

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 observes: "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 following
lines!

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

and I never sound
Beyond your circle, nei-
ther can I show
Aught but what first exp-
ressed 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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