the very moment when he has spoken the epilogue, but he announces that he will come to life again.[73] Accordingly, Donne's "*exitus a morte*, [which] is but *introitus in mortem*," has its exact parallel on the stage, where the exit of an actor is but a "going in" (compare Romeo's "going in the vault" [V.iii.275]) and where the outside may always become an inside and vice versa—analogous to "in mortality" and "immortality" being, as it were, the same thing, composed of the same "syllables."[74]

Just as Donne's sickbed is a liminal site where what the patient says is "a varying of his owne *Epitaph*," that is, a site which "is a grave," and our "nights bed is a *Type* of the *grave*," the epilogue marks the grave of the dramatic characters' lives, while the play is the shadow (or "type") of death (and life) (*Devotions*, 15). This notion of the epilogue's marking the transition from life to death and vice versa is found in *The Phoenix and Turtle* as well, where the epitaph-like Threnos is announced as "chorus" to the "tragic scene" of the Phoenix and the Dove (52). The idea of the epilogue as a speech marking such a transition is by no means restricted to Shakespeare,

however. We see it, for example, in Shakespeare's and Donne's contemporary, Thomas Dekker, whose "Epilogue at Court," which concludes *Old Fortunatus* (1600), asks the Queen to revive the players whose lives end with the ending of the play:

> O deere Goddesse,
> Breathe life in our nombd spirits with one smile,
> And from this cold earth, we with liueley soules
> Shal rise like men (new-borne) and make heau'n sound
> With Hymes sung to thy name.[75]

In anticipation of that kind of death, the prologue to *The Shoemaker's Holiday*, "*pronounced before the Queen's Majesty*," presents the actors as being positioned on the verge of life and death, and asking the Queen for her life-giving grace:

> our hap is such
> That to ourselves ourselves no help can bring,
> But needs must perish if your saint-like ears,
> Locking the temple where all mercy sits,
> Refuse the tribute of our begging tongues.
> Oh, grant, bright mirror of true chastity,
> From those life-breathing stars your sun-like eyes
> One gracious smile; for your celestial breath
> Must send us life, or sentence us to death.[76]

The analogy to the Last Judgment is obvious, with the Queen as the ruler of the audience in the position of God, whose mercy is implored. The liminal texts (prologues/epilogues) enhance the ubiquitous simile of the world as a stage (or life as a play) by including the transition to the afterlife. In Dekker's case, the interaction is limited to the sovereign's deciding about the fates of the shadows, who will be restored to life if they happen to elicit "One gracious smile."

In Donne and Shakespeare, the conceit is more complex. Apart from the fact that it is not just the one privileged person (the Countess of Bedford or the Queen) but *Omnes*, or the audience in general, who are addressed and involved, the issue is not just one of the speaker's finding grace but also one of giving and taking, of "mending" and a mutual influence (Scodel, *English Poetic Epitaph*, 126). Puck's outstretched hand also signals an interaction and exchange rather than simply the grace given to the dead by the divine audience. Shakespeare similarly evokes such an exchange in the epilogue to *All's Well* when he has the King, who is now a beggar (that is, when he has put off the part he played in life), say, "Ours be your patience then, and yours our parts / Your gentle hands lend us, and take our hearts."[77] Apart from the fact that Patience is proverbially linked to the *monument*, this appears as a version of the *ego sum quod tu eris* topos, in which the two sides are shown to profit from each other.[78]

In the case of Puck, the actor's "mending" will be due to the audience's "pardon" ("If you pardon, we will mend"), which on one level suggests an improvement of the actors' performance if they are gracefully given a chance to perform again. On another level, evoked by the life-stage analogy, however, the epilogue alludes to a mutual mending of actors and audiences in the aftermath of the play. Robin's promise to "restore amends"[79] primarily means that he will "give back"[80] amends; that is, not only is he the one who needs pardon and promises to "make amends," but he will also give back those amends or improvement, implying that it is we who will mend, too.[81] Accordingly, his phrase also rings with an echo from the *Book of Common Prayer*, "Restore thou them that be penitent."[82] This mutuality of improvement is corroborated by the facts that not only will the audience's pardon allow the mending of future performances but also that our thinking will bring about the mending of the performance just witnessed; that is to say, this amending refers to the actors as well as the audience: "Think but this, and all is mended / That you have but slumbered here."[83] The prologuelike Chorus to *Henry V* similarly tells us to "piece out" the "imperfections" of the actors "by our thoughts" while gently hearing the play: the "pardon" the Chorus asks for and the mending of what we see on the stage are realized by our own imaginations. If we look at the role assigned to the audience in the prologues and epilogues mentioned earlier, it is partly that of the strict judge who is asked for pardon, partly that of the patient authority who is promised improvement, and partly that of a coactor who will bring about the mending himself and participate in the transformation. Donne assigns all of these roles to his interlocutors as well.

Donne's "Epitaph on Himselfe" is, or so it seems, more straightforwardly instructive:

Heare this, and mend thyself, and thou mend'st me,
By making me being dead, do good to thee,
And think me well compos'd . . .

The listener is asked to mend himself as a result of the *memento mori* he has just heard. By doing so, however, he mends the person to whom he has listened. This is where we come back to the suggestion that the poem presents a remnant or an imaginative transformation of Donne's earlier Catholic convictions by evincing the notion of the living improving the fate of the dead by praying for them.[84] Apart from the fact that Donne, even in his most official function as dean of St. Paul's, would have found the wish to pray for the dead understandable, though scripture does not warrant such a prayer,[85] the speaker of the "Epitaph on Himselfe" does not actually ask his audience to pray for him. The mending of the speaker by the audience consists in the listener's mending himself; it is quite similar to what we hear in Puck's epilogue to *A Midsummer Night's Dream* and the Chorus as prologue in *Henry V*: just as we are asked to "piece out" the "imperfections" of the actor "with our thoughts," so we are asked to mend the speaker and ourselves and "think him well composed." Thinking good of the dead will make us better and will also make the dead better than they were, putting us in a position of the one who will "be the first / To see our best side, not our worst."[86]

In both Shakespeare and Donne, the notion of faults and shortcomings to overcome is closely linked with the notion of imaginative art and composition, and both are linked with death. Thus Hippolyta perceptively remarks, "It must be your imagination then," when she responds to Theseus's observation about the imperfect actors of *Pyramus and Thisbe*: "The best in this kind are but shadows; and the worst are no worse, if imagination amend them" (V.i.205–6). Even here we see the connotation of death in the reference to "shadows" that may be "amended." What happens after death can, to the human mind, at best be the matter of an imaginative *compositio loci* evoked by a site of death such as the grave, the tomb, the sickbed;[87] we see this in the speaker's playing the role of a dead man in "Epitaph on Himselfe" and, to give just one other example, in the speaker of the Holy Sonnet "At the round earth's" presenting the "imagin'd corners" of the world in his vision of the end of days, which comes to focus on "this lowly ground" where he presumably lies; the sickbed as the entry into death is the counterpart to the site where God "came to breath into *Man* the breath of life . . . [and] found him flat upon the ground" (*Devotions*, 15).

