

Appendix: A Brief Review of Scholarship

The main subjects of the preceding pages—Donne’s *Songs and Sonnets*, the mechanisms and repercussions of evolution, the fields of Biology and Cognition it led to, and an allied science of Love—are not always easy to understand. I have *tried* to be comprehensible and to share my contagious interests; my success can only be judged by my readers. Fortunately for all of us, though, some admirably lucid commentators have turned their attentions to explaining Donne, Darwin, and desire, and this guide is presented with the aim of clearing up confusions and prompting further inquiry (full citations are found in the Works Cited.)

There are extensive—better said, *excessive*—bodies of scholarship on every minute subtopic touched on here, enough to make the most diehard Holmesian investigator or grad student despair. Mountains of material have been published on, well, everything, down to gold and alchemy, gossip, particular metaphorical schema such as Donne’s compasses, and so forth. No claims for systematic inclusiveness are advanced here. More specifically, let me note that the previous chapters have (relatively) few citations to the history of science, to overhasty first-generation efforts at sociobiological literary criticism, and to the masses of twentieth-century work on Donne’s poems, though many of those pieces are topnotch and sometimes stand, at one remove, behind interpretations that are generally accepted today.

Donne criticism may be said to have reached its full-blown maturity, and now occupies several shelves in most well-stocked university libraries. To boil it down to a single paragraph: the two most influential opponents of Metaphysical verse were John Dryden and Samuel Johnson. Important support of this style was advanced in the last century by T. S. Eliot in “The Metaphysical Poets” and by various New Critics promoting formalist readings. *John Donne: The Critical Heritage*, edited by A. J. Smith, helpfully collects almost everything of note about him from about 1600 to 1900, including remarks by Ben

Jonson, the aforementioned slams by Dryden and Johnson, Samuel Taylor Coleridge's scattered comments, and lots more. These run the gamut, ranging from obscure to well known, and from laudatory to downright hostile. Those interested in the author himself must read two books: the first *Life* written in the seventeenth century by Izaak Walton and R. C. Bald's modern scholarly biography. Walton penned a classic, but for verifiable facts and details one needs to consult Bald. *The John Donne Journal*, begun in 1982, includes thoughtful essays and reviews pertaining to all manner of things Donnean on an annual basis. As periodicals flourish around the world, both in print and electronically, the MLA online bibliography has become an essential source for tracking down a wide range of items. Today other Interweb sites provide other useful primary resources, such as facsimiles of early manuscripts and printed editions of Donne's *Poems* and *Sermons*. The Donne Variorum (under the general editorship of Gary Stringer) is a work in progress; the volumes containing the *Songs and Sonnets*, with collated texts and comprehensive commentary, are scheduled for completion within the next few years. Also worth knowing about is Nancy Andreasen, who began traditionally enough with *John Donne: Conservative Revolutionary* (1967), but has moved into New Humanism: witness her recent book *The Creating Brain: The Neuroscience of Genius* (2005). In addition, Chanita Goodblatt has begun approaching Donne's poetry from empirical and cognitivist angles too.

Readers exploring evolution and neuroscience because of their applicability to the arts could do worse than delving into Darwin's own writings, first and foremost his monumental *On the Origin of Species* (1859). Most college textbooks used in Biology and Neurology courses present up-to-date factual information in a relatively straightforward manner as well. In recent years the life sciences have been fortunate to have many great mainstream writers to elucidate brain function (some are renowned for their own experimental findings and breakthroughs, others just have a talent for offering intelligible explanations). A sampling of their output includes the remarkable Eric Kandel's *In Search of Memory: The Emergence of a New Science of Mind*; Mary Roach's *Bonk: The Curious Coupling of Science and Sex*; Matt Ridley's *Genome: The Autobiography of a Species in 23 Chapters*, *The Red Queen: Sex and the Evolution of Human Nature*, and similar texts; the learned V. S. Ramachandran's engaging *The Tell-Tale Brain: A Neuroscientist's Quest for What Makes Us Human*; and Richard Dawkins's classic *The Selfish Gene*. Various monographs by Antonio Damasio, Donald Brown, and Michael Gazzaniga round out the list.

Conversely, a set of adjunct phenomena deserves mention. First, we have old wine in new bottles: literary criticism sprinkled with

elements of popular brain science, but actually quite conventional in approach—what I would call “cog-lite.” Next, there have been a few spurious misappropriations of the sciences by postmodern Theorists who, like the “scholastique and artificiall men” attacked by Donne in *Biathanatos*, seek to distort things in order to fit their own ideological delusions; however, these will surely make but a marginal impact. A third trend has been the appearance of somewhat low quality, unrigorous neuro-fad books for a more general readership; they can safely be ignored here too.

What is now usually called evolutionary psychology really got its start in the 1970s with E. O. Wilson’s *On Human Nature* and *Sociobiology: The New Synthesis*. They were enormously controversial at the time, but their central tenets have been vindicated (certain details and particulars have undergone refinement as research has moved forward). Steven Pinker thoroughly describes our remarkable species in *How the Mind Works*, *The Language Instinct*, and *The Blank Slate: The Modern Denial of Human Nature*. He is undoubtedly one of the brightest souls on Planet Earth today, and his prose is always a delight (littérateurs bemoaning how much undigestible, prolix jargon lards academic publications could learn a lot from him). In *Why We Love: The Nature and Chemistry of Romantic Love*, Helen Fisher extends the investigation specifically into the behavior and mind-set behind our various amorous endeavors. Geoffrey Miller has also made significant contributions with monographs *The Mating Mind: How Sexual Choice Shaped the Evolution of Human Nature*, and *Spent: Sex, Evolution, and Consumer Behavior* (like the other sci-guys, he’s also done numerous specialized studies, including a classic on strippers and pheromones). *Spent* is a model for how a biocultural understanding of humankind can be applied to critique some of the biggest problems and excesses plaguing modern capitalist society; it is the work of a legitimate public intellectual. Along those lines, another laudable tome, though with a different critical focus, would be *The Political Mind* by linguist George Lakoff.

Efforts to explain literature from a neuroaesthetic point of view are expanding rapidly in the new millennium. C. P. Snow foresaw the utility of reconciling the liberal arts with more quantifiable and exact disciplines in *The Two Cultures and the Scientific Revolution* way back in 1959. Besides that, Snow was a war hero, a peer of the realm, and a major voice in British postwar fiction. Patrick Colm Hogan and Mary Thomas Crane have both made important contributions to literary Darwinism in books and articles circulated in the last two decades. Nancy Easterlin’s essay “Making Knowledge: Bioepistemology and the Foundations of Literary Theory” was quite splendid. The art

instinct has been perspicaciously explored by Denis Dutton and Ellen Dissanayake among others. Brian Boyd's "Jane, Meet Charles: Literature, Evolution, and Human Nature" was a minor masterpiece (its pretend meeting takes place between Miss Austen and Mr. Darwin). Boyd has followed that up with a magnum opus, *On the Origin of Stories: Evolution, Cognition, and Fiction*, and continues to produce allied think-pieces worth reading. Nifty items have also been penned (well, probably wordprocessed) by Blakey Vermuele, Michelle Scalse Sugiyama, Ellen Spolsky, Colin Martindale, and Jonathan Gottschall, especially about narrative. Not to be overlooked are the anthologies *The Literary Animal: Evolution and the Nature of Human Narrative*, edited by Gottschall and David Sloan Wilson, and *Introduction to Cognitive Cultural Studies*, edited by Lisa Zunshine, which collect several solid essays. Many of the above-mentioned critics have, either in these works or elsewhere, explicitly demonstrated what is simply untrue about the post-structuralist, P.C., constructivist theorizations so hegemonic in English literary studies of late, and what is to be gained from an approach grounded in the life sciences. (Further critiques are invoked in my Introduction.) Joe Carroll deserves pride of place as the most pugnacious pitbull versus such cacophony—and I say this with the utmost admiration and respect! Anyone wishing to get up to speed on "evocriticism" as it stands today should start with *Evolution, Literature, and Film: A Reader*, edited by Boyd, Carroll, and Gottschall, out in 2010, which includes excerpts from the best works of this school, many from authors listed above, as well as a thorough bibliography and nice introduction.

To wrap things up, I beg your indulgence to make three final recommendations that are neither scholarly nor cognitivist per se. One is the recent play *W;t* by Margaret Edson, which won the Pulitzer Prize (a film version is available). It focuses on a modern Donne scholar, an expert on his morbid *Holy Sonnets*, and her reaction to being diagnosed with cancer. Second is the novel *The Calligrapher* by Edward Docx. The hedonistic, epicurean protagonist, a man-about-town in present-day London, is commissioned to transcribe Donne's love poems, which reflect and refract his own *liaisons amoureuses*. In both works, Donne's verse provides witty intertext. Lastly, exemplifying Sidney's point about how Poetry exceeds boring nonfiction as a means to enlightenment, David Lodge treats the tensions, conflicts, and connections between the sciences and literature, including a discussion of Andrew Marvell's "The Garden" and contemplation of why "crying is a puzzler," in his engrossing, thought-provoking academic satire *Thinks...*

Notes

Editors' Preface

1. Carey, Susan. *The Origin of Concepts*. Oxford: Oxford University Press, 2009. 4.
2. See Zunshine, Lisa, "What is Cognitive Cultural Studies?" *Introduction to Cognitive Cultural Studies*, ed. Lisa Zunshine. Baltimore: Johns Hopkins University Press. 1.

Introduction: "Love Sometimes Would Contemplate, Sometimes Do"

1. William Empson, "Donne the Space Man" (1957), in *Seventeenth-Century British Poetry: 1603–1660*, ed. John Rumrich and Gregory Chaplin (New York and London: Norton, 2006), 786.
2. For technical details, see Dale Purves et al., *Neuroscience* (Sunderland, MA: Sinauer Associates, 1997), and Mark H. Johnson, *Developmental Cognitive Neuroscience: An Introduction* (Cambridge, MA, and Oxford, England: Blackwell, 1997).
3. *Collected Sonnets of Edna St. Vincent Millay* (New York: Harper & Row, 1941). "Love Is Not All" comes from her sequence *Fatal Interview*, whose title alludes to the opening of Donne's "Elegie: On his Mistris." She also appropriated "The triple Foole" in a passionate billet-doux. See Nancy Milford, *Savage Beauty: The Life of Edna St. Vincent Millay* (New York: Random House, 2001), 304–7, 320, 332.
4. Robert Wright, in *Does Evolution Explain Human Nature? Twelve Views on the Question* (West Conshohocken, PA: John Templeton Foundation, 2009), 30.
5. "An Essaie of Valour," in *The Complete Poetry and Selected Prose of John Donne and the Complete Poetry of William Blake*, ed. Robert Silliman Hillyer (New York: Modern Library, 1946), 295. In Shakespeare's *Twelfth Night*, Sir Toby Belch informs Sir Andrew Aguecheek: "Assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valor" (3.2.36–38).
6. Michael Gazzaniga, *The Mind's Past* (Berkeley and Los Angeles: University of California Press, 1998), 35.

7. Gazzaniga, *The Mind's Past*, 10.
8. Joseph Carroll, *Literary Darwinism: Evolution, Human Nature, and Literature* (New York and London: Routledge, 2004), x. On "the cellular bottom-up level" versus "the functional top-down approach," see Susan A. Greenfield, *The Human Brain: A Guided Tour* (New York: Basic Books, 1997), 143.
9. A provisional consensus is emerging among neuroscientists that decision making is highly constrained and often unconsciously determined, largely nullifying the notion of free will.
10. C. P. Snow, *The Two Cultures and the Scientific Revolution* (New York: Cambridge University Press, 1959), 4, 23. A sad irony of deconstruction is that the landmark 1966 conference at Johns Hopkins University that largely introduced French Theory to America was called "The Languages of Criticism and the *Sciences* of Man."
11. Michael O'Shea, *The Brain: A Very Short Introduction* (Oxford: Oxford University Press, 2005), 16.
12. Marcus Nordlund, *Shakespeare and the Nature of Love: Literature, Culture, Evolution* (Evanston, IL: Northwestern University Press, 2007), 200. Claptrap similar to Bach's and Saunders' is spewed by A. W. Barnes, George Klawitter, and Richard Rambuss.
13. Rebecca Ann Bach, "(Re)placing John Donne in the History of Sexuality," *ELH* 72 (2005): 261–62.
14. Ben Saunders, *Desiring Donne: Poetry, Sexuality, Interpretation* (Cambridge: Harvard University Press, 2006), 114, 117.
15. See also *Devotions* 17, which (though ascribing creation to the Judeo-Christian deity rather than the blind forces of evolution) presumes the unity of the human species: "All mankind is of one author, and is one volume" (John Donne, *Devotions upon Emergent Occasions and Death's Duel* [New York: Vintage Books, 1999], 102); and his 1600 prose letter to Sir Henry Wotton: "For certainly all tymes are of owne [one] nature" (Evelyn Simpson, *A Study of the Prose Works of John Donne*, 2nd ed. [Oxford: Oxford University Press/Clarendon, 1948], 308).
16. Jon Adams, *Interference Patterns: Literary Study, Scientific Knowledge, and Disciplinary Autonomy* (Lewisburg, PA: Bucknell University Press, 2007), 14.
17. Robert Storey, *Mimesis and the Human Animal: On the Biogenetic Foundations of Literary Representation* (Evanston, IL: Northwestern University Press, 1996), xvi. Cf. Donne's Conclusion to *Biathanatos*, where he dismisses critics: "They fight with themselves and suffer a Civill Warre of contradiction." John Donne, *Selected Prose*, ed. Neil Rhodes (London: Penguin Books, 1987), 84.
18. Paul Gross and Norman Levitt, *Higher Superstition: The Academic Left and Its Quarrels with Science* (Baltimore and London: The Johns Hopkins University Press, 1994); Alan Sokal and Jean Bricmont, *Fashionable Nonsense: Postmodern Intellectuals' Abuse of Science* (New York: Picador, 1998); and Christopher Norris, *Against*

- Relativism: Philosophy of Science, Deconstruction, and Critical Theory* (Oxford: Blackwell, 1997).
19. Steven Pinker, *The Blank Slate: The Modern Denial of Human Nature* (New York: Penguin, 2002), 73; and *How the Mind Works* (New York: Norton, 1997).
 20. Language acquisition would be a prototypical example of nature facilitated via nurture: individuals exhibit a range of linguistic abilities, yet grow up fluent in their mother tongue. Humans practice what is known as “k-selection,” investing heavily in each offspring, and child-rearing is “altricial,” where the parents (predominately the female) provide support for several years until the child is, more or less, independent. Competition for scarce resources (including time) is a big part of what underlies sibling and parental conflict, the stuff of many classical and later tragedies.
 21. Virginia Woolf’s creative dilation on culture thwarting inherent aptitude imagines the fate of Shakespeare’s hypothetical sister in *A Room of One’s Own* (New York and London: Harcourt Brace Jovanovich, 1929), 48–50. See also Juliet Dusinberre, *Virginia Woolf’s Renaissance: Woman Reader or Common Reader?* (Iowa City: University of Iowa Press, 1997), ch. 3, “Virginia Woolf Reads John Donne,” 65–93.
 22. Horace, *Satires, Epistles, and Ars Poetica*, trans. H. Rushton Fairclough, The Loeb Classical Library 194 (Cambridge, MA and London: Harvard University Press, 1929), 408–15.
 23. Matt Ridley, *Genome: The Autobiography of a Species in 23 Chapters* (New York: HarperCollins, 1999), 218. See also Simon Baron-Cohen, *The Essential Difference: The Truth about the Male and Female Brain* (New York: Basic, 2003).
 24. Quoted in Gazzaniga, *The Mind’s Past*, 60. Ray Bradbury’s dystopian sci-fi novel *Fahrenheit 451* (1953) foreshadows the results of such widespread public anti-intellectualism (infamously, all books are banned, and those that turn up are burned), and anticipates many of today’s technological marvels.
 25. N.b. Chanita Goodblatt is pioneering empirical approaches to Donne; prior to her there hasn’t been in-depth cognitive work on Donne per se, but cf. A. S. Byatt, “Feeling Thought: Donne and the Embodied Mind” (*CCJD*, 247–57). Byatt is a middlebrow novelist, not a literary scholar or neurologist, and her observations tend to be rather impressionistic, dilettantish, and uninformed. Retired medical doctor Raymond Tallis has presented a robust critique of Byatt; however, I would contend that his complete slam of the field falls short by not taking into account the most nuanced, well-supported recent work being done. Nonetheless, he serves a valuable function by challenging cognitivists to defend their models, approaches, and results. See Raymond Tallis, “The Neuroscience Delusion: Neuroaesthetics Is Wrong about Our Experience of Literature—and It Is Wrong about Humanity,” *TLS* (April 9, 2008).

26. Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton: Princeton University Press, 1957), 7.
27. For example, “reductionism,” a term of disparagement for literary theorists, is in fact key to clarity. A line by Donne (which in context describes the midday sun) makes the point: “And to brave clearnesse all things are reduc’d” (*Lect.*, 8). Isolating one piece is part and parcel of helpful explication; naturalist E. O. Wilson explains: “The heart of the scientific method is the reduction of perceived phenomena to fundamental testable principles” (quoted in Carroll, *Literary Darwinism*, xv).
28. Geoffrey Miller, *The Mating Mind: How Sexual Choice Shaped the Evolution of Human Nature* (New York: Doubleday, 2000), 225.
29. Quoted in Patrick Colm Hogan, *Cognitive Science, Literature, and the Arts: A Guide for Humanists* (New York and London: Routledge, 2003), 2.
30. Nancy Easterlin, “Making Knowledge: Bioepistemology and the Foundations of Literary Theory,” *Mosaic* 32 (1999): 146. Two such attempts to link neuroscience to psychology are Eric Kandel and Larry Squire, *Memory: From Mind to Molecule* (New York: Scientific American Library, 1999); and Jerome Feldman, *From Molecule to Metaphor: A Neural Theory of Language* (Cambridge: MIT Press/Bradford Books, 2006).
31. As Joseph Anderson recently put it, cognitivism offers “a life-affirming, reality-embracing revolution” for humanist literary criticism. “The Reality of Illusion,” in *Evolution, Literature, and Film: A Reader*, ed. Brian Boyd, Joseph Carroll, and Jonathan Gottschall (New York: Columbia University Press, 2010), 251.
32. Mark Turner, *Reading Minds: The Study of English in the Age of Cognitive Science* (Princeton: Princeton University Press, 1991); Mary Thomas Crane, *Shakespeare’s Brain: Reading with Cognitive Theory* (Princeton: Princeton University Press, 2001); and Hogan, *Cognitive Science*.
33. Hogan, *Cognitive Science*, 3.
34. See M. C. Wittrock et al., *The Human Brain* (Englewood Cliffs, NJ: Prentice-Hall, 1977), 9–10, 16–26.
35. Thomas Wright, *The Passions of the Minde in Generall*, ed. William Webster Newbold, *The Renaissance Imagination* 15 (New York and London: Garland, 1986), 165–66. See also Richard Byrne and Andrew Whiten, ed. *Machiavellian Intelligence: Social Expertise and the Evolution of Intellect in Monkeys, Apes, and Humans* (Oxford: Clarendon, 1988). “Machiavellian intelligence” should be properly understood, as researchers are elucidating, to have a decided prosocial component: successful leaders (whether human or chimpanzee) are not necessarily or solely ruthless egomaniacs, but often turn out to be empathetic coalition builders; a keen social intelligence nonetheless lies behind their accomplishments. Dr. Frans de Waal’s findings are instrumental here.
36. Case XIII from the Love Courts recounted by Capellanus in his medieval treatise on *fin’amors* depicts a situation similar to Donne’s

- Ovidian elegy: a woman pleads for the restoration of her lover, who, having been taught by her to be “a pattern of virtue and a model of virtues,” was then stolen away by another. Since the first lady’s “laborious care” was responsible for the knight’s betterment, the presiding Countess of Flanders ruled in her favor. This is probably a random analogy, not a direct literary source. Andreas Capellanus, *The Art of Courty Love*, trans. John Jay Parry (New York: Columbia University Press, 1960), 172–73.
37. Elsewhere I explore Shakespeare’s *Othello*, jealousy’s tragic *locus classicus*, from an evolutionary perspective, taking up questions about how elevated levels of the neuropeptide vasopressin connect to defending paternity, and closely analyzing Othello’s speech at 4.2.47–90 in light of selfish genes.
 38. *Poems by J. Donne, with Elegies on the Authors Death* (1633). This is the first printed edition of his verse. Carew’s elegy includes the commendations *supra*.

1 “My Verse, the Strict Map of My Misery”: Of Metaphors and Mindscapes

1. D. C. Allen reminds us that “There is no doubt that like most of his coevals he [Milton] believed that Hebrew was the original mother tongue,” in “Some Theories of the Growth and Origin of Language in Milton’s Age,” *Philological Quarterly* 28 (1949): 5. See also Chanita Goodblatt, *The Christian Hebraism of John Donne: Written with the Fingers of Man’s Hand* (Pittsburgh: Duquesne University Press, 2010).
2. Stephen Anderson and David Lightfoot, *The Language Organ: Linguistics as Cognitive Physiology* (Cambridge: Cambridge University Press, 2002), 40. For background and a range of current views, including perspectives on Chomsky’s universal grammar hypothesis, see Steven Pinker, *The Language Instinct* (New York: William Morrow, 1994); Jean Aitchison, *The Seeds of Speech: Language Origin and Evolution* (Cambridge: Cambridge University Press, 1996); Terence Deacon, *The Symbolic Species: The Co-Evolution of Language and the Brain* (New York and London: Norton, 1997); Philip Lieberman, *Eve Spoke: Human Language and Human Evolution* (New York and London: Norton, 1998); Robbins Burling, *The Talking Ape: How Language Evolved* (Oxford: Oxford University Press, 2005); Guy Deutscher, *The Unfolding of Language: An Evolutionary Tour of Mankind’s Greatest Invention* (New York: Metropolitan Books/Holt, 2005), Christine Kenneally, *The First Word: The Search for the Origins of Language* (New York: Viking Penguin, 2007); and Derek Bickerton, *Adam’s Tongue: How Humans Made Language, How Language Made Humans* (New York: Hill & Wang, 2009).
3. Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London and New York: Routledge, 1988), 42.

4. Kenneally, *The First Word*, 200.
5. Lieberman, *Eve Spoke*, 142.
6. *Biathanatos*, II.iv.8–11, in John Donne, *Selected Prose*, ed. Neil Rhodes (London: Penguin, 1987), 70.
7. For work on metaphorical thinking, see Terence Hawkes, *Metaphor*, *The Critical Idiom* 25 (London: Methuen, 1972); George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago and London: University of Chicago Press, 1980); Mark Turner, *Reading Minds: The Study of English in the Age of Cognitive Science* (Princeton: Princeton University Press, 1991); and Raymond Gibbs, *The Poetics of Mind: Figurative Thought, Language, and Understanding* (New York: Cambridge University Press, 1994). N.b. *The Arte of English Poesie* by George Puttenham (1589) classifies almost every rhetorical device under the sun.
8. Steven Pinker, *The Stuff of Thought: Language as a Window into Human Nature* (New York: Viking / Penguin, 2007), 238.
9. It is often forgotten that “abstract” itself has metaphorical connotations. We mainly use it to refer to something intrinsic or theoretical: Justice is an abstract concept. But it literally means to separate or remove, from the Latin *abstractus* (drawn away). A brief abstract of a scholarly article depends on this sense. One could, though, just as well say “they abstracted the frozen mastodon remains from the glacier.”
10. Zoltán Kövecses, *Metaphor: A Practical Introduction* (Oxford: Oxford University Press, 2002), 43.
11. Cf. Sor Juana Inés de la Cruz’s *El Divino Narciso*—she explicitly defends her seventeenth-century religious play as a teaching tool: “Que en una idea / metafórica, vestida / de retóricos colores / . . . / De un Auto en la alegoría, / quiero mostrarlos visibles” (I shall give you a metaphor, an idea clad in rhetoric of many colors. . . . An allegory it will be, the better to instruct). Sor Juana Inés de la Cruz, *Poems, Protest, and a Dream*, trans. Margaret Sayers Peden (New York: Penguin, 1997), 228–31.
12. Probably the *locus classicus* of such persuading in the Western canon would be in Milton’s *Paradise Lost*, when the insinuating Serpent gets Eve to bite the forbidden fruit in Book IX. An in-depth cognitive study of this work, encompassing its rhetoric, its psychology, its politics, etc. would be a worthy project. Important questions such as the validity of the Sapir-Whorf hypothesis or the degree to which rhetoric shapes thinking—as explored in George Orwell’s classic essay “Politics and the English Language” (1946)—are matters of ongoing debate among linguists including Pinker, Lakoff, and Sam Glucksberg. See also C. S. Lewis, “Bluspels and Flalansferes: A Semantic Nightmare,” in *Rehabilitations and Other Essays* (London: Oxford University Press, 1939), 133–58.
13. *The Faerie Queene*, V.vi.32. Edmund Spenser, *Poetical Works*, eds. J. C. Smith and E. de Selincourt (Oxford: Oxford University Press, 1912). Donne wittily compared attacks on the Jacobean Oath of Allegiance to “underminings” of a castle in “The Epistle Dedicatorie” of

- Pseudo-Martyr* (1610). John Donne, *Selected Prose*, ed. Evelyn Simpson, Helen Gardner, and Timothy Healy (Oxford: Clarendon, 1967), 44.
14. Deutscher, *The Unfolding of Language*, 143.
 15. Emanuele Tesauro, *Il Cannocchiale Aristotelico*, ed. August Buck (Bad Homburg v.d.H., Berlin, Zürich: Verlag Gehlen, 1968); translation quoted from David Damrosch, gen. ed., *The Longman Anthology of British Literature*, 2 vols. (New York: Longman, 1999), 1: 1606. For Aristotle on metaphor, see *Poetics* §1457 and *Rhetoric* §1405.
 16. N.b. Sidney in *The Defence* points out that “this word ‘charms,’ derived of *carmina*” because of its powerful magical properties. Gavin Alexander, ed., *Sidney’s The Defence of Poesy and Selected Renaissance Literary Criticism* (London: Penguin, 2004), 7.
 17. That language and naming give rise to puns (e.g., Shake-scene, Sons of Ben, un-Donne) also indicates this propensity for abstracting non-literal meanings, and the almost inherent potentiality for analogizing once language develops. See John Pollack, *The Pun Also Rises: How the Humble Pun Revolutionized Language, Changed History, and Made Wordplay More Than Some Antics* (New York: Gotham Books, 2011).
 18. Howell Chickering, Jr., trans., *Beowulf: A Dual-Language Edition* (New York: Anchor/Doubleday, 1977), ll. 1523, 1810, 2829.
 19. Cf. Neil Armstrong’s utterance when he first set foot on the Moon, July 21, 1969, the pinnacle of NASA’s Apollo 11 mission: “That’s one small step for a man, one giant leap for mankind.” This well-wrought sentence utilizes parallelism with apt variation to express the epic achievement in terms of the jumping metaphor.
 20. V. S. Ramachandran, *The Tell-Tale Brain: A Neuroscientist’s Quest for What Makes Us Human* (New York: Norton, 2011), 105.
 21. The Latin epitaph Donne composed honoring his late wife Anne offers a telling counterexample. Usually so articulate, he can only convey his own devastating sadness as a loss of words; he had been rendered “infans,” “unable to speak” (*Marriage Letters*, 62).
 22. For background on intellectual history, see Thomas Kuhn, *The Structure of Scientific Revolutions*, 3rd ed. (Chicago: University of Chicago Press, 1996). N.b. Planck and Einstein played music together for recreation.
 23. Adequately treating the importance of symbolism, large and small, for humans would be a crazy encyclopedic task, like Casaubon’s unfinished *Key to All Mythologies* in George Eliot’s *Middlemarch*.
 24. Speech also usually gives clues about the age, gender, class, and regional origins of a speaker.
 25. Quoted in Juliet Dusinberre, *Virginia Woolf’s Renaissance: Woman Reader or Common Reader?* (Iowa City: University of Iowa Press, 1997), 74.
 26. Jonathan Spence, *The Memory Palace of Matteo Ricci* (New York: Penguin, 1984), 22.
 27. Elizabethan sonneteer Michael Drayton’s similar pronouncement shows that Donne’s evocative line does not express an original

- idea: “My verse is the true image of my mind.” (“To the Reader of these Sonnets,” l. 9, in *Idea*, 1594).
28. Neither must be accurate or useful, of course: maps get outdated; metaphors can mislead, for example, “the oil spill’s just a drop in the bucket” to mischaracterize a humungous ecological disaster.
 29. Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973), 218.
 30. For the text and efforts to ascribe it, see Steven May, “The Authorship of ‘My Mind to Me a Kingdom Is,’” *RES*, n.s., 26 (1975): 385–94.
 31. Profound and perplexing questions surrounding consciousness extend well beyond the goals of this study. For lucid efforts to explain some of the mind/brain issues at stake, see, inter alia, Michael Gazzaniga, *Human: The Science Behind What Makes Us Unique* (New York: HarperCollins, 2008); Antonio Damasio, *The Biological Basis of Subjectivity: A Hypothesis* (Cambridge: MIT Press, 2006); Antonio Damasio, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (New York: Harcourt, Brace, 1999); and Daniel Dennett, *Consciousness Explained* (Boston: Little, Brown, 1991).
 32. This famous episode has inspired researchers in cognition, engrams, and qualia: see Jonah Lehrer, *Proust Was a Neuroscientist* (Boston: Houghton Mifflin, 2007) and Maryanne Wolf, *Proust and the Squid: The Story and Science of the Reading Brain* (New York: Harper, 2007).
 33. Marcus Aurelius, *Meditations*, trans. Maxwell Staniforth (London: Penguin, 1964), IV.3, p. 63. The text was available in the Renaissance.
 34. N.b. Donne frequently mused on the significance of his body and soul, and their intertwined relationship, throughout his poetry, letters, and Christian writings, as many critics have explored.
 35. Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago and London: University of Chicago Press, 1980), 125.
 36. John Milton, *Paradise Lost*, ed. David Scott Kastan (Indianapolis and Cambridge: Hackett, 2005), I.254–55. Cf. Wotton’s response to Donne’s verse letter (*supra*): “It is the mind that makes the man’s estate / For ever happy or unfortunate.” Quoted in John Bald, *John Donne: A Life*, ed. Wesley Milgate (New York and Oxford: Oxford University Press, 1970), 120. Other notable examples of the mind-space metaphor abound: see, inter alia, Spenser’s *Faerie Queene*, VI.ix.30 and *Amoretti* 22; Sidney’s *Astrophil and Stella* 6; John Keats’ “Ode to Psyche”; and Boswell’s *Life of Johnson*, October 26, 1769: “His mind resembled the vast amphitheatre, the Colisæum at Rome. In the centre stood his judgement, which, like a mighty gladiator, combated those apprehensions that, like the wild beasts of the *Arena*, were all around in cells, ready to be let out upon him. After a conflict, he drove them back into their dens; but not killing them, they were still assailing him.” James Boswell, *Life of Johnson* (London: Oxford University Press, 1953), 427. Online metaphor databases are now being accumulated that will allow all sorts of wide-ranging studies of this and other figures.

37. Elizabeth Bishop, *Edgar Allen Poe and the Juke-Box: Uncollected Poems, Drafts, and Fragments*, ed. Alice Quinn (New York: FSG, 2006).
38. Helen Vendler, "The Art of Losing," Review of *Edgar Allen Poe and the Juke-Box* by Elizabeth Bishop, *The New Republic*, April 3, 2006, 33–37, quote at p. 34.
39. Major criticism on this wild, arcane subject begins with Frances Yates, *The Art of Memory* (Chicago: University of Chicago Press, 1966); and Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, 2nd ed. (Cambridge: Cambridge University Press, 2008). See also Jocelyn Penny Small, *Wax Tablets of the Mind: Cognitive Studies of Memory and Literacy in Classical Antiquity* (London and New York: Routledge, 1997); Mary Carruthers and Jan Ziolkowski, eds., *The Medieval Craft of Memory: An Anthology of Texts and Pictures* (Philadelphia: University of Pennsylvania Press, 2002); Mary Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400–1200* (Cambridge: Cambridge University Press, 1998); Donald Beecher and Grant Williams, eds., *Ars Reminiscendi: Mind and Memory in Renaissance Culture* (Toronto: Centre for Reformation and Renaissance Studies, 2009); and Spence, *The Memory Palace of Matteo Ricci*.
40. Carruthers, *Book of Memory*, x. Sidney claims that verse naturally functions as an art of memory (*The Defence*, 32–33).
41. *The Complete Poetry of Richard Crashaw*, ed. George Walton Williams (Garden City, NY: Anchor Books/Doubleday, 1970). His poem to the Countess of Denbigh urging her conversion to Catholicism parodies carpe diem lyrics and furnishes similarly bizarre examples. See Robert Martin Adams, "Taste and Bad Taste in Metaphysical Poetry: Richard Crashaw and Dylan Thomas," *The Hudson Review* 8 (1955): 61–77. There probably should be more insightful criticism on aesthetics and rotten literature. A key resource for primary texts is D. B. Wyndham and Charles Lee, eds., *The Stuffed Owl: An Anthology of Bad Verse* (New York: Capricorn Books, 1962), which includes selections from Erasmus Darwin's eroticized botanical poetry.
42. Quoted in Bald, *John Donne: A Life*, 148.
43. Quoted in Bald, *John Donne: A Life*, 176.
44. *Selected Prose of T. S. Eliot*, ed. Frank Kermode (New York: HBJ/FSG, 1975), 65–66. Critical acumen does not excuse prejudice; on this serious issue see Anthony Julius, *T. S. Eliot: Anti-Semitism and Literary Form*, rev. ed. (London: Thames & Hudson, 2003).
45. Keith Oatley, *Best Laid Schemes: The Psychology of Emotions* (Cambridge: Cambridge University Press/Paris: Editions de la Maison des Sciences de l'Homme, 1992), 3.
46. Blaise Pascal, *Pensées*, ed. Philippe Sellier (1670; Paris: Classiques Garnier, 1991), p. 473.
47. Many relevant studies in neurology to date have been highly technical, but see Chanita Goodblatt, "Adding an Empirical Dimension to the

- Study of Poetic Metaphor,” *Journal of Literary Semantics* 30 (2001): 167–80; and Jonathan Gottschall, Elizabeth Allison, Jay DeRosa, and Kaia Klockeman, “Can Literary Studies Be Scientific? Results of an Empirical Search for the Virgin/Whore Dichotomy,” *Interdisciplinary Literary Studies: A Journal of Criticism and Theory* 7 (2004): 1–17. The field is sure to expand in coming years. For an update, see Aaron Kozbelt, “Neuroaesthetics: Where Things Stand Now” [review], *The Evolutionary Review: Art, Science, Culture* 2 (2011): 137–46.
48. “To Lucy, Countess of Bedford, with Mr. Donne’s *Satires*,” 6, in *Seventeenth-Century British Poetry: 1603–1660*, ed. John Rumrich and Gregory Chaplin (New York and London: Norton, 2006).
49. *The Complete Poems of Emily Dickinson*, ed. Thomas Johnson (Boston: Little, Brown, 1960), no. 632.

