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Thomas Carew (1598-1639)  
Whereas Herrick looked to Jon-  
son alone, Carew blends in his  
poetry the metaphysical manner  
of Donne and the classical spi-  
rit of Ben Jonson. His poems  
on Donne and Jonson express  
admirably his keen appreciation  
of his two guides. Jonson was to  
him the man "greater than all  
men else" and Donne the poet  
"worth all that went before." As  
Geoffrey Walton observes, "the  
two influences of Donne and  
Jonson are fused in him by  
a considerable native talent."  
Hardin Craig observed: "He  
borrowed from them to the  
extent in which a poet of his  
powers could from Jonson the  
great lesson of classic polish  
and from Donne a sense of  
the exciting power of a figure  
As an instance see the followin  
lines:

"I am a dial's hand,  
still walking round,  
you are the compass;

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and I never sound  
Beyond your circle, ne-  
ther can I show  
Aught but what first en-  
reached is in you!"

Carew shows more of critical intelligence and sense of pattern than Herrick but he suffers in imaginative power which gets a substitute in a kind of courtly wit. Among his popular poems may be mentioned "Upon a Ribbon Tied about His Arm by a Lady" a very delightful lyric in long lines, "ASK me no more where Jove bestows when June is past, the fading rose" a famous song and that very good "didactic" lyric "He that loves a rosy cheek."

The end.

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