Toward the end of *The Tempest*, Prospero announces that "every third thought / Shall be my grave."[88] It is quite in keeping with this announcement that in his epilogue he presents himself in some state of bondage that he hopes is intermediate as he asks the audience, "But release me from my bands / With the help of your good hands." The situational context identifies this intervention as the peal of applause, while at the same time the notion of prayer at the point of transition to the world of death is evoked:

And my ending is despair,
Unless I be reliev'd by prayer,
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

In particular, the use of the word "indulgence" has led to the interpretation of the epilogue as an injunction to pray for a soul in purgatory.[89] This is by no means certain since the speaker does not unambiguously present himself as "dead" but wishes to prevent a death in despair. Nor does he present his state as that of cleansing fire. What seems certain, however, is that the speaker desires to be set free, that is, finds himself in a state from which he has to be delivered. "This bare island" is, or may become, a site of death, but this site is also, as an image of the stage, a site of life. Prospero's final exit is thus both an "*exitus a morte*" and an "*introitus in mortem*," but in each case it is presented as a simile evoking the "power to give us an *issue* and deliverance, even then when wee are brought to the jawes and teeth of death, and to the lippes of that whirlepoole, the grave. And so in this acceptation, this *exitus mortis*, this *issue of death* is *liberatio a morte, a deliverance from death*" ("Deaths Duell," 230).

8. The odd article has afforded sustained treatment of Shakespeare and Donne only rarely in recent years, for example, Barbara Correll, "Terms of 'Indearment': Lyric and General Economy in Shakespeare and Donne," *ELH* 75 (2008): 241–62.

9. The spelling of titles and even the titles themselves of many of Donne's poems vary greatly among editions. We follow the version adopted in each essay by our contributors.

10. Michel Serres with Bruno Latour, *Conversations on Science, Culture, and Time*, trans. Roxanne Lapidus (Ann Arbor: University of Michigan Press, 1995), 103–7.

11. Daniel Lerner, *The Passing of Traditional Society* (New York: Free Press, 1964), 72; Anthony D. Smith, *Theories of Nationalism* (London: Duckworth, 1971), 90.

12. The spelling of the given name of Donne's wife varies among the authorities. We use "Ann" in this Introduction but consider "Anne" a legitimate variation elsewhere in the volume.

1. Sites of Death as Sites of Interaction in Donne and Shakespeare / Matthias Bauer and Angelika Zirker

1. See, for example, Helen Gardner, "Dean Donne's Monument in St. Paul's," in *Evidence in Literary Scholarship*, ed. James M. Osborn (Oxford: Clarendon, 1979), 29–44; and Joshua Scodel, *The English Poetic Epitaph: Commemoration and Conflict from Jonson to Wordsworth* (Ithaca, NY: Cornell University Press, 1991), 127–29.

2. "Deaths Duell," in *The Sermons of John Donne*, ed. Evelyn Simpson and George R. Potter, 10 vols. (Berkeley: University of California Press 1962), 10: 228–48, 233, 235. The phrase "exitus a morte" appears several times throughout the sermon and in different spellings. The variants in this essay follow the spellings in the edition by Simpson and Potter.

3. See, for example, Donne's "First Anniuersarie," in *The Epithalamions, Anniversaries and Epicedes*, ed. Wesley Milgate (Oxford: Clarendon, 1978):

> For though the soule of man
> Be got when man is made, 'tis borne but than
> When man doth die. Our body's as the wombe,
> And as a mid-wife death directs it home.
> (451–54)

See also Martin Luther's sermon on the preparation to die:

> [. . .] gleych wie ein kind auß der cleynen wonung seiner mutter leyb mit gefar und engsten geboren wirt yn dißenn weyten hymell und erden, daß ist auff diße welt. Alßo geht der mensch durch die enge pforten des todts auß dißem leben; [. . .]. Eyn weyb, wan es gepirt, so leydet es angst, wan sie aber geneßen ist, so gedenkt sie der angst nymmer, die weyll eyn mensch geporn ist von yhr yn die welt, alßo zum sterben auch muß man sich der angst erwegen und wissen, das darnarch eyn groer raum und freud seyn wirt. ("Eyn Sermon von der berytung zum sterben [1519]," in *Martin Luthers Werke: Kritische Gesamtausgabe*, 120 vols. [Weimar: Böhlau, 1884], 2: 685–97).

4. Quotation of Donne from *The Elegies and The Songs and Sonnets*, ed. Helen Gardner (Oxford: Clarendon, 1965): Unless otherwise noted, subsequent citation of *Songs and Sonnets* is from this edition. On readings of the beginning of the poem see, for example, Helen Gardner, "The Argument about 'The Ecstasy,'" in *Elizabethan and Jacobean Studies: Presented to Frank Percy Wilson in Honour of His Seventieth Birthday*, ed. Herbert Davis (Oxford: Clarendon, 1959), 279–306; A. J. Smith, "Donne in His Time: A Reading of 'The Extasie,'" *Rivista di Letterature Moderne e Comparate* 10 (1957): 260–75; Austin Warren, "Donne's 'Extasie,'" *Studies in Philology* 55 (1958): 472–80.

5. On the separation of body and soul see, for example, Donne's *Holy Sonnet* "This is my play's last scene," in which he imagines his death: "And gluttonous death, will instantly unjoint / My body, and soul"; *The Divine Poems*, ed. Helen Gardner (Oxford: Clarendon, 1952); unless otherwise noted, subsequent citation of Donne's religious poetry is from this edition. "Donne's image of the bodies as sepulchral statues admirably portrays the alchemical idea of the dead matter lying at the bottom of the alembic. The alchemical notion of the reconciliation of warring opposites is also present in these lines. The lovers, about to merge in a *unio mentalis*, are compared to 'equal Armies,' recalling the statues of Shakespeare's lovers, also foes about to unite"; Lyndy Abraham, "The Lovers and the Tomb: Alchemical Emblems in Shakespeare, Donne, and Marvell," *Emblematica* 5 (1991): 301–20, 316. See note 43, this chapter.

6. Cf. the meaning of the word "ecstasy": "in late Greek the etymological meaning ["insanity" and "bewilderment"] received another application, viz., 'withdrawal of the soul from the body, mystic or prophetic trance'" (*OED*, "ecstasy," *n.*, etymology). The word was then used "by mystical writers as the technical name for the state of rapture in which the body was supposed to become incapable of sensation, while the soul was engaged in the contemplation of divine things" (*OED*, "ecstasy," *n.* 3.a.). See also Donne's letter to Sir Thomas Lucy on October 9, 1607, where he describes letter writing in terms of "ecstasy":

> Sir,—I make account that the writing of letters, when it is with any seriousness, is a kind of ecstasy, and a departure and secession and suspension of the soul, which doth then communicate itself to two bodies: and as I would every day provide for my soul's last convoy, though I know not when I shall

> die, and perchance I shall never die; so for these ecstasies in letters, I oftentimes deliver myself over in writing when I know not when those letters shall be sent to you, and many times they never are. (John Donne, *Letters to Severall Persons of Honour [1651]: A Facsimile Reproduction* [Delmar, NY: Scholars' Facsimiles and Reprints, 1977], 11).