2 The Composing of “A Jeat Ring Sent”; or Donne as Thinker and Imaginator

1. *Astrophil and Stella*, I.14, in Sir Philip Sidney, *The Major Works*, ed. Katherine Duncan-Jones (Oxford: Oxford University Press, 1989).
2. Arthur Marotti, “‘Love Is Not Love’: Elizabethan Sonnet Sequences and the Social Order,” *ELH* 49 (1982): 398.
3. Gordon Braden, “Beyond Frustration: Petrarchan Laurels in the Seventeenth Century,” *SEL* 26 (1986): 8, 11.
4. Arthur Marotti mentions that Donne played off Davies, but he does not develop the aesthetic and other implications. *John Donne, Coterie Poet* (Madison: University of Wisconsin Press, 1986), 82–84. “A Jeat Ring sent” has attracted little critical attention, but for a highly theoretical, nonliteral reading, see Barbara Estrin, *Laura: Uncovering Gender and Genre in Wyatt, Donne, and Marvell* (Durham: Duke University Press, 1994), 180–91.
5. Craig Hamilton and Ralf Schneider, “From Iser to Turner and Beyond: Reception Theory Meets Cognitive Criticism,” *Style* 36 (2002): 655.
6. *The Poems of Sir John Davies*, ed. Robert Krueger (Oxford: Clarendon, 1975). *Ten Sonnets to Philomel* initially appeared in *A Poetical Rhapsody* (1602), attributed to Melophilus in the first edition and to I. D. in three subsequent printings. For criticism of the author, see James Sanderson, *Sir John Davies* (Boston: Twayne, 1975); and T. S. Eliot, “Sir John Davies” (1926) in *Elizabethan Poetry: Modern Essays in Criticism*, ed. Paul Alpers (New York: Oxford University Press, 1967), 321–26. N.b. John Davies of Hereford (ca. 1565–1618), poet and writing-master, was acquainted with several friends of Donne and Sir John Davies (no relation).
7. Davies elsewhere wrote “So doth the fire the drossie Gold refine” (*Nosce Teipsum* I.160); cf. Donne’s metaphor: “As fire these drossie Rymes to purifie” (*ED*, 11). See Susan La Niece, *Gold* (Cambridge: Harvard University Press, 2009).

8. For a more technical explanation of the reading process, see Stanislas Dehaene, *Reading in the Brain: The Science and Evolution of a Human Invention* (New York: Viking, 2009).
9. Sir Geoffrey Keynes, *A Bibliography of Dr. John Donne*, 3rd ed. (Cambridge: Cambridge University Press, 1958), 206. Keynes also includes a partial reconstruction of Donne's personal library.
10. "Tradition and the Individual Talent" (1919), in *Selected Prose of T. S. Eliot*, ed. Frank Kermode (New York: FSG/HBJ, 1975), 40.
11. A *locus classicus* for this type of critique is "Fenimore Cooper's Literary Offences," in *The Portable Mark Twain*, ed. Bernard DeVoto (New York: Viking, 1946), 541–56.
12. *An Essay on Criticism*, II.349, in *Poetry and Prose of Alexander Pope*, ed. Aubrey Williams (Boston: Houghton Mifflin, 1969).
13. K. K. Ruthven, *The Conceit*, The Critical Idiom 4 (London: Methuen, 1969), 25. Davies failed to heed Donne's advice in "The Crosse": "So when thy braine workes, ere thou utter it, / Crosse and correct concupiscence of witt" (57–58).
14. Alexander Witherspoon and Frank Warnke, eds., *Seventeenth-Century Prose and Poetry*, 2nd ed. (New York: Harcourt, Brace, & World, 1957), 314.
15. *Virgidemiarum*, IV.ii, l. 84, in *The Works of the Right Reverend Joseph Hall, D.D.*, ed. Philip Wynter, 10 vols. (1863; New York: AMS Press, 1969), IX.631.
16. Margaret Cavendish, "All things are Govern'd by Atomes," 3–4, deitalicized, in *Poems, and Phancies, Written By the Thrice Noble, Illustrious, and Excellent Princess The Lady Marchioness of Newcastle*, 2nd ed. (London: William Wilson, 1664).
17. Michael O'Shea, *The Brain: A Very Short Introduction* (Oxford: Oxford University Press, 2005), 94. After escaping from Nazi Vienna, Eric Kandel was educated in the United States and became a true New Humanist. See Eric Kandel, *In Search of Memory: The Emergence of a New Science of Mind* (New York and London: Norton, 2006), and the recent biopic, likewise called "In Search of Memory." In his latest book, he turns to neuroaesthetics: see *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, From Vienna 1900 to the Present* (New York: Random House, 2012). One gene essential to memory in fruit flies is called "volado," a Chilean Spanish slang term for an absent-minded professor—perish the thought!
18. O'Shea, *The Brain*, 99.
19. In defense of pure research in Marine Biology, see Ellen Prager, *Sex, Drugs, and Sea Slime: The Oceans' Oddest Creatures and Why They Matter* (Chicago: University of Chicago Press, 2011).
20. Eliot, "Tradition and the Individual Talent," 38. Obviously this aesthetic preference for novelty does not hold in every human endeavor—we certainly take comfort in the characteristic traits of friends, or the recurring patterns of the seasons, etc., and the very

- essence of learning is that we recognize precedents as a key survival mechanism.
21. Pascale Waelti, Anthony Dickson, and Wolfram Schultz, "Dopamine Responses Comply with Basic Assumptions of Formal Learning Theory," *Nature* 412 (2001): 43.
 22. Ker had asked Donne to write to memorialize the death of James Hamilton, who may have been poisoned. Donne produced "An hymne to the Saints, and to Marquesse Hamylton." It is conceivable that in asserting that his youthful versifying was not inspired by real live girls, Donne was seeking to whitewash the biographical record. Cf. "A Litanie," where the speaker confesses to "being sacrilegiously / Halfe wasted with youths fires, of pride and lust" (21–22).
 23. Besides manifesting actual political power, as in the case of signet rings, rings also appear prominently onstage in *The Duchess of Malfi* by John Webster, *The Changeling* by Rowley and Middleton, and the Tudor interlude *Gismond of Salerne*, elliptically drawn from the ill-fated romance of Lady Catherine Grey and the Earl of Hertford, who themselves exchanged promise rings. See also Shakespeare's *Twelfth Night* (2.2) and "A Lover's Complaint."
 24. See Joan Evans, *English Posies and Posy Rings* (London: Oxford University Press, 1931); Pamela Hammons, *Gender, Sexuality, and Material Objects in English Renaissance Verse* (Aldershot, England and Burlington, VT: Ashgate, 2010); and Arthur Kinney, *Shakespeare and Cognition: Aristotle's Legacy and Shakespearean Drama* (New York and London: Routledge, 2006). Despite its title, Kinney's book actually utilizes a traditional, materialist methodology with but a veneer of cognitivism as it's presently understood. There is a great deal of criticism about Donne's idiosyncratic responses to the poetic tradition. For a useful entrée into the debate, see Heather Dubrow, *Echoes of Desire: English Petrarchism and Its Counterdiscourses* (Ithaca: Cornell University Press, 1995), esp. ch. 6, "Resident Alien: John Donne," 203–48.
 25. "A Glass Ring Broken," by a member of the Aston family of Tixall, was probably inspired by "A Jeat Ring sent" (see ch. 8). N.b. Sor Juana Inés de la Cruz (1648–1695), the creole poet active in New Spain and known as the Mexican Phoenix and the Tenth Muse, penned two witty lyrics about rings (126 and 127 in the standard edition) in her *barroco de Indias* style that are worth reading.
 26. George Puttenham, *The Arte of English Poesie* (Menston, England: Scolar Press, 1968), bk. 1, ch. 30, p. 47.
 27. See John Carey, *John Donne: Life, Mind and Art* (New York: Oxford University Press, 1981); and Marjorie Hope Nicolson, *The Breaking of the Circle: Studies in the Effect of the "New Science" upon Seventeenth-Century Poetry*, rev. ed. (New York: Columbia University Press, 1962).
 28. Theresa DiPasquale has also pointed out "the symbolic link between rings and female sexual fidelity" in these texts. *Literature and Sacrament: The Sacred and the Secular in John Donne* (Pittsburgh:

- Duquesne University Press, 1999), 209. N.b. Shylock's *cri de coeur* when informed that his perfidious daughter Jessica traded the turquoise ring she took for a monkey: "Out upon her! . . . It was my turkis, I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys" (*The Merchant of Venice*, 3.1.12–23).
29. The attribution of "Sonnet: The Token" to Donne has been questioned. It appears in several early MSS containing authentic works of his, and in the 1649 fourth printed edition of his poems. If it is not his, it's by someone closely familiar with his style.
 30. In *An Essay on Criticism*, Pope, a friend of Spence's, notes, "But most by numbers judge a poet's song, / And smooth or rough, with them, is right or wrong" (II.337–38).
 31. Howell Chickering, Jr., trans., *Beowulf: A Dual-Language Edition* (New York: Anchor/Doubleday, 1977), 259. It might be mentioned that *Beowulf*, although virtually unknown in early modern England, is essentially the first English ring poem. In Anglo-Saxon times, a lord or king established the fealty of the thanes in his comitatus by bestowing rings for their brave accomplishments in his service. Perhaps this epic influenced the medievalist J. R. R. Tolkien's fantasy trilogy *The Lord of the Rings*.
 32. Syllable-stress meter came to predominate in early modern English verse, supplanting the alliteration typical of Middle English poetry prior to Chaucer. Thomas Campion, however, advocated quantitative feet in his *Observations in the Art of English Poesy* (1602), and Sidney practiced it on occasion too. Pope writes knowingly and mockingly about the significance of tempo in *An Essay on Criticism*: "And ten low words oft creep in one dull line" (II.347).
 33. *The Complete English Poems of John Donne*, ed. C. A. Patrides (London: Dent, 1985), 116. Blackness can represent constancy, but I agree with A. J. Smith that that sense seems secondary at best in line 1.
 34. Given the poem's concerns with value, it is conceivable that "broke" suggests penniless or bankrupt; cf. Shakespeare's *Richard II*: "The King's grown bankrout, like a broken man" (2.1.257).
 35. "Darke texts need notes" (*BedfRef*, 11): in *The Critical Heritage*, one frequently comes across entertaining examples of prominent readers confused by Donne, including Ben Jonson (70), King James (74), Coleridge (270), William Hazlitt (308), and Charles Lamb, who observed that Donne's "meaning was often quite as *uncomeatable*, without a personal citation from the dead, as that of any of his contemporaries" (290). "Uncomeatable" means 'unattainable' or 'inaccessible'; that is, un-come-at-able (OED).
 36. Mary Thomas Crane, *Shakespeare's Brain: Reading with Cognitive Theory* (Princeton: Princeton University Press, 2001), 15.
 37. John Donne, *Devotions upon Emergent Occasions and Death's Duel* (New York: Vintage Spiritual Classics, 1999), *Devotions* 19, "Expostulation," p. 118. Cf. Donne's 1623 Sermon on the Penitential Psalms, where he

- comments on the writing process: "In all Metricall compositions, of which kinde the booke of Psalmes is, the force of the whole piece, is for the most part left to the shutting up; the whole frame of the Poem is a beating out of a piece of gold, but the last clause is as the impression of the stamp, and that is it that makes it currant" (*Sermons*, VI.i, 41).
38. Sidney's *Defence of Poesy* is in part a response to Plato's animus against poets. Donne's verse letter "To Mr. B. B." picks up on the pervasive early trope of the writer as a bee laboriously transforming pollen into honey, while Ben Jonson explained literary craftsmanship as dependent on a studious apprenticeship in *Timber, or Discoveries* (posthumously published in 1640).
 39. Baldessare Castiglione, *The Book of the Courtier*, trans. Sir Thomas Hoby, Everyman's Library 807 (London: Dent / New York: E. P. Dutton, 1928), I.26, p. 46.
 40. "Adam's Curse," 4–6, in W. B. Yeats, *The Poems*, ed. Daniel Albright (London: Dent, 1990).
 41. Nancy Andreasen, *John Donne: Conservative Revolutionary* (Princeton: Princeton University Press, 1967); and Nancy Andreasen, *The Creating Brain: The Neuroscience of Genius* (Chicago: University of Chicago Press, 2005).
 42. Walton gives "understood"; however, a letter by Goodyer obviously plagiarized from Donne reads "vndertooke" in a near-verbatim passage, and that must be the correct reading (Goodyer is quoted in R. C. Bald, *John Donne: A Life*, ed. Wesley Milgate [New York and Oxford: Oxford University Press, 1970], 167).
 43. "The Metaphysical Poets" (1921), in *Selected Prose of T. S. Eliot*, 64.
 44. *The Complete Poetry and Selected Prose of John Donne and the Complete Poetry of William Blake*, ed. Robert Silliman Hillyer (New York: Modern Library, 1946), 403–4.
 45. Steven Pinker, *How the Mind Works* (New York: Norton, 1997), 361.
 46. For the biographical information in this section, see Sanderson, *Sir John Davies*, 15–37; Louis Knafla, "Mr Secretary Donne: The Years with Sir Thomas Egerton," in *John Donne's Professional Lives*, ed. David Colclough (Cambridge: D. S. Brewer, 2003), 37–71; and Bald, *John Donne: A Life*, 114, 197–98. N.b. both men used the law-French term "esloyned": for example, Davies's *Gullinge Sonnet* 8; Donne's *ValBook*, 3; and French letter composed on behalf of Lady Drury to the Duchesse de Bouillon in 1612 during their time abroad ("esloigné," quoted in Bald, *John Donne*, 258).
 47. N.b. "The Admonition" by Robert Herrick, a 15-line near-sonnet, offers something similar: the speaker warns a young man that the jewels a fair young lady wears were "Congeal'd to pearl and stone" from the tears sent by her "wretched wooers," which "she wears as trophies of her honour."
 48. Evelyn Simpson, *A Study of the Prose Works of John Donne*, 2nd ed. (Oxford: Clarendon, 1948), 320.

49. Simpson, *A Study of the Prose Works of John Donne*, 149–58. See also *The Poems of Sir John Davies*, 433–34.
50. Donne was referring to himself, fearfully hypothesizing about what men would say about his dismissal from Egerton’s services and how his prospects would be effectively ruined.
51. Donne, *Devotions* 11, “Expostulation,” p. 67.
52. Michael Gazzaniga, *The Mind’s Past* (Berkeley, Los Angeles, and London: University of California Press, 1998), 118–19. See also James McGaugh, *Memory and Emotion: The Making of Lasting Memories* (New York: Columbia University Press, 2003).
53. The marriage between Richard Herbert (2nd Baron Herbert of Cherbury) and Lady Mary Egerton, November, 1627, which Donne preached at, exemplifies the absolute interconnectedness of the upper levels of English society (*Sermons*, VIII.iii). Not only did it link Donne’s long-term acquaintances the Herberts with his former boss Egerton’s family, but Davies’s in-laws were mixed in too. The groom Richard was the son of polymath Lord Edward Herbert (George’s older brother) and the grandson of Lady Magdalen Danvers née Herbert, whose funeral months earlier had been the occasion for another sermon (VIII.ii). All were good friends and correspondents of Donne’s. The bride Lady Mary was the granddaughter of Lord Thomas Egerton, and child of John Egerton (1st Earl of Bridgewater) and Frances Stanley (actually John’s stepsister after Thomas wed her widowed mother Alice Spencer, dowager Countess of Derby). Frances and the Egertons were likewise close companions of Dr. Donne. Also, Davies’s widow was Lady Eleanor Touchet, whose brother was the infamous Mervyn Touchet, 2nd Earl of Castlehaven, married to Anne Stanley, and executed in 1631. And the daughter of Davies and Eleanor, named Lucy, married Ferdinando Hastings, son of Henry Hastings (Earl of Huntingdon) and Elizabeth Stanley, sister of the Anne and Frances mentioned above. Three of Lady Mary Herbert née Egerton’s younger siblings would go on to perform in Milton’s *Comus* in 1634, in part meant to be a dramatically symbolic ritual purification against the sins contaminating their cousins’ household. There are Bridgewater MSS containing Donne texts at the Huntington Library, and of *Comus* elsewhere. See the *DNB* for further details and additional ties.
54. Thomas Wright, *The Passions of the Minde in Generall*, ed. William Webster Newbold, *The Renaissance Imagination* 15 (New York and London: Garland, 1986), 165–66.

3 “A Lecture, Love, in Loves Philosophy”: Donne’s Illuminating Anatomizations

1. Dante, *La Vita Nuova*, trans. Dante Gabriel Rossetti, in *Lyric Poetry of the Italian Renaissance*, ed. L. R. Lind and Thomas Bergin (New Haven and London: Yale University Press, 1954).

