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jurisdiction only over certain passing things but it has no power over love which is in its ultimate reality eternal. The conceit of "Sunne Rising" continues because the sun presents the reality in time whereas the reality of love belongs to the dimension of the timeless. In a very light vein the speaker rejects the claim of the sun that the sun is all powerful; because the sun could be eclipsed by a wink of the love. The conceit extends for the love to maintain that all other things are ~~transitory~~ transitory and therefore they appear and disappear. Even the kings and queens are not real because they are only players. But the beloved is in all states and the lover is all princes. In terms of honour the kings and queens have nothing. Love is about everything and is its own reality. In the end the speaker presents the idea that the bed of the lovers is the whole universe and the sun will do well to move around that little bed.

John Donne is a love poet with a difference. He combines the metaphysical tradition of love that comes down from Dante and the Petrarchan tradition of the romantic love that starts from Petrarch. In Dante, love is a spirit, bodiless and bloodless. In Petrarch love is what different moods of the lovers reflect. For Dante, love is a devotion and worship. In Spenser, these two traditions were combined in the form of a praise and dedication to beauty. When we come to John Donne, we find that his love poems almost always recognise the importance of the body in the scene of love but always transcend the body to project the spiritual and eternal aspect of love. Among the Elizabethan sonneteers, ~~Shakespeare~~ Shakespeare is only the love poet who

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