See also Edmund Gosse, *The Life and Letters of John Donne, Dean of St. Paul's*, 2 vols. (Gloucester, MA: Peter Smith, 1959), 1: 173.

7. Cf. Abraham, "Lovers and the Tomb." The concept goes back to Michelangelo; see Inge Leimberg, *Heilig öffentlich Geheimnis: Die geistliche Lyrik der englischen Frühaufklärung* (Münster: Waxmann, 1996), 133; and Hugo Friedrich, *Epochen der italienischen Lyrik* (Frankfurt: Klostermann, 1964), 365–70. See also Stella P. Revard, "Donne and Propertius: Love and Death in London and Rome," in *The Eagle and the Dove: Reassessing John Donne*, ed. Claude J. Summers and Ted-Larry Pebworth (Columbia: University of Missouri Press, 1986), 69–79, esp. 75–77: "Donne pictures the joy of the grave as marriage bed" (77).

8. Pierre de Ronsard, *Sonnets pour Hélène*, ed. Malcolm Smith (Geneva: Librairie Droz, 1970), 79.14 (195). See Leimberg, *Heilig öffentlich Geheimnis*, on death as topic in Donne's love poems (esp. 128–29); also Shakespeare, for example, *Romeo and Juliet*: "my grave is like to be my wedding-bed," in *Romeo and Juliet*, ed. Brian Gibbons (London: Methuen, 1980), I.v.133–34.

9. On the concept of the rehearsal of death see, for example, Kathryn Kremen, *The Imagination of the Resurrection: The Poetic Continuity of a Religious Motif in Donne, Blake, and Yeats* (Lewisburg, PA: Bucknell University Press, 1972), 100: "'[S]epulchrall statues' can be associated with the final rising of the dead body and its reunion with the soul, so these lovers imitate and prefigure on earth the resurrection to heaven." Fulfillment can either be achieved through death or experienced as death, which is, for instance, expressed in the pun on "to die": See, for example, A. R. Cirillo, "Fair Hermaphrodite: Love-Union in the Poetry of Donne and Spenser," *SEL* 9 (1969): 81–95, 82.

10. Friar Laurence explains the effect of the potion to her: "Shall stiff and stark and cold appear like death; / And in this borrowed likeness of shrunk death / Thou shalt continue two and forty hours" (*Romeo and Juliet*, IV.i.99–101).

11. This is a traditional (Neo)platonic view. See also Donne's Holy Sonnet "This is my play's last scene" for the separation of body and soul.

12. For this imagery in Donne's writings see note 49, this chapter.

13. Gibbons glosses this as "Juliet's sculptured stone-cold beauty" (introduction, *Romeo and Juliet*, 1–77, here 74). He goes on to write that "Shakespeare ironically reorders the fable of Pygmalion [. . .]: Shakespeare's lovers must undergo a metamorphosis out of Nature, into the artifice of eternity" (74).

14. This transitory state between life and death was mirrored in *transi* tombs, where a double representation of the dead person figures: The upper effigy embodies the person as she was when alive, while the lower effigy is a portrayal of putrefaction, of the skeleton, or the person in the shroud. See Kathleen Cohen, *Metamorphosis of a Death Symbol: The Transi Tomb in the Late Middle Ages and the Renaissance* (Berkeley: University of California Press, 1973).

15. See Shakespeare's *Cymbeline*, ed. J. M. Nosworthy (London: Methuen, 1969), II.ii.31–33: "O sleep, thou ape of death, lie dull upon her, / And be her sense but as a monument, / Thus in a chapel lying."

16. "The force of this scene [in the tomb] derives from the ironic juxtaposition of Juliet's fake death, her revival, and her actual death: she is brought back to life from a false suicide only to die in earnest. Here the contrast between what might have been, had this been a comedy, and what actually takes place is made all the more striking by the fact that the scene takes place in a tomb"; Elizabeth Williamson, "Things Newly Performed: The Resurrection Tradition in Shakespeare's Plays," in *Shakespeare and Religious Change*, ed. Kenneth John Emerson Graham and Philip D. Collington (Basingstoke: Palgrave Macmillan, 2009), 110–32, 122. Williamson goes on to draw a parallel to Hero's feigned death in *Much Ado about Nothing*: She has to "die to live" (IV.i.253); William Shakespeare, *Much Ado about Nothing*, ed. Claire McEachern (London: Thomson Learning, 2006). The story continues in *Romeo and Juliet* as Juliet kills herself after she has "died to live." For a historical overview of the context of death-in-life and life-in-death see, for example, Günther Blaicher, "Die Paradoxie vom lebendigen Totsein in England: Versuch einer historischen Skizze," in *Death-in-life: Studien zur historischen Entfaltung der Paradoxie der Entfremdung in der englischen Literatur*, ed. Günther Blaicher (Trier: WVT Wissenschaftlicher Verlag Trier, 1998), 11–45; and Wolfgang G. Müller, "Die Präsenz des Todes im Leben: Erscheinungsformen eines Topos in der Literatur der englischen Renaissance," ibid., 79–96, for example, 80.

17. *The Rape of Lucrece*, in *Shakespeare's Poems*, ed. Katherine Duncan-Jones and H. R. Woudhuysen (London: Thomson Learning, 2007), 400–6: subsequent reference to Shakespeare's poems is to this edition unless otherwise noted.

18. On the various meanings of "lantern" see Gilian West, "Juliet's Grave," *ELN* 28 (1990): 33–34.

19. All biblical quotations, if not otherwise indicated, follow the *Authorized King James Version*, ed. Robert Carroll and Stephen Prickett (Oxford: Oxford University Press, 1998). See also Mt 26:29 and George Herbert's "Love (III)" as a literary elaboration on the topic of the heavenly banquet; George Herbert, *The English Poems of George Herbert*, ed. Helen Wilcox (Cambridge: Cambridge University Press, 2011), 658.

20. The idea of a resurrection might be felt to clash with Friar Laurence's view that suicide is damnable (III.iii. 107–17). When he lectures Romeo in III. iii., however, he argues that the loss of "birth and heaven and earth" (118) in Romeo's killing himself will be tantamount to "Killing that love which [he] has [. . .] vowed to cherish" (128). This is not what happens in the final scene,

where Romeo kills himself because he believes Juliet to be dead (i.e., he joins her in love and death).

21. *Sonnets*, ed. Katherine Duncan-Jones (London: Thomson, 1997): Subsequent reference to Shakespeare's sonnets is to this edition unless otherwise noted. 1 Cor 15: 24 reads as follows: "Death is swallowed up in victory." See also *Lucrece*: "Thou death, both die, and both shall victors be" (1211). Yet another biblical reference that might lie at the background of this passage in *Romeo and Juliet* is Mt 8:22: "Let the dead bury their dead"; see also Lk 9:60.