2. Giovanni Boccaccio, *Il Filostrato*, ed. Vincenzo Pernicone, trans. and intro. Robert P. apRoberts and Anna Bruni Seldis, Garland Library of Medieval Literature, vol. 53, series A (New York and London: Garland, 1986).
3. N.b. *A Play of Love*, by Donne's maternal grandfather John Heywood, includes the Vice character Nor Lover Nor Loved, whose catalogue of different types of women anticipates "The Indifferent." *The Plays of John Heywood*, ed. Richard Axton and Peter Happé (Cambridge: D. S. Brewer, 1991), ll. 351–64.
4. David Lodge, *Small World: An Academic Romance* (New York: Warner Books, 1984), 110–11. Cf. Gabriel Conroy in "The Dead" by James Joyce: "He thought of how she who lay beside him had looked in her heart for so many years that image of her lover's eyes when he had told her that he did not wish to live. Generous tears filled Gabriel's eyes. He had never felt like that himself towards any woman but he knew that such a feeling must be love." *The Portable James Joyce*, ed. Harry Levin (New York: Viking, 1947), 241.
5. N.b. lines 19–21 also exemplify the complexities of Theory of Mind, as the speaker ponders the negative implications of the triangle of interest in his affairs.
6. N.b. accessible birth control and other features of modern culture have affected contemporary erotic practices in important ways; work on universal and specific features of human existence is ongoing.
7. "The Science of Romance," *Time*, January 28, 2008, 56.
8. Helen Fisher, *Why We Love: The Nature and Chemistry of Romantic Love* (New York: Holt, 2004), 124.
9. For transcultural background, see William Tyler Olcott, *Myths of the Sun (Sun Lore of All Ages): A Collection of Myths and Legends Concerning the Sun and Its Worship* (New York: Capricorn Books, 1967).
10. *Ovid's Amores*, trans. Guy Lee (New York: Viking Press, 1969), and *The Complete Works of Christopher Marlowe*, ed. Fredson Bowers, 2 vols. (Cambridge: Cambridge University Press, 1973). Marlowe's English translation was published as *Ovid's Elegies*, originally part of *Epigrammes and elegies by J. D. [Sir John Davies] and C. M.*, circa 1590. "Davies Epigrams, with Marlowes Elegys" were recalled by the Stationers in 1599 to be burned during the government crackdown on satire. "Elegy" here means elegaic couplets, the hexameter plus pentameter of Latin love poetry.
11. *The Rape of the Lock*, l.13, in *Poetry and Prose of Alexander Pope*, ed. Aubrey Williams (Boston: Houghton Mifflin, 1969).
12. Catherine Belsey, *Desire: Love Stories in Western Culture* (Oxford: Blackwell, 1994), 141–42. See also Anthony Low, "Donne and the Reinvention of Love," *ELR* 20 (1990): 465–86, later part of *The Reinvention of Love: Poetry, Politics and Culture from Sidney to Milton* (Cambridge: Cambridge University Press, 1993). For a short essay alert to the contradictions and tensions within this *aube*, see

- Meg Lota Brown, "Absorbing Difference in Donne's Malediction Forbidding Morning," *JDJ* 20 (2001): 289–92. N.b. there have been many biographical readings of both "The Sunne Rising" and "The Canonization" in light of Donne's maudit personal circumstances—his sexile and bitter exclusion from the busy world of gentlemanly courtiership.
13. Gavin Alexander, ed., *Sidney's The Defence of Poesy and Selected Renaissance Literary Criticism* (London: Penguin, 2004), 16.
 14. George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago and London: The University of Chicago Press, 1980), 18.
 15. Wilbur Sanders, *John Donne's Poetry* (Cambridge: Cambridge University Press, 1971), 23.
 16. Dale Purves et al., *Neuroscience* (Sunderland, MA: Sinauer Associates, 1997), 550.
 17. See Michael Gazzaniga, *The Mind's Past* (Berkeley, Los Angeles, and London: University of California Press, 1988).
 18. Sanders, *John Donne's Poetry*, 22.
 19. Cf. *Metempsychosis*, Epistle: "a mind so plain, and flat, and through-light as mine."
 20. Sir Walter Raleigh, "The Lie," 44, in Richard Sylvester, ed., *English Sixteenth-Century Verse: An Anthology* (New York and London: Norton, 1984).
 21. Patrick Colm Hogan, *Cognitive Science, Literature, and the Arts: A Guide for Humanists* (New York and London: Routledge: 2003), 87–114.
 22. Robert Burton, *The Anatomy of Melancholy*, ed. Holbrook Jackson, Everyman's Library 886, 3 vols. (London: Dent / New York: Dutton, 1932), Pt. 3, sec. 2, mem. 2, subs. 1; vol. 3, p. 58.
 23. Marjorie Hope Nicolson, *The Breaking of the Circle: Studies in the Effect of the "New Science" upon Seventeenth-Century Poetry*, rev. ed. (New York: Columbia University Press, 1962).
 24. Hogan, *Cognitive Science, Literature, and the Arts*, 65.
 25. Susan A. Greenfield, *The Human Brain: A Guided Tour* (New York: Basic Books, 1997), 122.
 26. R. V. Young, "Love, Poetry, and John Donne in the Love Poetry of John Donne," *Renascence: Essays on Values in Literature* 52 (2000): 251. He follows Sir Herbert Grierson in his appreciation and quotes Martin D'Arcy.
 27. A century ago, Edmund Gosse suggested that "Love's Growth" "probably belongs . . . to the peaceful days at Mitcham," and I agree. I disagree with his contention that therein Donne "rises into heights of mystical psychology where the timid Anne Donne could have had no ambition to follow him, and traces in marvellously concentrated imagery the apotheosis of this gentle, wedded love which he enjoys." *The Life and Letters of John Donne, Dean of St. Paul's*, 2 vols. (London: William Heineman, 1899), 1:119.

28. In a sermon, Donne asserts that “All love which is placed upon lower things, admits satiety; but this love of this pureness, always grows, always proceeds” (*Sermons*, I.iii, 199), while in “Loves infiniteness,” he states: “Yet I would not have all yet, / Hee that hath all can have no more, / And since my love doth every day admit / New growth, thou shouldst have new rewards in store” (23–26). See also Joseph Grennen, “Donne on the Growth and Infiniteness of Love,” *JDJ* 2 (1984): 131–39.
29. Fisher, *Why We Love*, 56, deitalicized.
30. Fisher, *Why We Love*, 73, 88.
31. David Buss, “The Evolution of Love,” in *The New Psychology of Love*, ed. Robert Sternberg and Karin Weis (New Haven and London: Yale University Press, 2006), 71, 82.
32. F. Gonzalez-Crussi, *On the Nature of Things Erotic* (New York: Vintage Books, 1988), 7. In some important ways, this tension extends back at least as far as the challenge posed by science to the faith-based Christian worldview during Donne’s lifetime; Darwinian evolution would later deal a fatal blow to attempts to rationally believe Scriptural literalism.
33. The leukocyte antigen system is, of course, also known as the major histocompatibility complex (MHC). It has been found that individual human’s distinctive smells relate to genes involved in the immune system, and that MHC variety between parents correlates with healthier offspring. To a degree as yet undetermined, we prefer lovers who smell right to us; however, women taking birth-control pills don’t have this capability, and sometimes find they lose romantic interest in their men when they go off the pill so as to try and conceive. See Sheril Kirshenbaum, *The Science of Kissing: What Our Lips Are Telling Us* (New York and Boston: Grand Central Publishing, 2011), 103–20 (and sources cited therein).
34. See Purves et al., *Neuroscience*, 263–87.

4 “John Donne, Anne Donne, Un-done”? A Biocultural Reassessment of Their Scandalous Marriage

1. Annabel Patterson, “Satirical Writing: Donne in Shadows,” *CCJD*, 120; John Carey, *John Donne: Life, Mind and Art* (London and Boston: Faber & Faber, 1981), 71; R. V. Young, “Love, Poetry, and John Donne in the Love Poetry of John Donne,” *Renascence: Essays on Values in Literature* 52 (2000): 262; and Dayton Haskins, “On Trying to Make the Record Speak More about Donne’s Love Poems,” *DM*, 41.
2. Quoted in Haskins, “On Trying to Make the Record Speak,” 59.
3. This chapter owes much to the thinking and approach of anthropologist Clifford Geertz, who coined the term “thick description” in *The Interpretation of Cultures* (New York: Basic Books, 1973).

4. Walton mentions Anne's learning (29–31); her father invested in a mill whose revenues were “bestowed and imployed” for “the maintenaunce educacon and advauncement of my fower daughters.” Quoted in Ilona Bell, “Courting Anne More,” *JDJ* 19 (2000): 62–63.
5. R. C. Bald, *John Donne: A Life*, ed. Wesley Milgate (New York and Oxford: Oxford University Press, 1970).
6. Cf. the secret marriage of Bellamour and Claribell in Spenser's *Faerie Queene*: “Which when her father understood, he grew / In so great rage, that them in dongeon deepe / Without compassion cruelly he threw” (VI.xii.5). Edmund Spenser, *Poetical Works*, ed. J. C. Smith and E. de Selincourt (Oxford and New York: Oxford University Press, 1912).
7. See, inter alia, Ann Jennalie Cook, *Making a Match: Courtship in Shakespeare and His Society* (Princeton: Princeton University Press, 1991); G. R. Quaiñe, *Wanton Wenches and Wayward Wives: Peasants and Illicit Sex in Early Seventeenth Century England* (London: Croom Helm, 1979); Ralph Houlbrooke, *The English Family 1450–1700* (London and New York: 1984); Alan Macfarlane, *Marriage and Love in England: Modes of Reproduction, 1300–1840* (Oxford and New York: Blackwell, 1986); Lawrence Lerner, *Love and Marriage: Literature in Its Social Context* (New York: St. Martin's Press, 1979); and (cautiously), Lawrence Stone, *The Family, Sex and Marriage 1500–1800*, abridged edn. (New York: Harper & Row, 1979).
8. Claude Lévi-Strauss, *The Elementary Structures of Kinship*, trans. James Hurler Bell, John Ricard von Sturmer, and Rodney Needham (Boston: Beacon Press, 1969). Cf. the reflexively cited feminist response by Gayle Rubin, “The Traffic in Women: Notes on the ‘Political Economy’ of Sex,” in *Toward an Anthropology of Women*, ed. Rayna Reiter (New York and London: Monthly Review Press, 1975), 157–210. Rubin explicitly rejects the natural and hence her refutation is thoroughly unpersuasive.
9. Bald, *John Donne*, 130.
10. Evelyn Simpson, *A Study of the Prose Works of John Donne*, 2nd ed. (Oxford: Clarendon, 1948), 318.
11. Lynne Magnusson, “Donne's Language: The Conditions of Communication,” *CCJD*, 183. Like Bald, she judges his first letter to Sir George More negatively. On sociolinguistics, see J. L. Austin, *How to Do Things with Words*, ed. J. O. Urmson (New York: Oxford University Press, 1962), and Kenneth Burke, *Language as Symbolic Action: Essays on Life, Literature, and Method* (Berkeley and Los Angeles: University of California Press, 1966).
12. Bald, *John Donne*, 135.
13. Simpson, *Prose Works of John Donne*, 318–22. See also Ilona Bell, “‘Under Ye Rage of a Hott Sonn & Yr Eyes’: John Donne's Love Letters to Ann More,” in *The Eagle and the Dove: Reassessing John Donne*, ed. Claude Summers and Ted-Larry Pebworth (Columbia: University of

- Missouri Press, 1986), 25–52. To this reader, it would appear on stylistic grounds that the letters are probably Donne's.
14. Bell, "Courting Anne More," 64. Bell may however go too far in elsewhere linking "Sapho to Philaenis" and "The good-morrow" to Anne.
 15. Simpson, *Prose Works of John Donne*, 321. In quoting the Burley MS, abbreviations have been silently expanded, and u/v regularized. The billets-doux sent by Henry VIII to Anne Boleyn—motivated in part by his royal patrilineal concerns—rely on similar rhetorical strategies.
 16. Simpson, *Prose Works of John Donne*, 320–21.
 17. Ilona Bell, "'if it be a shee': The Riddle of Donne's 'Curse,'" *DM*, 121. See also Dennis Flynn, "Anne More, John Donne, and Edmond Neville," *DM*, 140–48. The last stanza of "The Curse" contains eight words ending with -ll, a subtle jab at the disreputable Neville?
 18. See the Preface to *Pseudo-Martyr*, in John Donne, *Selected Prose*, ed. Evelyn Simpson, Helen Gardner, and Timothy Healy (Oxford: Clarendon Press, 1967), 44–52.
 19. Robin Dunbar, *Grooming, Gossip, and the Evolution of Language* (Cambridge: Harvard University Press, 1997). Most of the scholarship on "Sins of the Tongue" is anthropological: see M. Gluckman, "Gossip and Scandal," *Current Anthropology* 4 (1963): 307–16; F. G. Bailey, *Gifts and Poison: The Politics of Reputation* (Oxford: Blackwell, 1971); Ralph Rosnow and Gary Fine, *Rumor and Gossip: The Social Psychology of Hearsay* (New York: Elsevier, 1976); Patricia Meyer Spacks, *Gossip* (New York: Knopf, 1985); Robert Goodman and Aaron Ben-Ze'ev, eds., *Good Gossip* (Lawrence: University Press of Kansas, 1994); and Jerome Barkow, "Beneath New Culture Is Old Psychology: Gossip and Social Stratification," in *The Adapted Mind: Evolutionary Psychology and the Generation of Culture*, ed. Jerome Barkow, Leda Cosmides, and John Tooby (New York and Oxford: Oxford University Press, 1992), 627–37.
 20. See Leo Braudy, *The Frenzy of Renown: Fame and Its History* (New York: Oxford University Press, 1986); and Thelma Fenster and Daniel Lord Smail, eds., *Fama: The Politics of Talk and Reputation in Medieval Europe* (Ithaca: Cornell University Press, 2003). *Fama* editors Fenster and Smail provide an informative discussion of the word *fama's* derivation (it's related to *profess*, *bandit*, *aphasia*, and *blasphemous*), 10–11.
 21. Today it's worse than in Donne's time, as we're titillated by tabloids and the blogosphere. On this issue see, inter alia, Daniel Solove, *The Future of Reputation: Gossip, Rumor, and Privacy on the Internet* (New Haven: Yale University Press, 2007), and Lee Siegel, *Against the Machine: Being Human in the Age of the Electronic Mob* (New York: Spiegel & Grau, 2008).
 22. *Biathanatos*, in John Donne, *Selected Prose*, ed. Neil Rhodes (London: Penguin Books, 1987), 85.

23. Daniel Nettle, “The Wheel of Fire and the Mating Game: Explaining the Origins of Tragedy and Comedy,” in *Evolution, Literature, and Film: A Reader*, ed. Brian Boyd, Joseph Carroll, and Jonathan Gottschall (New York: Columbia University Press, 2010), 320.
24. Walton, our primary informant, made factual errors. Anne’s aunt had already died, and Sir George was not yet made Keeper of the Tower, but his circumstantial account mostly checks out.
25. Cf. alpha males, which among many animal species directly control sexual access to fertile females and not infrequently kill or drive away potentially threatening rivals—not entirely unlike King Henry VIII seeking to graft and prune the Tudor bloodline to his own advantage. My point above is that human society is exponentially more complex in this matter, with various friends and relations seeking to influence couples, often in subtle or politic ways.
26. Egerton was also a reformed recusant. See Bald, *John Donne*, 94, and DNB.
27. Donne’s legal proceedings were quite expensive, costs he could ill afford. For the decree, see *Marriage Letters*, 49–52.
28. N.b. eventually Donne and his in-laws would establish warm and close relations.
29. “A Valediction of my name, in the window” and “Elegie: His parting from her” express thoughts about potential inconstancy; they could be about Anne.
30. Donne’s lamenting missive to Goodyer from 1608 movingly expresses his blues: “’tis now Spring, and all the pleasures of it displease me; every other tree blossoms, and I wither: I grow older and not better; my strength diminisheth and my load grows heavier; and yet, I would fain be or do something; but, that I cannot tell what, is no wonder in this time of my sadness; for, to chuse is to do; but, to be no part of any body, is as to be nothing; and so I am, and shall so judge my self, unless I could be so incorporated into a part of the world, as by business to contribute some sustentation to the whole” (Walton, 36–38, with alternate version in *Selected Letters*, 32–33; compare “Loves growth,” discussed in chapter 3). Cf. Ben Jonson, branded for killing someone in a duel and religiously wishy-washy, who still managed to receive patronage by King James to produce court masques.
31. The sequel to this story is that by becoming a reverend in 1615, Donne successfully rose as basically a courtier-priest (which is not to deny the achievement or sincerity of his ministry). On Donne’s skills in this regard, and his displeasure with accumulating prelates, see Bald, *John Donne*, 376, 379.
32. Linda Levy Peck, *Court Patronage and Corruption in Early Stuart England* (Boston: Unwin Hyman, 1990), 176. *Mutatis mutandi*: in 1919 Max Weber asked, “Do you think that, year after year, you will be able to stand seeing one mediocrity after another promoted over you and still not become embittered and dejected?”