22. See Gibbons (*Romeo and Juliet*, 224). According to him, "maw" is "gullet" and "womb" signifies "belly"; other words belonging to this semantic field are "gorg'd," "morsel," "jaws," "cram," and "food." One can also read this passage against the background of Shakespeare's Sonnet 146: "Poor soul, the centre of my sinful earth." In this case, the soul is at the body's center, in which case the "womb of death" might contain the soul.

23. See also the connection of womb and tomb elsewhere in Shakespeare's works, for example, in *Sonnets* 3.7, 86.4; *1 Henry 6* IV.v.34; *Romeo and Juliet* II.iii.5–6. On tomb puns in Shakespeare, see T. Walter Herbert, "Shakespeare's Word-Play on Tombe," *Modern Language Notes* 64, no. 4 (1949): 235–41, 235n4: Herbert refers to the "popular and pathetic elegy which Chidiock Tichborne was supposed to have 'Writen with His Own Hand in the Tower Before his Execution': 'I sought my death and found it in my womb, / I looked for life and saw it was a shade, / I trod the earth and knew it was my tomb.'" See also Doniphan Louthan, "The Tome-Tomb Pun in Renaissance England," *Philological Quarterly* 29 (1950): 375–80. John Donne also uses the rhyme womb/tomb, for example, in his "Epithalamion (Lincoln's Inn)" ("Then may thy lean and hunger-starved womb / Long time expect their bodies and their tomb" [40–41]) and in *The First Anniversarie* ("Spring-times were common cradles, but are tombs; / And false conceptions fill the general wombs" [385–86]). In the earlier passage of *Romeo and Juliet* (II.iii.5), the connection is clearly established, though with a different meaning, in order to evoke it again later in a particular context, namely that of the grave. See also Gibbons's note 137, referring to Lucretius, v. 259: "Omniparens eadem rerum commune sepulcrum," where mother nature is described as a tomb.

24. See also Henry Vaughan's "Death. A Dialogue" when the Soul says to the Body: "But thou / Shalt in thy mother's bosom sleep / Whilst I each minute groan to know / How near redemption creeps": *The Complete Poems*, ed. Alan Rudrum (New Haven, CT: Yale University Press, 1976), 27–30. While the body sleeps in the bosom of "mother Earth," its "womb," the soul awaits its reunion with the body.

25. *Richard III*, ed. Anthony Hammond (London: Methuen, 1981), IV.i.53.

26. She adds in the same passage, "Thy womb let loose to chase us to our graves" (IV.iv.54).

27. See also Friar Laurence's calling the tomb a "nest / Of death" (V.iii.150). Judith H. Anderson, *Biographical Truth: The Representation of Historical Persons in Tudor-Stuart Writing* (New Haven, CT: Yale University Press, 1984), 118, 223n23, has shown that this passage (and related ones) alludes verbally and imagistically to Spenser's Garden of Adonis, in which the boar Richard would root.

28. *Devotions upon Emergent Occasions*, ed. Anthony Raspa (Oxford: Oxford University Press, 1987), 92–93.

29. See note 23.

30. Cf. the description of Lucrece: "Her lily hand her rosy cheek lies under, / Coz'ning the pillow [. . .] Between whose hills her head entombed is, / Where like a virtuous monument she lies" (386–91). Lucrece is also compared to a "sepulchral statue"—"like a [. . .] monument." The difference between this presentation and the lovers in "The Extasie," however, consists in her being alone while the lovers interact and experience their ecstasy together.

31. The formula "defects of loneliness controls" is in itself striking. Given the etymology of "control," the formula refers to the idea of interaction: "Control" stems from Anglo-French *contreroller*, which means "to take and keepe a copie of a roll of accounts, to controll, obserue, ouersee, spie faults in" (*OED*, "control," *v.*, etymology). Loneliness is checked by adding a second part. See Donne's "La Corona," "6 Resurrection": "And life, by this death abled, shall control / Death, whom thy death slew" (5–6).

32. John Donne, *Pseudo-Martyr*, ed. Anthony Raspa (Montreal: McGill-Queen's University Press, 1993), 172. This is also the first mention of the verb in the *OED*, "inanimate," *v.* 1.

33. Robin Robbins, ed., *The Complete Poems of John Donne* (London: Pearson Education, 2010), 177n. The word "interinanimates" consists of the following elements: preposition + preposition + adjective + verb ending. Clements suggests two readings: "[W]hether we take 'interinanimates' to mean either mutually breathes life into, or mutually removes the (ordinary) consciousness of, or both (since both do apply), the lovers' love and thereby the lovers are again in this way presented as Godlike"; Arthur L. Clements, "We Two Being One, Are It," in *Poetry of Contemplation: John Donne, George, Herbert, Henry Vaughan, and the Modern Period*, ed. Arthur L. Clements (Albany: State University of New York Press, 1990), 19–79, 39. See also Ramie Targoff on Donne's use of the word "interinanimation": "Donne invented the term 'inanimation' to describe the process by which spirit gets infused into a person; his neologism conveys a sense of motion, a forward thrusting of soul into body in a manner that the ordinary term 'animation' lacks": *John Donne, Body and Soul* (Chicago: University of Chicago Press, 2008), 55.

34. Further examples from Donne that contain "inter" can be found in "inter-assured" ("A Valediction: Forbidding Mourning," 19); "interbring" ("Epithalamium at the Marriage of the Earl of Somerset," 171); "interchanged"

("Verse letter to the Countess of Huntingdon," 49); "intergraft" ("The Extasie," 9); "intertouched" ("The Progress of the Soul," 225); "interwish" ("The Curse," 26); cf. John Donne, *A Complete Concordance of the Poems*, ed. Celia Florén, 2 vols. (Hildesheim: Olms-Weidmann, 2004), 1: 409–10. An example of Donne's using the verb "inter" while evoking the meaning of the preposition is to be found in the "Obsequies to the Lord Harington, Brother to the Countess of Bedford": "Do not, fair soul, this sacrifice refuse, / That in thy grave I do inter my Muse" (255–56).

35. Cirillo ("Fair Hermaphrodite," 85) refers to Casoni's *trattato d'amore*, in which he describes a similar process: "[Love] takes the soul of the lover and infuses it into the beloved, and that of the beloved places in the lover, giving to one, and to the other mutual love and most pleasing new form" (Cirillo cites Guido Casoni, *Della Magia d'Amore*, 151).

36. A similar idea of exchange is already alluded to in the second stanza, when the speaker describes the interaction between the eyes. See also G. R. Wilson, "The Interplay of Perception and Reflection: Mirror Imagery in Donne's Poetry," *SEL* 9 (1969): 107–21.

37. Cf. "A Valediction: forbidding mourning," 1–4:

> As virtuous men passe mildly'away,
> And whisper to their soules, to goe,
> Whilst some of their sad friends doe say,
> The breath goes now, and some say, no.