33. Quoted in Peck, *Court Patronage and Corruption*, 7.
34. Bald, *John Donne*, 122. In *The Duchess of Malfi* by John Webster (1614), Antonio describes Bosola the “court-gall”: “Indeed, he rails at those things which he wants / Would be as lecherous, covetous, or proud, / Bloody, or envious, as any man / If he had means to be so” (1.1.25–28). This seems like a good analogue to Donne’s attitude at the time—he called “Princes courts . . . pictures of vice” while writing to friends seeking preferment (*Sat4*, 71–72). Several trenchant critics attuned to Social Darwinism have pointed out the parallels between seventeenth-century place-seekers and the timeserving sell-out careerists increasingly populating the post-meritocratic twenty-first-century Academy.
35. See David Lindley, *The Trials of Frances Howard: Fact and Fiction at the Court of King James* (Routledge: London and New York, 1993), and Alastair Bellany, *The Politics of Court Scandal in Early Modern England: News Culture and the Overbury Affair, 1603–1660* (Cambridge: Cambridge University Press, 2002).
36. Come see the violence inherent in the system! Sir Walter Raleigh may have been the most noteworthy victim of Stuart absolutism: he was put to death in 1618 after a lengthy imprisonment in the Tower of London. Robert Carr and Frances Howard were found guilty of killing Overbury in 1616. Politician, essayist, and proto-scientist Sir Francis Bacon was convicted of corruption in 1621. Astrologer John Lambe, part of Buckingham’s retinue, was hacked to death by an angry mob in 1628, and Buckingham himself was assassinated the same year. Royalists Thomas Wentworth (Earl of Strafford) and the archbishop of Canterbury William Laud were executed for treason, in 1641 and 1645 respectively, by orders of Parliament, and King Charles I lost his head in 1649. During this period, tragedies obsessively presented tyranny and its discontents onstage—a reflection of growing intolerance and/or a catalyst for “the good old cause.” (As Donne put it in “The Curse,” “What Tyrans, and their subjects interwish,” [26].) Rivers of ink have flowed over the complex and highly debated roots of the conflicts leading up to the Civil War, and the primary and secondary literatures are voluminous, touching on Puritanism, politics, Milton and many other writers, etc. For headway into this imbroglio, see, inter alia, Conrad Russell, *The Causes of the English Civil War* (Oxford: Clarendon, 1990); Christopher Hill, *The Intellectual Origins of the English Revolution—Revisited* (Oxford: Oxford University Press, 2001); and *The World Turned Upside Down: Radical Ideas during the English Revolution* (New York: Viking, 1972).
37. On the deep roots of ethics and reciprocity, see Frans de Waal, et al., *Primates and Philosophers: How Morality Evolved*, ed. Stephen Macedo and Josiah Ober (Princeton and Oxford: Princeton University Press, 2006). However, that is only part of the story, existing in tension with primates’ tendencies toward despotism and favoritism. Dario

- Maestriperi describes such hierarchical, Machiavellian cultures among monkeys *and* humans: “Individuals’ opportunities for social success in nepotistic societies depend in large part on the political power of their families. Individuals have limited opportunities to strike their own deals with unrelated individuals or groups, and social mobility across strata is strongly constrained by family pedigree.” *Macchiavellian Intelligence: How Rhesus Macaques and Humans Have Conquered the World* (Chicago and London: University of Chicago Press, 2007), 163.
38. Jane Austen, *Pride and Prejudice* (New York: Bantam Books, 1981).
 39. See especially Brian Boyd, “Jane, Meet Charles: Literature, Evolution, and Human Nature,” *Philosophy and Literature* 22 (1998): 1–30. N.b. Darwin was an avid reader of Jane Austen.
 40. Donne and Wickham exhibit severe reluctance at considering a socially redeeming, status-enhancing religious calling; they are also both indebted and military veterans.
 41. On Donne’s sea change, see Edward Le Comte, “John Donne: From Rake to Husband,” in *Just So Much Honor: Essays Commemorating the Four-Hundredth Anniversary of the Birth of John Donne*, ed. Peter Amadeus Fiore (College Park: Penn State University Press, 1972), 9–32; and Edward Le Comte, *Grace to a Witty Sinner: A Life of Donne* (New York: Walker, 1965).
 42. In praising Donne, opium-eater Thomas De Quincey observed in 1828 that “the age of Rhetoric, like that of Chivalry, has passed amongst forgotten things” (*CH*, 344).
 43. *Troilus and Criseyde* (I.401), in *The Riverside Chaucer*, gen. ed. Larry Benson, 3rd ed. (Boston: Houghton Mifflin, 1987).
 44. Denis de Rougement, *Love in the Western World*, trans. Montgomery Belgion, rev. ed. (New York: Pantheon, 1956); and R. Howard Bloch, *Medieval Misogyny and the Invention of Western Romantic Love* (Chicago: University of Chicago Press, 1991).
 45. Stone, *Family, Sex and Marriage*, 308–9.
 46. Ilona Bell, “Gender Matters: Women in Donne,” *CCJD*, 214. The idea of constructed gender—that “one is not born a woman”—is rooted in the writings of French feminists Simone de Beauvoir and Monique Wittig.
 47. L. A. Rebhun, “The Language of Love in Northeast Brazil,” *RP*, 240, 244.
 48. See Douglas A. Davis and Susan Schaefer Davis, “Possessed by Love: Gender and Romance in Morocco,” *RP*, 224–26. The tale survives in the Arabic-speaking world; possibly it indirectly influenced medieval composers in Mediterranean Europe.
 49. The song “Layla” was recorded by Eric Clapton’s band Derek and the Dominos in 1970. Clapton went on to marry the divorced Patti in 1979 (George Harrison attended the wedding), but they divorced in 1988. Thanks to Leila Bandar for this information. Shakespeare and Fletcher’s lost *Cardenio* (1613), drawn from Cervantes’s *Don Quijote*,

- likewise deals with love's power to drive men to madness and poetry, as does Ariosto's *Orlando furioso* (1532).
50. Robert Burton, *The Anatomy of Melancholy*, ed. Holbrook Jackson, Everyman's Library 886, 3 vols. (New York: Dutton / London: Dent, 1932), Pt. 3, Sec. 2, mem. 1, subs. 2; vol. 3, pp. 49–58.
 51. It may be that the future will bring cloning, parthenogenesis, or some other sorts of reproduction; science fiction has imagined the consequences.
 52. Steven Pinker, *How the Mind Works* (New York: Norton, 1997), 468.
 53. Bell, "Courting Anne More," 60.
 54. Jonathan Gottschall, *Literature, Science, and a New Humanities*, Cognitive Studies in Literature and Performance (New York: Palgrave Macmillan, 2008), 132.
 55. William Jankowiak and Emilie Allen, "The Balance of Duty and Desire in an American Polygamous Community," *RP*, 289.
 56. For a rebuttal to the knee-jerk reactions of feminists against this apparent objectification of women, see Pinker, *How the Mind Works*, 492–93.
 57. See also Bald, *John Donne*, 157, 324. N.b. Walton recounts the episode of Donne, abroad with the Drurys in 1612, envisioning his wife holding a dead child (39–42). Critic William Empson makes an important point here about the unintended consequences of the Donnes' extended honeymooning: "Donne...gradually kill[ed] his wife by giving her a child every year" (776). Empson later adds that the woman in "Air and Angels" "might want him to earn money, or in simpler times bring meat to the cave" (786). "Donne the Space Man" (1957) in *Seventeenth-Century British Poetry: 1603–1660*, ed. John Rumrich and Gregory Chaplin (New York and London: Norton, 2006), 771–95.
 58. In the twenty-first century, I would maintain, global overpopulation lies at the root of the most grave problems (polluting the environment and climate change, violent territorial conflict, fundamentalist terrorism, poverty, etc.) facing humankind. If overcrowding isn't abated soon, it seems inevitable that Malthusian disasters large and small will strike with increasing frequency. See my essay "The 7% Solution."
 59. See Richard Dawkins, *The Selfish Gene*, 2nd ed. (Oxford and New York: Oxford University Press, 1989).
 60. Bald, *John Donne*, 158. See also his 1607 letter to Lady Magdalen excusing his all-nighter: "I was almost sorry to find your servant here this day because I was loath to have any witness of my not coming home last night, and indeed, of my coming this morning" (*Selected Letters*, 26; see also Walton's *Life of George Herbert*, 266).
 61. Carey, *John Donne: Life, Mind and Art*, 80. See also Lesley Lawson, *Out of the Shadows: The Life of Lucy, Countess of Bedford* (London and New York: Hambledon Continuum, 2007). Lucy was described as "an honourable lover and Patronesse of learning and the Muses, an

- instinct naturally ingrafted in your excellent spirit, by that worthy blood of the Sydneys” (DNB). Her grandmother was Lucy Sidney, aunt of Sir Philip and Mary Sidney Herbert. See also Donne’s flirty letter to Lucy (*Selected Letters*, 48). Haskins, alone among modern critics, hints at the possibility of adulterous subtexts.
62. Donne in fact tried to extenuate “these flatteries” to his countesses, for example, *HuntMan*, 49ff. and *Sal*, 37ff. A 1614 letter to Sir Henry Goodyer whispers a secret so as not to offend the Countess of Bedford: “One thing more I must tell you, but so softly I am loath to hear myself—and so softly that, if that good Lady were in the room with you and this letter, she might not hear. It is that I am brought to a necessity of printing my poems and addressing them to my Lord Chamberlain” (*Selected Letters*, 79). The poems were not published at this time.
 63. Carey, *John Donne: Life, Mind and Art*, 72–73. See Le Comte for remarks in a similar vein.
 64. Bald, *John Donne*, 173–86.
 65. Juliet Dusinger, *Virginia Woolf’s Renaissance: Woman Reader or Common Reader?* (Iowa City: University of Iowa Press, 1997), 71.
 66. N.b. Constance Jordan has reported hearing cuckoos near Oxford whose call sounds remarkably like “fuck you,” a natural pun of sorts.
 67. See Donne’s prose paradox, “A Defence of Women’s Inconstancy.”
 68. “The Indifferent,” based on Ovid, *Amores*, II.iv, is a well-known, witty treatment of falseness and promiscuity.
 69. John Donne, *Devotions upon Emergent Occasions and Death’s Duel* (New York: Vintage Books, 1999), 162.
 70. See Bald, *John Donne*, 448–50, 464–66, 485–86, 547; cf. *Selected Letters*, 94–95, in which Donne regretfully tells Goodyer a possible match for “My Con” has come to nought.
 71. After Alleyne died three years later in 1626, Constance got remarried, to one Reverend Samuel Harvey, in 1630. They had at least three sons. For more information on Alleyne (1566–1626), who played Tamburlaine, Faustus, and probably Barabas, see various articles by Susan P. Cerasano.

5 “Firme Substantial Love”: Donne’s Penetrating Observations

1. T. S. Eliot, *The Complete Poems and Plays* (New York: Harcourt, Brace and Co., 1952).
2. The recent country song “Ticks” by Brad Paisley fits well into this tradition. For historical background, see Brendan Lehane, *The Compleat Flea* (London: John Murray, 1969) (p. 9 quoted *supra*); as well as Marcel Françon, “Un motif de la poésie amoureuse au XVI^e siècle,” *PMLA* 61 (1941): 307–36; and David Brumble III, “John Donne’s ‘The Flea’: Some Implications of the Encyclopedic and Poetic Flea Traditions,”

- Critical Quarterly* 15 (1973): 147–54. N.b. John Donne, Junior also composed a flea verse, apparently building on a sixteenth-century account by Thomas Moufet: “One made a Golden Chain with lock and key, / And four and twenty links drawn by a flea, / The which a Countess in a box kept warm, / And fed it daily on a milk-white arm.”
3. See David Wilson, “*La Puce de Madame Desroches* and John Donne’s ‘The Flea,’” *Neuphilologische Mitteilungen* 72 (1971): 297–301; Cathy Yandell, “Of Lice and Women: Rhetoric and Gender in *La Puce de Madame Des Roches*,” *Journal of Medieval and Renaissance Studies* 20 (1990): 123–35; Anne Larsen, “On Reading *La Puce de Madame Des-Roches*: Catherine des Roches’s *Responces* (1583),” *Renaissance and Reformation / Renaissance et Réforme* 22 (1998): 63–75; Todd Olson, “*La Femme à la Puce et la Puce à l’Oreille*: Catherine Des Roches and the Poetics of Sexual Resistance in Sixteenth-Century French Poetry,” *Journal of Medieval and Early Modern Studies* 32 (2002): 327–42; and Madeleine Des Roches and Catherine Des Roches, *From Mother and Daughter: Poems, Dialogues, and Letters of Les Dames des Roches*, ed. and trans. Anne Larsen (Chicago and London: University of Chicago Press, 2006).
 4. This bacterium, *Yersinia pestis*, was frequently fatal to flea, rat, and human alike. Its DNA has recently been reconstructed by scientists using samples from human remains buried in London in 1348. Other researchers have uncovered fossilized giant fleas that fed on dinosaur blood during the Jurassic era. On the grand pestilence in England, see J. F. D. Shrewsbury, *A History of the Bubonic Plague in the British Isles* (Cambridge: Cambridge University Press, 1970); Philip Ziegler, *The Black Death* (Dover, NH: Alan Sutton, 1991); Colin Platt, *King Death: The Black Plague and Its Aftermath in Late-Medieval England* (Toronto: University of Toronto Press, 1996); Rosemary Horrox, *The Black Death* (Manchester: Manchester University Press, 1994); Rebecca Totaro, *Suffering in Paradise: The Black Plague from More to Milton* (Pittsburgh: Duquesne University Press, 2005); and Ernest Gilman, *Plague Writing in Early Modern England* (Chicago: University of Chicago Press, 2009).
 5. M. Thomas Hester, “‘This Cannot Be Said’: A Preface to the Reader of Donne’s Lyrics,” in *John Donne’s Poetry*, ed. Donald Dickson (New York and London: Norton, 2007), 344.
 6. Hester, “This Cannot Be Said,” 343.
 7. Patrick Colm Hogan, *Cognitive Science, Literature, and the Arts: A Guide for Humanists* (New York and London: Routledge, 2003), 99.
 8. *Juvenilia: or certaine Paradoxes, and Problemes, written by J. Donne* (1633) in John Donne, *Selected Prose*, ed. Evelyn Simpson, Helen Gardner, and Timothy Healy (Oxford: Clarendon Press, 1967), 6.
 9. Quoted in Olson, “*La Femme*,” 327.
 10. Robert Hooke, *Micrographia: or some Physiological Descriptions of Minute Bodies Made by Magnifying Glasses; with Observations and*

Inquiries thereupon (London: Jo. Martyn and Ja. Allestry, 1665), 210–11. The tale of “The Man and the Flea,” from *Aesop’s Fables*, appeared in Richard Pinson’s translation in 1500: “He that doth evyl, how be it that ye euyl be nat great, men ought nat to leve hym unpunysshed, as it apereth by thys fable of a man which toke a flece. Yt bote hym, to whom the man sayde in thys maner, Fle why bitest thou me & latest me nat slepe. And the fle answerd it is my kynde to do so, wherfore I pray the yt thou wylt nat putt me to deth. And the man began to laughe and saide to the fle thou maiste me nat hurt sore, neverthesse the behoveth nat to byte me. Wherfore thou shalt dye. For men ought nat to leve no evill unpunysshed, howe be it that it be nat greate.” (Quoted and illustrated in Lehane, *The Compleat Flea*, 41.)

11. See “The Flea” in *Poems by J.D. with Elegies on the Authors Death* (London: John Marriot, 1633), pp. 230–31.
12. See, inter alia, Anke Bernau, *Virgins: A Cultural History* (London: Granta Books, 2007); Stephen Garton, *Histories of Sexuality* (New York: Routledge, 2004); Martin Ingram, *Church Courts, Sex, and Marriage in England, 1570–1640* (Cambridge and New York: Cambridge University Press, 1987); and Jacqueline Murray and Konrad Eisenbichler, eds., *Desire and Discipline: Sex and Sexuality in the Premodern West* (Toronto: University of Toronto Press, 1996). Much of the early literature on female sexuality revolves around the age-old Christian Eve/Eva binary.
13. See, inter alia, Nancy Kulish and Deanna Holtzman, *Nevermore: The Hymen and the Loss of Virginity* (Northvale, NJ and London: Jason Aronson, 1997); Karen Bouris, *The First Time: Women Speak Out about “Losing Their Virginity”* (Berkeley: Conan Press, 1993); and Jessica Valenti, *The Purity Myth: How America’s Obsession with Virginity Is Hurting Young Women* (Berkeley: Seal Press, 2009).
14. John Booty, ed., *The Book of Common Prayer, 1559: The Elizabethan Prayer Book* (Charlottesville: The University Press of Virginia for The Folger Shakespeare Library, 1976), 297.
15. Theresa DiPasquale, “Receiving a Sexual Sacrament: ‘The Flea’ as Profane Eucharist,” in *John Donne’s Poetry*, ed. Donald Dickson (New York and London: Norton, 2007), 351–52. See also the Boy in Shakespeare’s *Henry V*: “Do you not remember a’ [Falstaff] saw a flea stick upon Bardolph’s nose, and a’ said it was a black soul burning in hell-fire?” (2.3.40–42).
16. Hooke, *Micrographia*, 210.
17. Lehane, *The Compleat Flea*, 50. Cf. the fly-killing in Shakespeare’s *Titus Andronicus* (3.2), and Sir Toby Belch’s characterization of his wimpy friend Sir Andrew Aguecheek in *Twelfth Night*: “For Andrew, if he were open’d and you find so much blood in his liver as will clog the foot of a flea, I’ll eat the rest of th’ anatomy” (3.2.60–63).
18. Feminist reactions to stereotypical male seduction tropes run the gamut from the seventeenth-century Sor Juana Inés de la Cruz’s