On the identity of spirit and soul and its relation to breath, see Isidore [Isidorus Hispalensis], *Isidori Hispalensis Episcopi Etymologiarvm sive originum libri XX*, ed. W. M. Lindsay, 2 vols. (Oxford: Clarendon, 1966), Bk. 11, chap. 1, 7–10; cf. Matthias Bauer, "*Paronomasia celata* in Donne's 'A Valediction: forbidding mourning,'" *English Literary Renaissance* 25 (1995): 97–111, here 104.

38. See, for example, Stephen Gaselee, "The Soul in the Kiss," *Criterion* 2 (April 1924): 349–59. He refers to the image of kissing as an exchange or transfer of soul that can be found already in an ancient Greek fragment (in the *Anthologia Palatina* V. 78: "Kissing Kate / At the gate / Of my lips my soul hovers / While the poor thing endeavours / To Kate / to migrate") as well as in Petronius's *Satyricon*: "We clung, we glowed, losing ourselves in bliss / And interchanged our souls in every kiss." See also Targoff (*John Donne*, 25). A related image can be found in Christopher Marlowe's *Doctor Faustus* in Faustus's plea with Helen: "Sweet Helen, make me immortal with a kiss. / Her lips suck forth my soul! See where it flies. / Come, Helen, come, give me my soul again!" in *Doctor Faustus and Other Plays*, ed. David Bevington and Eric Rasmussen (Oxford: Oxford University Press, 1998), B-text, V.i.95–97.

39. This imagery can be linked to the "inanimation" of Adam in Gen 2:7: "And the Lord God . . . breathed into his nostrils the breath of life; and man became a living soul." Cf. this passage in the *Vulgate*: "Formavit igitur Dominus Deus hominem de limo terræ, et inspiravit in faciem eius spiraculum vitæ, et factus est homo *in animam* viventem"; *Nova Vulgata: Bibliorum Sacrorum Editio*, Editio typica altera (Vatican: Libreria Editrice Vaticana, 1986) (our emphasis). Pererius, for instance, discusses the translation of "in faciem" (i.e., whether the nose or the mouth is meant); see Pererius [Benedict Pereira], *Commentatorium et Disputationum in Genesim: Continens historiam Mosis ab exordio mundi vsq ad Noëticum diluuium, septem libris explanatam. Adiecti sunt quattuor Indices, vnus quaestionum, alter eorum quae pertinent ad doctrinam moralem, & vsum concionantium, tertius locorum sacrae Scripturae, quartus generalis & alphabeticus*, 4 vols. (Lugduni [Lyon], 1592–1600), 1: 419–20.

40. See Alfred Stuiber, *Refrigerium interim: Die Vorstellungen vom Zwischenzustand und die frühchristliche Grabeskunst* (Bonn: Hanstein, 1957), 52–58. Stuiber cites Tertullian's *De Anima* (e.g., 33, 11), *Adversus Marcionem* (e.g., 4, 34), and *De monogamia* (10); the last is particularly interesting in that it deals with the notion of the rising of man and wife "to a spiritual consortship" after death; see S. Thelwall's translation in the *Ante-Nicene Christian Library* (*ANCL*), vol. 18 (Edinburgh: Clark, 1870), 21–55; accessed July 11, 2011, http://www.earlychristianwritings.com/text/tertullian31.html. See also Karel Hanhart, "The Intermediate State in the New Testament" (PhD diss., University of Amsterdam, 1966).

41. Clements draws a parallel between "the lovers' love" and God as well as between "that abler soul" and divinity: "Having managed to break out of the closed ego, the lovers now know the truth about their essential selves, have essential self-knowledge, and all of this is accomplished by true love and spiritual ecstasy" (*Poetry of Contemplation*, 38).

42. See Abraham ("Lovers and the Tomb," 301). She refers to works like the *Rosarium* in *De Alchimia* (1550), the *Artis auriferae* (1593), and Daniel Stolcius's *Viridarium chimicum* (1624) and draws parallels between *Romeo and Juliet* and "The Extasie" with regard to the use of alchemy in these texts. According to her, the first and foremost alchemical feature of their union is the fact that it is immediately followed by death. Abraham speaks of the "vision of the united lovers dead on their macabre wedding bed" (ibid., 306). She explains the connection between the lovers' tomb and alchemy as follows: "The alchemical vessel as grave was clearly a place of death and putrefaction, but because the [Philosopher's] Stone was conceived there, it was also a place of conception, of renewal. In alchemical theory, conception could not take place unless there had first been a death . . . The lovers' deathly embrace inevitably led to renewal and regeneration. Their sacrificial dissolution facilitated a union at a higher level in the cycle of 'solve et coagula'" (303–4). The notion of sacrifice can be found in *Romeo and Juliet* when Capulet calls them "poor sacrifices" (V.iii.303). The way they are eventually seen by their families can be interpreted "as a dimensional tableau, a *tableau vivant*, of the alchemical emblem" (Abraham, "Lovers and the Tomb,"

307). What is more, the conflict between the families is resolved, and statues of gold are erected: "That which is base has been transmuted into gold" (ibid., 310). The monument with the statue of the two lovers now becomes a place of reconciliation and interaction between the two families (ibid., 309–10). For further alchemical readings see, for example, Angus Fletcher, *Time, Space, and Motion in the Age of Shakespeare* (Cambridge, MA: Harvard University Press, 2007), chap. 6; Gardner, "Argument"; Charles Mitchell, "Donne's 'The Extasie': Love's Sublime Knot," *SEL* 8 (1968): 91–101; Julia M. Walker, "John Donne's 'The Extasie' as an Alchemical Process," *ELN* 20, no. 1 (1982): 1–8.

43. See Abraham ("Lovers and the Tomb") and Walker ("John Donne's 'The Extasie' "). Here another parallel to Shakespeare's *Romeo and Juliet* can be drawn through the topic of the "reconciliation of foes," which is an "alchemical theme . . . closely related to the deathly union" (Abraham, "Lovers and the Tomb," 309). In Shakespeare's tragedy the reconciliation of the Capulet and the Montague families takes place after they find their children dead in the tomb and, in the wake of this, raise statues of pure gold (cf. Abraham, "Lovers and the Tomb," 309–10). Abraham points to a difference between Brooke's poem and Shakespeare's version of *Romeo and Juliet* here. In the poem, the lovers are removed from their tomb to be placed in a public monument (3018–20; cf. Abraham, "Lovers and the Tomb," 311); removal means that they are left in a tomb; "Shakespeare's version, however, foregrounds the alchemical implications, lifting the lovers into a symbolic golden state above their bodies in the grave, giving a glimpse of the possibility of true peace and harmony" (ibid.).

44. Robbins, *Complete Poems*, 175n27. The idea of "refinement" can also be found in "A Valediction: forbidding Mourning," 17–21: "But we by'a love, so much refin'd / . . . Inter-assured of the mind / . . . Our two soules therefore, which are one" (see Cirillo, "Fair Hermaphrodite," 91).