- philosophical satire “Hombres Necios” (Foolish Men) to contemporary pop-tart Britney Spears’ “Womanizer.”
19. Matt Ridley, *Genome: The Autobiography of a Species in 23 Chapters* (New York: HarperCollins, 1999), 115.
 20. So-called honor killings are still practiced around the world today.
 21. William Congreve, *The Way of the World*, ed. John Barnard (Edinburgh: Oliver and Boyd, 1972), I.i.4–9. See also “The Rapture” by Donne elegist Thomas Carew, the leading Cavalier meditation on honor.
 22. Ilona Bell, “Courting Anne More,” *JDJ* 19 (2000): 59–86.
 23. Throughout his life as poet, preacher, and correspondent, Donne invoked a wide variety of apposite, witty imagery revolving around mintage and wax seals. Of course, letters sealed with wax were part of the material reality of his day. An extended examination of this topic would be a worthy undertaking.
 24. N.b. In *The Clouds*, Aristophanes mocks Socrates for trying to measure flea jumps, a paradigm of excessive scholarly interest in minutiae; the comic Greek playwright was blissfully unaware of the modern academic’s trivial pursuits.
 25. Useful entrées into the extensive and growing secondary literature on sexually explicit texts of the time include Ian Frederick Moulton, *Before Pornography: Erotic Writing in Early Modern England* (New York and Oxford: Oxford University Press, 2000); and James Grantham Turner, *Schooling Sex: Libertine Literature and Erotic Education in Italy, France, and England, 1534–1685* (New York and Oxford: Oxford University Press, 2003). See also Eric Partridge, *Shakespeare’s Bawdy* (New York: Dutton, 1960).
 26. Ovid, *The Art of Love and Other Poems*, trans. J. H. Mozley, 2nd. ed., The Loeb Classic Library 232 (Cambridge: Harvard University Press / London: William Heinemann, 1985); Ovid, *Thomas Heywood’s Art of Love: The First Complete English Translation of Ovid’s Ars Amatoria*, ed. M. L. Stapleton (Ann Arbor: University of Michigan Press, 2000). Heywood’s work was also known as *Loues School*.
 27. C. H. Hereford Percy and Evelyn Simpson, eds., *Ben Jonson*, 11 vols. (Oxford: Clarendon, 1925–52), VIII.864.
 28. For further analysis of this *festina lente* trope, see William Kerrigan, “Kiss Fancies in Robert Herrick,” *George Herbert Journal* 14 (1990–91): 155–71; and Michael A. Winkelman, “Flirtation; or Let Us Sport Us While We May: An Essay and Manifesto,” *The Midwest Quarterly: A Journal of Contemporary Thought* 49 (2007): 56–73.
 29. *Shakespeare’s Sonnets*, ed. Stephen Booth (New Haven and London: Yale University Press, 1977), 443.
 30. Christopher Ricks, *Essays in Appreciation* (Oxford: Clarendon, 1996), 19–50. For additional remarks about “Farewell to love,” see the colloquium of essays in *JDJ* 18 (1999), 195–253; and A. J. Smith, “The Dismissal of Love: or, Was Donne a Neoplatonic Lover?” in

- John Donne: Essays in Celebration*, ed. A. J. Smith (London: Methuen, 1972), 89–131.
31. Information in this section comes from Barry Komisaruk, Carlos Beyer-Flores, and Beverly Whipple, *The Science of Orgasm* (Baltimore: Johns Hopkins University Press, 2006); as well as Helen Fisher, *Why We Love: The Nature and Chemistry of Romantic Love* (New York: Henry Holt, 2004); Mary Roach, *Bonk: The Curious Coupling of Science and Sex* (New York: Norton, 2008); and “Sex with a Partner Is 400 per cent Better,” *New Scientist*, February 25, 2006, 21.
 32. Roach, *Bonk*, 232. A related question about the role of pheromones in human attraction remains under investigation at present; it would provide an intriguing gloss to Donne’s “Elegie: The Perfume.”
 33. *The Science of Orgasm* won the Bonnie and Vern L. Bullough Book Award from the Foundation for the Scientific Study of Sexuality in 2007.
 34. Fisher, *Why We Love*, 89.
 35. Komisaruk, Beyer-Flores, and Whipple, *The Science of Orgasm*, 197–98. N.b. discomfort can also arise from the opposite situation, a sustained erection without orgasm, known as pelvic congestion or informally as “blue balls.” For a detailed description of the relevant mechanisms of vasodilation, see Sharon Moalem, *How Sex Works: Why We Look, Smell, Taste, Feel, and Act the Way We Do* (New York: Harper, 2009), 61–62.
 36. Even climax has been “theorized.” For bizarre, Spinozan philosophical-religious-medical remarks, see Henri Atlan, *The Sparks of Randomness, Volume 1: Spermatic Knowledge*, trans. Lenn Schramm (Stanford: Stanford University Press, 2010). For an unhelpful study wholly enthralled by French deconstructionism and in significant measure given over to interpreting pornography, see Murat Aydemir, *Images of Bliss: Ejaculation, Masculinity, Meaning* (Minneapolis and London: University of Minnesota Press, 2007).
 37. Smith, “The Dismissal of Love,” 122, 117.
 38. *Novum Organum* (1620), §51, in *The Works of Francis Bacon*, ed. James Spedding, Robert Leslie Ellis, and Douglas Denon Heath, 10 vols. (Boston: Brown & Taggard, 1860–64).
 39. Plato, *Symposium*, trans. Robin Waterfield (Oxford: Oxford University Press, 1994), §200a, p. 39.
 40. “Wooe” (woo) in line 15 rhymes with “so”; it might be acknowledged that this wordplay could be unintentional. However, for what it’s worth, *The Faerie Queene* includes a similar pun on *sorrow/sour*, when Cupid lessens “the joyes of love”: “A thousand *sowres* hath tempred with one sweet, / To make it seeme more deare and dainty, as is meet” (VI.xi.i). Edmund Spenser, *Poetical Works*, ed. J. C. Smith and E. de Selincourt (Oxford and New York: Oxford University Press, 1912).

41. John Rumrich and Gregory Chaplin, eds., *Seventeenth-Century British Poetry: 1603–1660* (New York and London: Norton, 2006), 44n. See also Smith, “The Dismissal of Love,” 117n1.
42. A related question, whether the female orgasm is an adaptation or by-product for humans, remains unresolved at present and is the topic of ongoing scientific inquiry. The adaptation hypothesis is probably slightly in favor now.
43. Sir Thomas More, *Utopia* (Mineola, NY: Dover, 1997), 52.
44. Donne, *Selected Prose*, ed. Simpson, Gardner, and Healy, 10–11.
45. Cf. Ovid’s *Amores*, III.vii, in which he considers the possibility that some sort of potion or magic—an anti-Viagra—has rendered him impotent. In Christopher Marlowe’s translation: “What, wast my limbs through some *Thesalian* charms, / May spelles and droughs do sillie soules such harmes? / ... / Why might not then my sinews be enchanted, / And I grow faint, as with some spirit haunted?” (27–36). *The Complete Works of Christopher Marlowe*, ed. Fredson Bowers, 2 vols., 2nd ed. (Cambridge: Cambridge University Press, 1981), 2: 378–80. For the Latin, see *Ovid’s Amores*, trans. Guy Lee (New York: Viking Press, 1969). On Donne’s figurative, colloquial use of “wormseed,” see Siobhán Collins, “Riddling Wonders: Gold Coins and the Phoenix in Donne’s Genre-Defying Verse,” *Appositions: Studies in Renaissance / Early Modern Literature and Culture* 2 (2009): 1–14.
46. There is also a probable pun on *damned* / “indammag’d” in line 34, analogous to *sin* / “insinuating” when Satan sneaks into the Garden in *Paradise Lost*: “close the serpent sly / Insinuating, wove with Gordian twine / His braided train, and of his fatal guile / Gave proof unheeded” (IV.347–50). John Milton, *Paradise Lost*, ed. David Scott Kastan (Indianapolis and Cambridge: Hackett, 2005).
47. Cf. “The Autumnal,” where he claims to prefer mature love: “Since such loves naturall lation is, may still / My love descend, and journey downe the hill, / Not panting after growing beauties, so, / I shall ebbe out with them, who home-ward goe” (47–50). *Lation*, an obscure astronomical term, means “motion,” with a pun on “elation” and “translation,” and possibly less arduous sex?
48. *Biathanatos*, I.ii.2, in John Donne, *Selected Prose*, ed. Neil Rhodes (London: Penguin Books, 1987), 66.
49. John Donne, *Essays in Divinity*, ed. Evelyn Simpson (Oxford: Clarendon, 1952), 37, deitalicized.

6 “The Very Ecstasy of Love”: Prescriptions for Bliss in Irvine Welsh and John Donne

1. *Selected Prose of T. S. Eliot*, ed. Frank Kermode (New York: HBJ/FSG, 1975), 38.
2. Irvine Welsh, *Ecstasy: Three Tales of Chemical Romance* (New York and London: Norton, 1996). Welsh citations will be referenced

- parenthetically. N.b. Welsh's work is distinctive enough to be subjected to a spot-on parody by master satirist David Lodge in *Thinks...* (New York: Penguin, 2001), 91–92.
3. Geoffrey Chaucer, *The Canterbury Tales*, “The Miller’s Prologue” (I.3176–77), in *The Riverside Chaucer*, gen. ed. Larry Benson, 3rd ed. (Boston: Houghton Mifflin, 1987).
 4. See Alina Clej, *A Genealogy of the Modern Self: Thomas De Quincey and the Intoxication of Writing* (Stanford: Stanford University Press, 1995), and Marcus Boon, *The Road of Excess: A History of Writers on Drugs* (Cambridge: Harvard University Press, 2002). Thoroughness also compels me to cite a recent work that is utterly ludicrous: Richard Doyle, *Darwin’s Pharmacy: Sex, Plants, and the Evolution of the Noösphere* (Seattle and London: University of Washington Press, 2011).
 5. Global exploration during the early modern era brought anodyne plants such as coffee, tea, poppy, cacao, and coca to England and Europe, and literary references to them are not uncommon.
 6. Clausdirk Pollner, “Scots 1: English 0—and Drugs Galore. Varieties and Registers in Irvine Welsh’s *Trainspotting*,” in *Anglo-American Awareness: Arpeggios in Aesthetics*, ed. Gisela Hermann-Brennecke and Wolf Kindermann (Münster, Germany: LIT, 2005), 193–202. For background on rave culture, see Simon Reynolds, *Generation Ecstasy: Into the World of Techno and Rave Culture* (New York: Routledge, 1998). There have been myriad fictional and cinematic depictions; for an introductory analysis, see Stan Beeler, *Dance, Drugs and Escape: The Club Scene in Literature, Film and Television Since the Late 1980s* (Jefferson, NC and London: McFarland, 2007).
 7. A film adaptation of “The Undefeated” is in the works; the pop emo band My Chemical Romance takes its name from Welsh’s story as well.
 8. The character Hugh’s career arc, from a counterculture advocate to a mainstream yuppie, who’s professionally interested in real estate development, suggests some self-mocking parallels to the author Welsh’s own life story.
 9. A vast amount of scientific research regarding psychopharmacology, much of it highly specialized and technical, is available. This section relies mainly on Andrew Parrott et al., *Understanding Drugs and Behaviour* (West Sussex, England: John Wiley & Sons, 2004), and Daniel Perrinne, *The Chemistry of Mind-Altering Drugs: History, Pharmacology, and Cultural Context* (Washington DC: American Chemical Society, 1996).
 10. Parrott, *Understanding Drugs and Behaviour*, 77.
 11. Perrinne, *The Chemistry of Mind-Altering Drugs*, 304.
 12. Parrott, *Understanding Drugs and Behaviour*, 77; text normalized. An interviewed user counters the claim of determinists: “Ecstasy is not a ‘happy drug.’ It, by itself, does not do anything. It does not contain any warmth, joy, wisdom, or experience. It contains a salt of millions of rather simple organic molecules—all identical. The Ecstasy and joy must

- come from within YOU. Ecstasy is a glimpse of the true empathy, calm wisdom, and energy you possess when you are living HERE and NOW and not based on the past. MDMA is a chemical key to the paradise within each of us.” Quoted in Richard Cohen, *The Love Drug: Marching to the Beat of Ecstasy* (Binghamton, NY: Haworth Medical Press, 1998), 83. Her outlook is trippy and possibly simplistic, but her key metaphor is useful for comprehending the pharmacodynamics at play.
13. See Carlton Erickson, *The Science of Addiction: From Neurobiology to Treatment* (New York and London: Norton, 2007).
 14. Pollner, “Scots 1: English 0—and Drugs Galore,” 201.
 15. See Parrott, *Understanding Drugs and Behaviour*, 76–80, and Perrinne, *The Chemistry of Mind-Altering Drugs*, 302–5.
 16. Cohen, *The Love Drug*, 80–82.
 17. Parrott, *Understanding Drugs and Behaviour*, 77; see also Welsh, *Ecstasy*, 234.
 18. On the ties between hallucinogens (especially nitrous oxide) and religious mysticism, see William James, *The Varieties of Religious Experience: A Study in Human Nature*, ed. Martin Marty (1902; New York: Penguin, 1982), 386–89. See also Perrinne, *The Chemistry of Mind-Altering Drugs*, 255–331 and references therein; and n.b. mention of spiritual/pharmacological “highness” in Welsh, *Ecstasy*, 245, 254.
 19. The title of chapter 1 of Fisher’s book, “‘What Wild Ecstasy’: Being in Love,” cites line 10 of “Ode on a Grecian Urn” by Keats. Helen Fisher, *Why We Love: The Nature and Chemistry of Romantic Love* (New York: Holt, 2004).
 20. Other related films seem to be cultural barometers, reflecting current anxieties about advances in neuropharmacology that only a few years ago would have been squarely in the realm of science fiction. For example, *Dopamine*, *Alchemy*, *Being John Malkovich*, the remake of *The Manchurian Candidate*, *Love and Other Drugs*, *Limitless*, and *What the Bleep Do We Know!?* Remarkably, medicines are now being developed that do in fact have the potential to erase or diminish painful memories, like nepenthes in Homer’s *Odyssey*.
 21. René Graziani, “John Donne’s ‘The Extasie’ and Ecstasy,” *RES* n.s. 19 (no. 74) (1968): 132.
 22. For representative work on “The Extasie,” see Julia M. Walker, “‘The Extasie’ as an Alchemical Process,” *ELN* 20 (1982): 1–8; Helen Brooks, “‘Soules Language’: Reading Donne’s ‘The Extasie,’” *JDJ* 7 (1988): 47–63; and Catherine Gimelli Martin, “The Erotology of Donne’s ‘Extasie’ and the Secret History of Voluptuous Rationalism,” *SEL* 44 (2004): 121–47.
 23. A plausible suggestion has been put forth that an episode in a sequel to the popular Castilian chivalric romance *Amadís de Gaula* provided a main source for Donne’s presentation of amorous ecstasy; it also influenced Sir Philip Sidney. See John J. O’Connor, *Amadis de Gaule and Its Influence on Elizabethan Literature* (New Brunswick NJ: Rutgers

- University Press, 1970), 149–53; and Graziani, “John Donne’s ‘The Extasie’ and Ecstasy,” 123–28. Occurring between the characters Arlanges and Queen Cleophile, it is found in the French translation by Jacques Gohorry (1554) of *Rogel de Grecia*, composed in Spanish by Feliciano de Silva (1535), the third part (in two books) of *Don Florisel de Niquea*, Book XI of the Amadís series. Neither Graziani nor O’Connor knew of Donne’s 1610 letter to Bridget White, first printed in *Letters to severall persons of honour* (1651), which he concludes: “For now my letters are grown to that bulk that I may divide them, like Amadis the Gaul’s book, and tell you that this is the first letter of the second part of the first book” (*Selected Letters*, 50–51); nor his 1614 letter to Sir Robert More regarding the state visit to England of King Christian IV of Denmark: “The rest of hys history, yow may finde, I thinke, in some part of Amadis the Gaule, at your leysure” (*Marriage Letters*, 56–58). It’s a bit like the multivolume Donne *Variorum* project. There is a mountain of criticism on the Amadís cycle and its widely read European continuations; for more background, see, inter alia, Pascual de Gayangos, ed., *Libros de Caballerías, con un discurso preliminar y un catálogo razonado*, Biblioteca de Autores Españoles 40 (Madrid: M. Rivadeneira, 1874), esp. i–vi, xxi–xxxviii, lxvi–lxx; José Manuel Lucía Megías and M^a Carmen Marín Pina, eds., with Ana Carmen Bueno, *Amadís de Gaula: quinientos años después, Estudios en homenaje a Juan Manuel Cacho Blecua* (Alcalá de Henares: Centro de Estudios Cervantinos, 2008); and Michael A. Winkelman, “*Las Sergas de Esplandián* as Praise of Breton Chivalry,” *Revista de Estudios Hispánicos* 32 (1998): 557–72.
24. Also helpful in considering Donne’s treatment is his 1607 missive to his close friend Sir Henry Goodyer, describing “this writing of letters” as “a kind of ecstasy and a departure and secession and suspension of the soul, which doth then communicate itself to two bodies” (*Selected Letters*, 27–30).
 25. See Arthur Marotti, *John Donne, Coterie Poet* (Madison: University of Wisconsin Press, 1986), 195–202.
 26. “An Ode,” 17. *The Poems, English and Latin, of Edward, Lord Herbert of Cherbury*, ed. G. C. Moore Smith (Oxford: Clarendon, 1923). Cf. “The Relique” by Donne, which likewise recounts a soulful Neoplatonic love; it is thought by many to be for and about Lady Magdalen Danvers née Herbert, George and Edward’s remarkable mother.
 27. Plato, *Symposium*, trans. Robin Waterfield (Oxford: Oxford University Press, 1994), §191d, pp. 27–28. The historical Aristophanes, the father of Old Attic Comedy, had satirized Socrates in *The Clouds*; writing later, Plato shows them reconciled. In Spanish, one’s partner is *una media naranja*, literally “a half-orange”—a Neoplatonic concept at heart.
 28. Plato, *Symposium*, §211d–212a, pp. 55–56.