45. In *The Winter's Tale*, Shakespeare would make use of a similar image when he has Hermione—supposedly dead—transformed into a statue that then becomes alive in the end.

46. The verb "raise" is somewhat confusing—they are in fact recumbent statues; see Gibbons, *Romeo and Juliet*, 235. For examples of such statues, see, Nigel Llewellyn, *Funeral Monuments in Post-Reformation England* (Cambridge: Cambridge University Press, 2000).

47. The importance of the bodies has been noticed by Abraham, "Lovers and the Tomb"; Clements, *Poetry of Contemplation*; Stephen Farmer, "Donne's 'The Ecstasy,' " *Explicator* 51, no. 4 (1993): 205–7; Gardner, "Argument," 283; and Mitchell, "Donne's 'The Extasie.' "

48. Robbins reads the final lines—"Let him still mark us: he shall see / Small change when we're to bodies gone" (*Complete Poems*, 75–76)—as an allusion to the "spiritual body" in 1 Cor 15:44, which Donne also mentions in one of his verse letters to Lady Bedford ("Honour is so sublime perfection," in Robbins): "You, for whose body God made better clay, / Or took soul's stuff such as shall late decay, / Or such as needs small change at the last day" (23–24). He interprets them as follows: "Here in *Ecstasy* the change will be small even if and when the lovers copulate, because they will do so for non-physical reasons" (181n76). One might also explain the lines differently: Through the purification of the soul, there is little difference between body and soul after the soul's return, which implies that yet another "interinanimation" takes place: the body profits from the soul's return there.

49. See, for example, Donne's *Holy Sonnet* "At the round earth's imagined corners": "you numberless infinities / Of souls, and to you scattered bodies go!" (3–4), in Gardner, "Argument," as well as his sermons on Job 19:26: "that soul after it hath once got loose by death . . . ambitiously seek[s] this scattered body . . . ; and yet, *Ego*, I, I the same body, and the same soul, shall be recompact again, and be identically, numerically, individually the same man. The same integrity of body and soul, and the same integrity in the Organs of my body, and in the faculties of my soul too" (*Sermons*, 3: 109–10); on Acts 2:36, preached at St. Paul's: "These two, Body, and Soule, cannot be separated for ever, which, whilst they are together, concurre in all that either of them do" (*Sermons*, 2: 14.358); and *Devotions*: "That therefore this *soule* now newly departed to thy *Kingdome*, may quickly returne to a joifull *reunion* to that *body* which it hath left, and that *wee* with it, may soone enjoy the full *consummation* of all, in *body* and *soule*, I humbly beg at thy hand" (96). See also *John Donne and the Theology of Language*, ed. P. G. Stanwood and Heather Ross Asals (Columbia: University of Missouri Press, 1986), 140; Gardner, Introduction, *Divine Poems*, xv–lv, xliv; and Ramie Targoff, "Facing Death," in *The Cambridge Companion to John Donne*, ed. Achsah Guibbory (Cambridge: Cambridge University Press, 2006), 217–31, here 221, 224–25.

50. See also Donne's poem "The Canonization":

> Wee dye and rise the same, and prove
> Mysterious by this love.
> . . . . . .
> Wee can dye by it, if not live by love,
> And if unfit for tombes and hearse
> Our legend bee, it will be fit for verse;
> And if no peece of Chronicle wee prove,
> We'll build in sonnets pretty roomes.
> (26–32)

Here, likewise, the poem describes not only how the lovers imagine themselves to be united in death but also the poetological implications of this process.

51. Cf. Donne's "The Paradox":

Once I lov'd and dyed; and am now become
Mine Epitaph and Tombe.
Here dead men speake their last, and so do I;
Love-slaine, loe, here I lye.
(17–20)

52. John Russell Brown, with reference to Sonnet 81, points out that the "'monument' of the poem has no life in itself. It comes alive only when someone responds to its words and reads them": "Cold Monuments: Three Accounts of the Reception of Poetry," *Connotations* 9, no. 1 (1999–2000): 34–42, 38. Eynel Wardi qualifies this view: "[T]he lover does get to be resurrected from the monument-tomb that is the poem thanks to the transference of the poet's animating breath, or spirit": "Cold Monuments Animated: A Receptive Response to John Russell Brown," *Connotations* 9, no. 1 (1999–2000): 51–56, 54.

53. Cf. *Lucrece*, 679: "Entombs her outcry in her lips' sweet fold."

54. Stephen Booth, ed., *Shakespeare's Sonnets* (New Haven, CT: Yale University Press, 1977), 278, notices the pun but fails to get its point when he glosses the second meaning as "to hold another funeral for" and "to bury again," for, of course, the pun makes sense only if "rehearsing" is taken to evoke the notion of an "un-hearsing," a return to life. In Sonnet 71 Shakespeare uses the word in the same double sense, contrasting "rehearse" with the burial: "When I, perhaps, compounded am with clay, / Do not so much as my poor name rehearse."

55. "Epitaph on Himselfe," John Donne, *The Satires, Epigrams, and Verse Letters*, ed. Wesley Milgate (Oxford: Clarendon, 1967), 103: Subsequent reference is to this edition of these poems unless otherwise noted.

56. Cf. Milgate's note on fame as "discretion" (*Verse Letters*, 272).

57. See, for example, Barbara Kiefer Lewalski, "Exercising Power: The Countess of Bedford as Courtier, Patron, and Coterie Poet," in *Writing Women in Jacobean England* (Cambridge, MA: Harvard University Press, 1994), 95–123; Arthur F. Marotti, "The Social Context and Nature of Donne's Writing: Occasional Verse and Letters," in *The Cambridge Companion to Shakespeare's Poetry*, ed. Patrick Cheney (Cambridge: Cambridge University Press, 2007), 35–48; P. Thomson, "John Donne and the Countess of Bedford," *Modern Language Review* 44, no. 3 (1949): 329–40. Thomson reads Donne's "Epitaph" completely in the light of a begging letter to the Countess (336).

58. Cf. Milgate, *Verse Letters*, 272n.

59. See Rosemary Woolf, *The English Religious Lyric in the Middle Ages* (Oxford: Clarendon, 1968), 312–24, 401–4, here 402; also Scodel, *English Poetic Epitaph*, 30–31; Robbins's note to line 10 (*Complete Poems*, 719); and Inge Leimberg, "Annotating Baroque Poetry: George Herbert's 'A Dialogue-Antheme,'" *George Herbert Journal* 15, no. 1 (1991): 49–67, 59. Scott L. Newstok, *Quoting Death in Early Modern England: The Poetics of Epitaphs beyond the Tomb* (Basingstoke: Palgrave Macmillan, 2009), points out that Donne, in "A Nocturnall upon S. Lucies Day" as well as in "The Paradox," presents a "particularly ingenious" variation of the dead speaker in having a living speaker present himself as his own epitaph (9, 12). To Newstok, the poems are examples of the epitaph's being "re-*cited* and re-*sited* (as in re-*situated*)" in new poetic contexts (4).