29. See Marsilio Ficino, *Commentary on Plato's Symposium on Love*, trans. Sears Jayne (Dallas: Spring Publications, 1985). Regarding Donne's platonism, the work known since the 1635 second edition of his *Poems* as "The Undertaking" was entitled "Platonique Love" in early MSS, while Lord Herbert has lyrics with "platonic love" in their titles too. Debates over platonism were frequent in seventeenth-century English poetry.
30. Cf. *Astrophil and Stella*, "Song 8": "While their eyes, by love directed, / Interchangeably reflected" (15–16). Sir Philip Sidney, *The Major Works*, ed. Katherine Duncan-Jones (Oxford: Oxford University Press, 2002).
31. M. Thomas Hester, "'Faeminae lectissimae': Reading Anne Donne," *DM*, 19. The epitaph and Hester's translation occur at pp. 20–21.
32. Donne maneuvers similarly in "Valediction of the booke," stating that "all Divinity / Is love or wonder," but then allowing it a physical component too: "For, though minde be the heaven, where love doth sit, / Beauty'a convenient type may be to figure it" (28–36).
33. See Donne's early prose paradox, "That the gifts of the Body are better than those of the Minde" (first printed in *Iuuenalia: or certaine Paradoxes, and Problemes, written by I. Donne* [1633]) and "Satyre I": "till our Soules be unapparrelled / Of bodies, they from blisse are banished" (43–44).
34. Elegies on Donne by Thomas Carew, Henry King, Sir Thomas Browne (attributed), Izaak Walton, and Ben Jonson can be found in early editions of Donne's *Poems* or in Shawcross. Quotations *supra* come from Carew, who furthermore compares Donne to "Anacreons Extasie."
35. N.b. a late sixteenth-century academic defined "philosophic" as "a love or desire of wisdome: or otherwise, it is a profession, studie, and exercise of that wisdome, which is the knowledge of divine and humane things" (OED, *philosophy*).
36. Diotima states that "procreation is as close as a mortal can get to being immortal and undying," and extends the idea to "mental" pregnancy in her teachings on true Goodness (Plato, *Symposium*, §206c-207e, pp. 48–50). The hypothesis from psychology that infants do not wholly differentiate themselves from their mothers may also be relevant here.
37. Christina Peri Rossi, *El Amor es una droga dura* (Barcelona: Seix Barral, 1996).
38. The ethics of students, faculty, or other knowledge workers taking so-called smart pills such as Provigil, Ritalin, or Adderall are another relevant side to such debates.
39. In *Electronic Eros*, Claudia Springer hints at the possibilities the Internet might afford to enact a 'Virtual Reality' or mind/body split: "cerebral sex replaces bodily contact in cyberspace." Any such idealism of the Web seems likely to be overshadowed by lowest-common-denominator praxis. *Electronic Eros: Bodies and Desire in the Postindustrial Age* (Austin: University of Texas Press, 1996), 11.

40. See, inter alia, Laura Kipnis, *Ecstasy Unlimited: On Sex, Capital, Gender, and Aesthetics* (Minneapolis and London: University of Minnesota Press, 1993); Janet Farrell Brodie and Marc Redfield, eds., *High Anxieties: Cultural Studies in Addiction* (Berkeley, Los Angeles, and London: University of California Press, 2002); and Anna Alexander and Mark S. Roberts, eds., *High Culture: Reflections on Addiction and Modernity* (Albany: State University of New York Press, 2003).
41. Walter Pater, *The Renaissance: Studies in Art and Poetry* (1873; New York: Mentor Books, 1959), 158. For the record, I have never tried Ecstasy; my concern lies in written accounts of ecstatic states, both naturally and artificially induced.

7 Sighs and Tears: Biological Costly Signals and Donne's "Whining Poetry"

1. Amotz Zahavi and Avishag Zahavi, *The Handicap Principle: A Missing Piece of Darwin's Puzzle*, trans. Naama Zahavi-Ely and Melvin Patrick Ely (New York and Oxford: Oxford University Press, 1997), xiv. The concept was originally formulated around 1975. See also Charles Darwin, *The Expression of the Emotions in Man and Animals*, ed. Paul Ekman, 3rd ed. (New York and Oxford: Oxford University Press, 1998).
2. For a synoptic overview of the subject, see Tom Lutz, *Crying: The Natural and Cultural History of Tears* (New York and London: Norton, 1999).
3. *Troilus and Criseyde* (II.1023–27), in *The Riverside Chaucer*, gen. ed. Larry Benson, 3rd ed. (Boston: Houghton Mifflin, 1987).
4. N.b. a substantial number of *Songs and Sonnets* offer a postmortem perspective, imagining the afterlife or burial of the lovers.
5. In a 1623 sermon on the penitential Psalm 6, Donne expounds upon God's capacity to hear and respond to the "embassage" of our tears, *legatio lacrymarum* (*Sermons*, VI.i, 47–49). Donne made a verse translation, "The Lamentations of Jeremy," ca. 1617–18, which was set to music by Thomas Ford, while his elegy "On the untimely Death of the incomparable Prince Henry" appeared in Joshua Sylvester, ed., *Lachrymae Lachrymarum* (1613).
6. Petrarch was deeply influenced by Ovid, as was Donne, though in different ways. Petrarch's primary citation of the *locus classicus* of unrestrained weeping, the tale of Niobe from Ovid's *Metamorphoses* (book VI), occurs in his Virgilian Eclogue XI (in his Latin *Bucolicum Carmen*), while Donne wrote an epigram titled "Niobe."
7. Marjory Lange, *Telling Tears in the English Renaissance* (Leiden: Brill, 1996), 58. See also pp. 173–204 on Donne's religious writings. Along those lines demarcated by Lange, Humbert Humbert, the self-consciously literary narrator of *Lolita*, refers to his own "hot, opalescent, thick tears that poets and lovers shed." Vladimir Nabokov, *The Annotated Lolita*, ed. Alfred Appel, Jr. (New York: Vintage Books, 1991), 52.

8. As so often is the case, *magister* Ovid offers guidance, permitting men to fake tears by applying drops of water if need be, and noting that some women “can wail when and how they choose” (*Ars Amatoria*, I.659–62, III.291–92), in Ovid, *The Art of Love and Other Poems*, trans. J. H. Mozley, 2nd ed., The Loeb Classical Library 232 (Cambridge: Harvard University Press / London: William Heinemann, 1979). Elsewhere, Donne accedes to individual variation in female crying in “The Indifferent”: “I can love / . . . / Her who still weepes with spungie eyes, / And her who is dry corke, and never cries” (1, 6–7).
9. Here I’m by-passing the related phenomenon of self-deception or “sham emotion,” which is now believed to play a major role in convincing others that one’s sentiments are genuine. For example, when a coed with a sketchy excuse asks her professor for an extension on a late essay, if she has persuaded herself that the paper is unfinished not because of her indolence and bad planning, but because of factors beyond her control (her boyfriend’s suitemate’s computer being tied up by gamers, a recent episode of *Pretty Little Liars* necessitating discussion; an uncontrollable addiction to Facebook), she will present her case more touchingly.
10. It is possible Donne had heard of “lachryma Christi,” a strong sweet red wine of southern Italy, or a “lachrymatory,” a vial filled with mourners’ tears found in tombs. Cf. Mirabella’s bottle of contrite tears in *The Faerie Queene*, VI.viii.24, in Edmund Spenser, *Poetical Works*, ed. J. C. Smith and E. de Selincourt (Oxford and New York: Oxford University Press, 1912).
11. Costly signals do not have to be completely wasteful: for instance, antlers or horns offer some protection against attackers, while expensive human actions such as charitable giving or altruistic punishment can serve the common good.
12. Zahavi and Zahavi, *The Handicap Principle*, 32.
13. Denis Dutton, *The Art Instinct: Beauty, Pleasure, and Human Evolution* (New York: Bloomsbury Press, 2009), 136–37.
14. *An Essay of Criticism* (297–98), in *Poetry and Prose of Alexander Pope*, ed. Aubrey Williams (Boston: Houghton Mifflin, 1969). See also Belinda in Pope’s *The Rape of the Lock*, something of a nadir for the aestheticization of feminine woe: “But *Umbriel*, hateful *Gnome!* forebears not so; / He breaks the Vial whence the Sorrows flow. / Then see! the *Nymph* in beauteous Grief appears, / Her Eyes half-languishing, half drown’d in Tears; / On her heav’d Bosom hung her drooping Head, / Which, with a Sigh, she rais’d; and thus she said. / Forever curs’d be this detested Day, / Which snatch’d my best, my fav’rite Curl away!” (IV.141–48). Her attractive crying, as translator of the classics Pope would know, hearkens back to the “lacrimae decorae” in Virgil’s *Aeneid*, V.343.
15. “The Metaphysical Poets” (1921), in *Selected Prose of T. S. Eliot*, ed. Frank Kermode (New York: HBJ/FSG, 1975), 65–66.

16. Thomas M. Greene, "Pitiful Thrivers: Failed Husbandry in the Sonnets," in *Shakespeare's Poems*, ed. Stephen Orgel and Sean Keilen, The Critical Complex 4 (New York and London: Garland, 1999), 61.
17. Quotations of Tudor sonnets will be from Richard Sylvester, ed., *English Sixteenth-Century Verse: An Anthology* (New York and London: Norton, 1984). I have modernized Wyatt's spelling. The following concordances were consulted: Homer Carroll Combs and Zay Rusk Sullens, eds., *A Concordance to the English Poems of John Donne* (Chicago: Packard & Co., 1940); Herbert Donow, ed., *A Concordance to the Poems of Sir Philip Sidney* (Ithaca and London: Cornell University Press, 1975); Herbert Donow, ed., *A Concordance to the Sonnet Sequences of Daniel, Drayton, Shakespeare, Sidney, and Spenser* (Carbondale and Edwardsville: Southern Illinois University Press / London and Amsterdam: Feffer & Simons, 1969); Charles Grosvenor Osgood, ed., *A Concordance to the Poems of Edmund Spenser* (Gloucester, MA: Peter Smith, 1963); and Marvin Spevack, ed., *The Harvard Concordance to Shakespeare* (Cambridge, MA: Belknap Press of Harvard University Press, 1973).
18. Other seventeenth-century English lyrics on the subject include, inter alia, Marvell's "Eyes and Tears," Herrick's "The Hour-Glass" and "The Admonition," Crashaw's "The Tear" and "The Weeper," and Jonson's "Slow, Slow, Fresh Fount" (a song from *Cynthia's Revels*). On the feminization of weeping, see, inter alia, Spenser's *Faerie Queene*: "For many other Nymphes he sore did shreek, / With womanish teares, and with unwarlike smarts, / Privily moystening his horrid cheek. / . . . / He wailed womanlike with many a teare" (III.xi.44, III.xii.7).
19. Cf. the comic dilation on sighs and tears by Launce, accompanied by Crab the dog, in Shakespeare's *Two Gentlemen of Verona* (2.3).
20. The relationship of creativity to scholarly melancholy also bears keeping in mind. See Douglas Trevor, *The Poetics of Melancholy in Early Modern England* (Cambridge: Cambridge University Press, 2004), and primary and secondary works cited therein.
21. Gavin Alexander, ed., *Sidney's The Defence of Poesy and Selected Renaissance Literary Criticism* (London: Penguin, 2004), 49.
22. William Wordsworth, "Scorn Not the Sonnet" (2-3), in John Hollander, ed., *Sonnets* (New York: Knopf, 2001), p. 250.
23. Sor Juana Inés de la Cruz, *Poems, Protest, and a Dream: Selected Writings*, trans. Margaret Sayers Peden (New York: Penguin, 1997). The quoted sonnet is 164 in the standard numbering (the title is probably nonauthorial). See also Lisa Rabin, "Sor Juana's Petrarchan Poetics," in *Approaches to Teaching the Works of Sor Juana Inés de la Cruz*, ed. Emilie Bergmann and Stacey Schlaw (New York: MLA, 2007), 170-77. Her colonial Mexican milieu also saw the appearance of La Llorona (the Weeping Woman), a ghost story about a mother crying for her lost children (sometimes identified as La Malinche).

24. Geoffrey Miller, *The Mating Mind: How Sexual Choice Shaped the Evolution of Human Nature* (New York: Doubleday, 2000), 380–81. His point regarding the aesthetic benefits of difficult rhyme and meter is anticipated by sonneteer Samuel Daniel's *Defence of Rhyme* (1603). N.b. Miller's most recent book utilizes signalling theory to criticize contemporary consumerism. It is a brilliant example of how evolutionary psychology can illuminate real-world issues, and deserves a wide readership. Geoffrey Miller, *Spent: Sex, Evolution, and Consumer Behavior* (New York: Viking, 2009). His wife has the Shakespearean name Rosalind Arden.
25. A striking element to Donne's love poetry is the attention paid to other authors, a feature touched on throughout this book. For example, in a verse letter to the Countess of Huntingdon, he writes: "Yet neither will I vexe your eyes to see / A sighing Ode, nore crosse-arm'd Elegie" (*HuntUn*, 21–22). It may also be worth explicit notice that Donne could not have been the artist he was in a pre-literate culture. The precision of his works demanded writing for composition and transmission, unlike the well-crafted but rougher outputs of, say, Nordic bards or Delta bluesmen, on the borders of orality.
26. In one Holy Sonnet, however, he asks Christ to "Powre new seas in mine eyes, that so I might / Drowne my world with my weeping earnestly" (*HSLittle*, 7–8), not unlike Alice swimming in her pool of tears during her adventures in Wonderland.
27. N.b. the persuasive force of his lines here in "The Canonization" practically overshadows the reality it opposes—that love and intimate amorous relationships between two people, even consenting adults, have huge social ramifications—something no less true in America today than in early modern England. Having duly noted that, the specific questions posed do, at least on a rhetorical level, bolster his argument. (The first one is not so simple—if the poem is about his secret marriage to Anne More and its devastating fallout, well, then, interested parties such as her angry father, and more broadly the institution of Christian matrimony as a lynchpin of stable society, might well put forth a strong grievance that they did indeed suffer injury. See chapter 4 for additional treatment.)
28. An intriguing parallel occurs in "Last Kind Words Blues" by Geeshie Wiley and Elvie Thomas, a rare, old, haunting recording made in 1930. Like several of Donne's lyrics, the song portrays a ghostly lover, and like "A Valediction of weeping" it speaks of final parting: "The Mississippi River, you know it's deep and wide, / I can stand right here, / See my baby from the other side. // What you do to me, baby, it never gets out of me. / I believe I'll see ya / After I cross the deep blue sea." The folk blues originating in the Delta, with their mix of spirituality, colloquial yet musical phrasing, and traditional images open to variation, offers many such analogies.

29. William Empson, "A Valediction: Of Weeping," in *John Donne: A Collection of Critical Essays*, ed. Helen Gardner (Englewood Cliffs, NJ: Prentice-Hall, 1962), 52–60. See also Barbara Estrin, "Small Change: Defections from Petrarchan and Spenserian Poetics," in *New Casebooks: John Donne*, ed. Andrew Mousley (New York: St. Martin's Press, 1999), 81–103.

8 "Verse That Draws Natures Workes, from Natures Law"; or, Prolegomenon to a Darwinian Defense of Literature

1. In the seventeenth century, the Astons of Tixall were Catholic members of the Staffordshire gentry with court connections. (References appear at the end of this note.) Several Astons and Thimelbyes, who were related by marriage, wrote poetry. In 1813 a number of their lyrics were printed by their descendant, the antiquarian Arthur Clifford, and additional pieces came to light with the rediscovery of Constance Aston Fowler's verse miscellany, now Huntington Library MS 904. C.A.F. corresponded extensively with both her brother Herbert and future sister-in-law Catherine Thimelby (though many of their "lamenting epistles" have been lost), playing the role of wannabe matchmaker à la Emma Woodhouse in Jane Austen's novel, and getting very close to Catherine during Herbert's extended absence abroad, 1635–38. For example, "there was never any more passionat affectionat lovers than she and I, and that you never knew two creatures more truly and deadly in love with one another than we are" (*Tixall Letters*, I.109). Catherine's nickname was Bellamour, "Good Love," likewise the name of their house in the vicinity of Tixall, and of a character, Sir Bellamoure, who appears in Spenser's *Faerie Queene* (VI.xii.3.) It is plausible that Donne met members of the family; he certainly knew of Sir Walter Aston's illicit match with Anne Barnes in 1600, which was invalidated (there's an account among Egerton's papers dating from Donne's secretaryship). They were definitely well acquainted with his writings. Editor Deborah Aldrich-Watson reports that the 1899 sale catalogue of the Tixall Library contains "a first edition (1633) of Donne's poems and editions of some of his miscellaneous pieces" (*The Verse Miscellany of Constance Aston Fowler*, lv). Furthermore, the second Lord Aston (Herbert's eldest brother) was friendly enough with their neighbor Izaak Walton to have received the 1671 edition of Walton's *Lives*, featuring the classic biography of Donne, in a personally inscribed copy. The ex dono reads: "Ffor my Lord Aston, IZ. WA. / Izake Walton gift to mee, June ye 14, 1671, wh. I ffor his memory off mee acknowledge a great kindnesse. Walter Aston" (*Tixall Letters*, II.122). Walton, author of *The Compleat Angler*, often fished in the Sow River in Stafford. Some heretofore unnoticed allusions also occur. For instance, Constance recorded Catherine's table-talk one evening: "Oh what worlds would I give I might possess you but

one halfe howre to my selfe!” (*Tixall Letters*, I.111). Cf. “A Feaver”: “For I had rather owner bee / Of thee one houre, then all else ever” (27–28). Other probable indications of Donne’s influence include Catherine’s nocturne, echoing the Holy Sonnet “Death be not proud” (eight-line version “To Sleep” in *Tixall Poetry*, 294; sonnet “A discourse of a dreame” in *The Verse Miscellany of Constance Aston Fowler*, 60); “A Glasse Ring Broken,” which owes something to “A Jeat Ring sent” (*Tixall Poetry*, 60); and Gertrude Aston Thimelby’s “No Love Like That of the Soul,” whose opening line, “Some froward heretickes in love ther be” (*Tixall Poetry*, 95–96) stems from “The Indifferent”: “Some two or three / Poore Heretiques in love there be” (23–24). Other indications of their familiarity with Donne include an unpublished poem once in the family archives, provenance unknown, “To Mr. Edward Thimelby, dissuading him from translating Donne into Italian.” Edward apparently critiqued Donne too: “Hate I so thos chymick poets’ witts” and “A relique, extacye, words baudy now, / Our fathers could for harmeles termes allow” (*Tixall Poetry*, 37, 42; Donne had *Songs and Sonnets* called “The Relique” and “The Extasie”). For further information, see the DNB *sub* Aston, Herbert. The primary texts are found in Arthur Clifford, ed., *Tixall Poetry; with Notes and Illustrations* (London: Longman, Hurst, Rees, Orme, & Brown / Edinburgh: Ballantyne, 1813); Arthur Clifford, ed., *Tixall Letters; or the Correspondence of the Aston Family, and Their Friends, During the Seventeenth Century*, 2 vols. (London: Longman, Hurst, Rees, Orme, & Brown / Edinburgh: Ballantyne, 1815); and *The Verse Miscellany of Constance Aston Fowler: A Diplomatic Edition*, ed. Deborah Aldrich-Watson, Medieval and Renaissance Text Series 210 (Tempe: Arizona Center for Medieval and Renaissance Studies, 2000). For secondary studies, see Jenijoy La Belle, “A True Love’s Knot: The Letters of Constance Fowler and the Poems of Herbert Aston,” *JEGP* 79 (1980): 13–31; Dennis Kay, “Poems by Sir Walter Aston, and a Date for the Donne/Goodyer Verse Epistle ‘*Alternis Vicibus*,’” *RES* n.s. vol. 37, no. 146 (1986): 198–210; and Deborah Aldrich Larson, “John Donne and the Astons,” *HLQ* 55 (1992): 635–41. N.b. Aldrich Larson and Aldrich-Watson are one and the same person. The writings of the Astons have also attracted peripheral interest from early modernists working in feminism and manuscript studies.