60. Robbins misunderstands the process when he glosses, "The soul is like glass in its invisibility" and contrasts the line with "A Litanie" (26), where "it is . . . the body which is glass, with the soul a candle within" (*Complete Poems*, 719). In fact, in "Epitaph on Himselfe" we read neither about the soul as glass nor about its invisibility but about its effect, which "dignifie[s] / Us to be glasse" (i.e., turns us [the whole being] into a more refined substance). In "A Litanie," it is not the soul that is a candle within "this glass lantern, flesh" but the flame of the Holy Ghost, which burns in the heart (19, 24).

61. Cf. George Herbert, "Church-Monuments": "this heap of dust; / To which the blast of deaths incessant motion, / Fed with the exhalation of our crimes, / Drives all at last" (3–6), and "The Answer": "As a young exhalation, newly waking, / Scorns his first bed of dirt, and means the sky" (8–9). On the process, see Christiane Lang-Graumann, *"Counting ev'ry grain": Das Motiv des Allerkleinsten in George Herberts "The Temple"* (Münster: Waxmann, 1997), 160–61. In contrast to the short-lived and evil exhalation of dust in the Herbert examples, Donne actually describes it as a process in which the dust of the body reaches heaven.

62. See, for example, Eluned Crawshaw, "Hermetic Elements in Donne's Poetic Vision," in *John Donne: Essays in Celebration*, ed. A. J. Smith (London: Methuen, 1972), 324–48: "Alchemy did not draw hard and fast lines between the material and the spiritual. The qualities ascribed to matter often had moral connotations, and . . . the physical process of purifying metals was thought to be paralleled by a spiritual one, the adept undergoing purgation simultaneously with the metals. Thus the significance of the work extended far beyond the confines of the crucible, and spiritual attainment might be expressed in terms of the material hierarchy" (325).

63. The inversion reverses one of Donne's other verse letters to the Countess, which begins with the line "You have refin'd mee."

64. Latin phrases from Simon Pelegromius, *Synonymorum Silva* (London, 1603), s.v. "Fame, Bruit, Rumor, or Report" (142). On the elusive and also rather puzzling history of "Epitaph on Himselfe" in the manuscripts and early editions see, for example, Milgate's note (*Verse Letters*, 271–72).

65. Anita Gilman Sherman, *Skepticism and Memory in Shakespeare and Donne* (New York: Palgrave Macmillan, 2007) regards the last couplet of the poem in which "the speaker's natural body becomes the poem itself" as an expression of Donne's skeptical attitude toward "sepulchral protocol" (158–59). While the ironical attitude toward conventions of the epitaph is palpable, we do not think

that the final lines necessarily subvert "the trope of the enduring poetic monument" because the speaker "amounts to no more than well-composed syllables" (159). The pun on "composed" rather stresses the function of poetry as a preparation for death.

66. See Scodel, *English Poetic Epitaph*, 114. When Scodel holds, however, that the speaker requests the reader to "mend himself or herself *in order* to mend the deceased" (115, our emphasis), we disagree, for there is nothing in the poem to indicate such an instrumentalization. Donne rather stresses the inevitable interconnectedness of the living and the dead.

67. Cf. George Herbert's "Deniall": "They and my minde may chime, / And mend my ryme" (29–30); "Love (II)": "All knees shall bow to thee; all wits shall rise, / And praise him who did make and mend our eies" (13–14). See also Donne's "A Litanie" XXVI:

> and invenom'd men
> Which well, if we starve, dine,
> When they doe most accuse us, may see then
> Us, to amendment, heare them; thee decline;
> That we may open our eares, Lord lock thine.
> (230–34)

On the complex interaction between speaker and listener and the notion of mending in Donne's "Litanie," see Matthias Bauer, "'A Litanie': John Donne and the Speaking Ear," in *The Senses' Festival: Inszenierungen der Sinne und der Sinnlichkeit in der Literatur und Kunst des Barock*, ed. Norbert Lennartz (Trier: Wissenschaftlicher Verlag Trier, 2005), 111–28.

68. *A Midsummer Night's Dream*, ed. Harold F. Brooks (London: Methuen, 1979), V.i.409–24.

69. See, for example, George Spencer Bower, *A Study of the Prologue and Epilogue in English Literature from Shakespeare to Dryden* (London: Kegan Paul, Trench, 1884), esp. chap. 1. For the liminal status of the epilogue between "fictional text" and "cultural reality," see also Robert Weimann, "Performing at the Frontiers of Representation: Epilogue and Post-Scriptural Future in Shakespeare's Plays," in *The Arts of Performance in Elizabethan and Early Stuart Drama*, ed. Murray Biggs et al. (Edinburgh: Edinburgh University Press, 1991), 96–112, 105. Interestingly, the epilogue is absent from Gerard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997), and even the postclassical dramatic prologue is not accorded paratextual status by Genette "except sporadically" (166). This view is contradicted by the evidence of early modern drama.

70. Mt 9:24: "[T]he maid is not dead, but sleepeth"; cf. Lk 8:52 and Mk 5:39: "Why make ye this ado, and weep? the damsel is not dead, but sleepeth," which is also telling with regard to the injunction "die to live" in Shakespeare's *Much Ado about Nothing*.

71. See also the Priest in Shakespeare's *Twelfth Night*: "Since when, my watch hath told me, toward my grave I have travelled but two hours": *Twelfth Night*, ed. Keir Elam (London: Thomson, 2008), V.i.151–52. On the idea of the stage as a place where the dead return to life, see Thomas Nashe's commentary on *1 Henry VI*: "How would it have joyed brave Talbot, the terror of the French, to think that after he had lain two hundred years in his tomb, he should triumph again on the stage and have his bones new embalmed with the tears of ten thousand spectators at least (at several times), who in the tragedian that represents his person imagine they behold him fresh bleeding!": *Pierce Pennilesse, His Supplication to the Divell* (1592), in *The Unfortunate Traveller and Other Works*, ed. J. B. Steane (Harmondsworth: Penguin, 1972), 113. Another example is provided by John Lyly in the "Prologue at the Court" of *Campaspe* (1584): "Appion, raising Homer from Hell, demanded only who was his father; and we, calling Alexander from his grave, seek only who was his love. Whatsoever we present we wish it may be thought the dancing of Agrippa his shadows" (10–13): *Campaspe*, ed. George K. Hunter, *Sappho and Phao*, ed. David Bevington (Manchester: Manchester University Press, 1991).

72. Sir Thomas Browne, *Religio Medici*, in *Religio Medici and Other Works*, ed. L. C. Martin (Oxford: Clarendon, 1964), II.12.

73. Cf. the chorus speaking the epilogue in Shakespeare's *Henry V* (l.1–14), referring both to the text produced by the author's "all-unable pen" (l.1) and to the stage: *King Henry V*, ed. T. W. Craik (London: Thomson, 1995).

74. Actors may leave the stage both to go inside (for example, a vault, as in Romeo's case) or to go outside. On the play on "in-" and "immortal," cf. William Shakespeare, *The Merchant of Venice*, ed. John Russell Brown (London: Methuen, 1955), V.i.63–65: "Such harmony is in immortal souls, / But whilst the muddy vesture of decay, / Doth grossly close it in, we cannot hear it," and Inge Leimberg's commentary in *"What May Words Say . . . ?" A Reading of* The Merchant of Venice (Madison: Fairleigh Dickinson University Press, 2011), 214.

75. *The Dramatic Works of Thomas Dekker*, ed. Fredson Bowers, 4 vols. (Cambridge: Cambridge University Press, 1953–61), 1: 197–98, lines 8–12.

76. Thomas Dekker, *Shoemakers' Holiday*, in *Renaissance Drama: An Anthology of Plays and Entertainments*, ed. Arthur F. Kinney (Malden, MA: Blackwell, 1999), 250.

77. *All's Well That Ends Well*, ed. G. K. Hunter (London: Methuen, 1959), 5–6.

78. For monumental Patience, see *Twelfth Night*, II.iv.114.

79. Paraphrases in annotated editions fail to do justice to the meaning of this complex expression: for example, "give satisfaction in return" (*The New Cambridge Shakespeare*, ed. R. A. Foakes [Cambridge: Cambridge University

Press, 1984]); "give satisfaction in return" (*Oxford World's Classics*, ed. Peter Holland [Oxford: Oxford University Press, 1995]); "make amends in return" (Brooks, *Midsummer Night's Dream*).

80. *OED*, "restore," *v.* 3., "To give back or recompense." In the sense of compensation, "restore" goes together with "loss," i.e., "to restore losses" means "To make amends for" (*v.* 7., and examples). In this perspective, "restore amends" is either tautological or actually implies a giving back of the improvement received.

81. *OED*, "amends," *n.* †4.a. "Improvement, betterment, amendment," with a quotation from Lyly's *Euphues*: "What I now giue you in thanks, I will then requite with amends." See also †4.b. "Improvement in health, recovery," with a reference to the Induction of Shakespeare's *Taming of the Shrew*, "Now Lord be thanked for my good amends."

82. The General Confession in the 1552 *Book of Common Prayer*, quoted in *OED*, "restore," *v.1* 5.b., where the verb is defined as "To place (mankind) again in a state of grace; to free (a person) from the effects of sin."

83. This request implies the notion that "There is nothing either good or bad, but thinking makes it so"; *Hamlet*, ed. Harold Jenkins (London: Routledge, 1993), II.ii.249–50.

84. See note 66, this chapter.

85. This is a point most expressly, perhaps, made by Donne in his first sermon on 1 Cor. 15:29 in 1626, *Sermons*, 7: 94–117.

86. Dylan Thomas, *Under Milk Wood: A Play for Voices* (London: Dent, 1974), 82.

87. See Leimberg, *Heilig öffentlich Geheimnis*, 167–68.

88. William Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan (London: Thomson, 1999), V.i.311–12.

89. See, for example, David N. Beauregard, "New Light on Shakespeare's Catholicism: Prospero's Epilogue in *The Tempest*," *Renascence: Essays on Values in Literature* 49 (1997): 158–74; also Stephen Greenblatt, *Hamlet in Purgatory* (Princeton, NJ: Princeton University Press, 2001), 261.

2. "Nothing like the Sun": Transcending Time and Change in Donne's Love Lyrics and Shakespeare's Plays / Catherine Gimelli Martin

1. Kathryn R. Kremen, *The Imagination of the Resurrection* (Lewisburg, PA: Bucknell University Press, 1972), 92–93.

2. See Stanley Cavell, *The Claim of Reason: Wittgenstein, Skepticism, Morality, and Tragedy* (Oxford: Oxford University Press, 1979), 494–95. Cavell explores Montaigne's essay, "On some verses of Virgil," where men are indicted for ignoring the complexity of female desire, demanding absolute female purity and exclusivity, and their own inability to accept the inevitability of doubt, thus making monsters of themselves and deadly idols of their wives.

3. This and all subsequent quotations from Shakespeare are taken from *The Complete Pelican Shakespeare*, ed. Stephen Orgel and A. R. Braunmuller (Harmondsworth: Penguin, 1999). On this reading see, for instance, Carol Thomas Neely, "Women and Men in *Othello*," in *Shakespeare's Middle Tragedies: A Collection of Critical Essays*, ed. David Young (Englewood Cliffs, NJ: Prentice Hall, 1993), 91–116, especially 98. Neely's article—also a chapter in her monograph, *Broken Nuptials in Shakespeare's Plays* (New Haven, CT: Yale University Press, 1985), 105–35—fully summarizes previous *Othello* criticism and offers a now standard feminist alternative.

4. All references to Donne's lyrics are taken from *John Donne: The Complete English Poems*, ed. C. A. Patrides (New York: Knopf, 1985).

5. Robert Ellrodt is cited in *The Variorum Edition of the Poetry of John Donne*, ed. Gary Stringer (Bloomington: Indiana University Press, 2000), 2: 949.

6. *Variorum Edition*, 2: 949–53. Ellrodt observes that the poem's "presentiment of true love is not surprising in the poetry of a man who will marry Ann More" (952) secretly and in opposition to her father's wishes, which cost Donne his secretarial position, brief imprisonment, and considerable scandal and poverty. The most recent critic to read the elegy's conclusion nonironically is Achsah Guibbory (951); the other two are Bullough (950) and Sencourt (949).

7. *Variorum Edition*, 2: 397.

8. The minute hand on the clock first appeared in 1577, an invention of Jost Burgi, which was gradually perfected in the following century. Donne's use of the clock image in "A Lecture" is therefore conjectural (would he have seen this invention?), but the idea of noon as a point where opposing or paired physical forces meet is much older and more traditional. In the Bible, it is where Joshua makes the sun and moon stand still "in the midst of heaven" for an entire day (Joshua 10:13).

9. Jonathan Dollimore, *Death, Desire, and Loss in Western Culture* (New York: Routledge, 1998). The book's general position is that the cycle of longing and fulfillment turns passion into a simulacrum of eternal becoming, not being, because humankind's "pervasive yearning for stasis" is inevitably overcome by the "misery of mutability" (74). Dollimore then adds, "The most cosmic, most culturally necessary of all binary oppositions, life versus death, is thus subjected to collapse: the absolutely different is inseparable from what it is not, cannot be. The absolutely other is found to inhere within the self-same as nothing less than the dynamic of dissolution" (76). Dollimore has his point, but it does not seem to have prevented great poets from imagining a "blessed" end to mutability, as both Donne and Spenser most clearly do.

10. Marjorie Nicolson, *The Breaking of the Circle*, rev. ed. (New York: Columbia University Press, 1962), 47, 50, 77–80, 106.