2. Line 4 of “The Legacy” reads “And Lovers houres be full eternity” in early printed editions, with “are” for “be” in Group III MSS. In her letter, Catherine probably misremembered what she had read, since her family owned the first edition of Donne’s *Poems* (1633). Cf. the discussion playing up the Metaphysical density of “The Legacy” in *The Calligrapher*, a contemporary novel in which Donne’s love poems furnish the intertext: “No offense, mate, but that really is absolute fucking bollocks.” Edward Docx, *The Calligrapher* (Boston and New York: Houghton Mifflin, 2003), 225–28.

3. Throughout this chapter, I have left the terms “Art” and “Poetry” somewhat undefined. By Art, I mean various skillful creative efforts, encompassing painting, literature, music and dance, decorating people and objects for special purposes, and so forth, most forms, excepting film, having originated long ago. Poetry is used in a Sidneyan sense to signify a range of fictional verbal compositions, including prose narrative, drama, epic, and verse, and I hope distinguishable in context from poems as shortish expressions in heightened, often figurative and lyrical language.
4. V. Propp, *Morphology of the Folktale*, trans. Laurence Scot, rev. Louis A. Wagner, 2nd ed. (1928; Austin and London: University of Texas Press, 1968).
5. Brian Boyd, “Verse: Universal? Adaptive? Aversive?” *The Evolutionary Review* 2 (2011): 187.
6. Susan Castillo and Ivy Schweitzer, eds., *The Literatures of Colonial America: An Anthology* (Malden, MA and Oxford: Blackwell, 2001), 65–71.
7. Terry Pratchett, *Wyrd Sisters* (1988; New York: HarperTorch, 2001), 237. Pratchett’s almost Chaucerian satire is noteworthy for its “stealth philosophy,” its subtle, humorous treatment of important themes—very much in keeping with Horace’s dictum quoted *infra*.
8. Horace, *Satires, Epistles, and Ars Poetica*, trans. H. Rushton Fairclough (Cambridge: Harvard University Press / London: Heinemann, 1936), 343–44.
9. Gavin Alexander, ed., *Sidney’s The Defence of Poesy and Selected Renaissance Literary Criticism* (London: Penguin, 2004), 12, 21–22.
10. Countless examples of Sidney’s position can be found, for example, Spenser’s prefatory letter to Sir Walter Raleigh, “expounding his whole intention” for *The Faerie Queene*, which tells us that “The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline. . . . So much more profitable and gracious is doctrine by ensample, then by rule.” *Edmund Spenser’s Poetry*, ed. Hugh Maclean, 2nd ed. (New York and London: Norton, 1982).
11. Joseph Carroll, Jonathan Gottschall, John Johnson, and Daniel Kruger, “Imagining Human Nature,” in *Evolution, Literature, and Film: A Reader*, ed. Brian Boyd, Joseph Carroll, and Jonathan Gottschall (New York: Columbia University Press, 2010), 211.
12. Sir Philip Sidney, *The Major Works*, ed. Katherine Duncan-Jones (Oxford and New York: Oxford University Press, 1989). Both Sidney’s sonnet sequence and *Apology* date from ca. 1582–83.
13. Cf. Othello’s wooing of Desdemona: the pitiful stories of what he suffered in his youth “did beguile her of her tears.” “She gave me for my pains a world of sighs,” he reports, and she tells him “if I had a friend that lov’d her, / I should but teach him how to tell my story, / And that would woo her” (1.3.122–71). The tragedy itself provoked an emotional reaction when performed at Oxford in 1610, moving the

- audience to tears and evoking pity with the death of Desdemona (*The Riverside Shakespeare*, p. 1852).
14. Cf. Norbert Elias, *The Court Society*, trans. Edmund Jephcott (New York: Pantheon Books, 1983), and Frank Whigham, *Ambition and Privilege: The Social Tropes of Elizabethan Courtesy Theory* (Berkeley, Los Angeles, and London: University of California Press, 1984), for insightful studies seeking to explain the socializing aspects of courtesy literature in the Middle Ages and Renaissance, respectively.
 15. See, inter alia, Russell Berman, *Fiction Sets You Free: Literature, Liberty, and Western Culture* (Iowa City: University of Iowa Press, 2007), which takes up some of these big questions about Art's role in life; Eric Havelock, *The Muse Learns to Write: Reflections on Orality and Literacy from Antiquity to the Present* (New Haven: Yale University Press, 1986), whose concept of the "Homeric encyclopedia" helps convey the significance of poetry in premodern times; Michael Austin, *Useful Fictions: Evolution, Anxiety, and the Origins of Literature* (Lincoln: University of Nebraska Press, 2011); and Lisa Zunshine, ed., *Introduction to Cognitive Cultural Studies* (Baltimore: The Johns Hopkins University Press, 2010).
 16. See two books by the anthropologist Victor Turner: *Dramas, Fields, and Metaphors: Symbolic Action in Human Society* (Ithaca: Cornell University Press, 1974), and *From Ritual to Theatre: The Human Seriousness of Play* (New York: Performing Arts Journal Publications, 1982).
 17. Howell Chickering, Jr., trans., *Beowulf: A Dual-Language Edition* (New York: Anchor/Doubleday, 1977), l. 2109.
 18. See Ellen Dissanayake, *What Is Art For?* (Seattle and London: University of Washington Press, 1988); Ellen Dissanayake, *Homo Aestheticus: Where Art Comes from and Why* (New York: The Free Press (Macmillan), 1992); Patrick Colm Hogan, *The Mind and Its Stories: Narrative Universals and Human Emotion* (Cambridge: Cambridge University Press, 2003); Jonathan Gottschall and David Sloan Wilson, eds., *The Literary Animal: Evolution and the Nature of Human Narrative* (Evanston: Northwestern University Press, 2005), with essays touching on *Beowulf*, *Hamlet*, and *Pride and Prejudice*, et al.; and Brian Boyd, *On the Origin of Stories: Evolution, Cognition, and Fiction* (Cambridge and London: Belknap Press of Harvard University Press, 2009).
 19. See Charles Darwin, *Evolutionary Writings*, ed. James Secord (Oxford: Oxford University Press, 2008); and Edward O. Wilson, *Sociobiology: The New Synthesis* (Cambridge: Belknap Press of Harvard University Press, 1975) and *On Human Nature* (Cambridge: Harvard University Press, 1978).
 20. In contrast to various adapted human universals, adult lactose tolerance is a new acquisition, corresponding to the domestication of milk-producing animals just a few thousand years ago; ready digestion of alcohol, arising from brewing, oenology, and controlled fermentation, is another novelty.

21. It should be noted that there are ongoing scholarly debates within evolutionary psychology and related fields concerning emotions; I have presented what seem to me like the most reasonable current hypotheses. For further information, see, inter alia, Martha Nussbaum, *Upheavals of Thought: The Intelligence of Emotions* (Cambridge: Cambridge University Press, 2001); Keith Oatley, *Best Laid Schemes: The Psychology of Emotions* (Cambridge: Cambridge University Press / Paris: Editions de la Maison des Sciences de l'Homme, 1992); and Suzanne Nalbantian, Paul Matthews, and James McClelland, eds., *The Memory Process: Neuroscientific and Humanistic Perspectives* (Cambridge: MIT Press, 2010).
22. Chrétien de Troyes, *Lancelot, or, The Knight of the Cart (Le Chevalier de la Charrete)*, ed. and trans. William Kibler (New York and London: Garland, 1981).
23. Karl Uitti with Michelle Freeman, *Chrétien de Troyes Revisited* (New York: Twayne Publishers, 1995), 61.
24. *Les Romans de Chrétien de Troyes*, ed. Mario Roques, Vol. 1: *Erec et Enide* (Paris: Librairie Honoré Champion, 1963). Quotations in the paragraph above are from lines 13–26.
25. *Sidney's* The Defence of Poesy, 23. For more on the Amadís cycle, see chapter 6, n. 23.
26. Dante Alighieri, *The Inferno*, trans. Anthony Esolen (New York: The Modern Library, 2002), V.127–38.
27. Jane Austen, *Pride and Prejudice* (New York: Bantam, 1981), 141–46.
28. Geoffrey Miller, *Spent: Sex, Evolution, and Consumer Behavior* (New York: Viking, 2009), 225.
29. *Hamlet* has attracted mountains of criticism, and I have drawn from all the sources cited herein. For an overview of traditions, see William Shakespeare, *Hamlet*, ed. Susanne Wofford (Boston and New York: Bedford Books, 1994); and David Bevington, *Murder Most Foul: Hamlet through the Ages* (Oxford: Oxford University Press, 2011). On the tragedy from a historical perspective, see Michael A. Winkelman, *Marriage Relationships in Tudor Political Drama*, Studies in Performance and Early Modern Drama (Aldershot, England and Burlington, VT: Ashgate, 2005), 177–84. A sample of strong scholarship includes, inter alia, Robert Watson, “Tragedy,” in *The Cambridge Companion to English Renaissance Drama*, ed. A. R. Braunmuller and Michael Hattaway (Cambridge: Cambridge University Press, 1990), 301–51; John Kerrigan, *Revenge Tragedy: Aeschylus to Armageddon* (Oxford: Oxford University Press, 1996); and Jacqueline Rose, “*Hamlet*—The Mona Lisa of Literature,” *Critical Quarterly* 28 (1986): 35–49. For emerging evocriticism, see Robin Headlam Wells, *Shakespeare's Humanism* (Cambridge: Cambridge University Press, 2005); Angus Fletcher, *Evolving Hamlet: Seventeenth-Century English Tragedy and the Ethics of Natural Selection*, Cognitive Studies in Literature and Performance (New York: Palgrave Macmillan, 2011); Evelyn

- Tribble, *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre*, *Cognitive Studies in Literature and Performance* (New York: Palgrave Macmillan, 2011); Amy Cook, *Shakespearean Neuroplay: Reinventing the Study of Dramatic Texts and Performance through Cognitive Science*, *Cognitive Studies in Literature and Performance* (New York: Palgrave Macmillan, 2010); Joseph Carroll, *Reading Human Nature: Literary Darwinism in Theory and Practice* (Albany: SUNY Press, 2011), 123–47 (building on Hazlitt and Bradley); and Mary Thomas Crane, *Shakespeare's Brain: Reading with Cognitive Theory* (Princeton: Princeton University Press, 2001). N.b. “brain(s)” appears eleven times in *Hamlet*, plus “brainish” once. See also Sir Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead*, an absurd, hilarious, inside-out retelling of the play that likewise manages to comment on many of *Hamlet*’s most profound philosophical themes.
30. For Aristotle on the best kind of plots—unexpected but not random, see *Poetics* §1452a (*Theory and Criticism*, 98).
 31. *The Riverside Shakespeare*, pp. 1839–40.
 32. Darwin, *Evolutionary Writings*, 333.
 33. See Richard Byrne and Andrew Whiten, eds., *Machiavellian Intelligence: Social Expertise and the Evolution of Intellect in Monkeys, Apes, and Humans* (Oxford: Clarendon, 1988). For example, this description of primates from Frans de Waal’s essay “Chimpanzee Politics” in this volume, p. 128: “The new alpha male, Luit had to contend with not just one but two rivals. There was no point in Luit’s trying to ban both Yeroen and Nikkie to the periphery of group social life. That would have been tantamount to political suicide, because the two ostracized males would have joined forces against him. The only course left for Luit was to try to convert one of the two males to his cause; he chose Yeroen.” Out of context, it would be hard to know this wasn’t politic advice to Richard II before the rash young tyrant banishes his cousin Henry Bullingbrook and Thomas Mowbray the Duke of Norfolk. The difference is that humans tell and can learn from such tales; cf. the performance of Shakespeare’s *Richard II* on the eve of the ill-fated Essex Revolt.
 34. Such Darwinian literary criticism raises some key questions: Do we actually need to pretend we’re not witnessing make-believe? And how does this willing suspension of disbelief happen? Another implication of this adaptationist hypothesizing is that the line between fiction and nonfiction can be considered somewhat porous in certain circumstances. For instance, in our personal world, telling a false narrative (say, gossip) constitutes its own reality (and the veracity sheds light on the source). When some folk are saying Og didn’t get that scar while single-handedly fighting off a crocodile, he actually got scratched by Jir’s daughter Bibi, audiences then need to process and analyze a complex story, including the reliability and aims of the narrator. Consideration of the ramifications such questions generate goes

- beyond the scope of this book, and probably beyond the current state of play in the field.
35. C. S. Lewis, "Donne and Love Poetry in the Seventeenth Century" (1938), in *Seventeenth-Century English Poetry: Modern Essays in Criticism*, ed. William Keast (New York: Galaxy Books / Oxford University Press, 1962), 102. His views are vigorously refuted by Joan Bennett, "The Love Poetry of John Donne: A Reply to Mr. C. S. Lewis" (1938); reprinted in the same volume, pp. 111–31.
 36. John Donne, *Devotions upon Emergent Occasions and Death's Duel* (New York: Vintage Books, 1999), ch. 17, p. 103.
 37. See Dissanayake, *Homo Aestheticus*, 142–93, for important elaboration of this point.
 38. Hogan, *The Mind and Its Stories*, 75.
 39. Dissanayake, *Homo Aestheticus*, 140.
 40. Studies that examine how fiction is processed by different sites within the brain are just beginning to be done.
 41. Steven Pinker, *The Blank Slate: The Modern Denial of Human Nature* (New York: Penguin, 2002), 404.
 42. Denis Dutton, *The Art Instinct: Beauty, Pleasure, and Human Evolution* (New York: Bloomsbury Press, 2009), 243.
 43. For examples from Renaissance drama, see the Viceroy in Kyd's *Spanish Tragedy*: "Why wail I then, where's hope of no redress? / Oh, yes, complaining makes my grief seem less" (1.3.31–32), or Malcolm in *Macbeth*: "Give sorrow words. The grief that does not speak / Whispers the o'er-fraught heart, and bids it break" (4.3.208–9). N.b. another poetic axiom stated that a truly brokenhearted lover was inconsolable.
 44. The relationship between music and poetry in Renaissance England has become a major field of study in its own right. See, inter alia, Ian Spink, *English Song: Dowland to Purcell* (London: Batsford, 1974); Elise Bickford Jorgens, *The Well-Tun'd Word: Musical Interpretations of English Poetry, 1597–1651* (Minneapolis: University of Minnesota Press, 1982); and Diane Kelsey McColley, *Poetry and Music in Seventeenth-Century England* (Cambridge: Cambridge University Press, 1997). More recently, neuroscientific experiments on how music affects people have become a hot topic, with additional work sure to follow.
 45. N.b. Dutch poet Constantijn Huygens, who met Donne, nicely captures his talents in his Latin verse: "Te, maxime *Donni*, Omnibus antefero, divine vir, optime Rhetor, / Prime Poetarum." Quoted in R. C. Bald, *John Donne: A Life*, ed. Wesley Milgate (New York and Oxford: Oxford University Press, 1970), 442.
 46. On such "triumphs," see "Obsequies to the Lord Harrington," Donne's 1614 retirement poem; cf. the descriptions of towns besieged in "Loves exchange," 24–28, and *Holy Sonnet* "Batter my heart," 5–8.

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