

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

21 SecB

- Chosen question number:
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| Question 3 <input checked="" type="checkbox"/> | Question 4 <input checked="" type="checkbox"/> | Question 5 <input checked="" type="checkbox"/> |
| Question 6 <input checked="" type="checkbox"/> | Question 7 <input checked="" type="checkbox"/> | Question 8 <input checked="" type="checkbox"/> |
| Question 9 <input checked="" type="checkbox"/> | Question 10 <input checked="" type="checkbox"/> | Question 11 <input checked="" type="checkbox"/> |
| Question 12 <input checked="" type="checkbox"/> | Question 13 <input checked="" type="checkbox"/> | Question 14 <input checked="" type="checkbox"/> |
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| Question 24 <input checked="" type="checkbox"/> | Question 25 <input checked="" type="checkbox"/> | Question 26 <input checked="" type="checkbox"/> |

~~Many use of religious beliefs~~
~~also~~
~~Concordance~~
~~Allegories~~
~~King David - 10th to 11th~~
~~Edmund Spenser - Divine~~
~~Concordance~~
~~Hermitage~~
~~God of a miller~~
~~Paradise - Spenser's Paradise~~
~~Belonging to every~~
~~through his~~
~~emp.~~

Religious beliefs are a common motif throughout much of Donne's poetry, extending further than the 'Divine Sonnets' and proving an important source of influence and imagery in his earlier 'Songs and Sonnets'. This, clearly reflecting the importance of religion in the transition between the 16th and 17th, is most evidently reflected in the poems: 'The Canonization' and 'Holy Sonnet 14 (Batter my heart)'. Each draws heavily on Donne's own complex religious beliefs and uses them to repress his various ideas and concepts concerning love, the Devil and the after-life.



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~~Many use of religious beliefs~~
~~1st~~
~~Consecration~~
~~2nd~~
~~Sonnet 21~~
~~3rd~~

- Alligations
- King David - 10th c
- Elizabethan Divines
- Consecration
- Hermitage
- God as a multi-being
- Puritanism - sacred objects
- Belonging to church
- through bible.

Religious beliefs ^{are} a common motif throughout much of Donne's poetry, extending further than the 'Divine Sonnets' and proving an important source of influence over imagery in his earlier 'Songs and Sonnets'. This, clearly reflecting the importance of religion in the transition between the 16th and 17th, is most evidently reflected in the poems: 'The Consecration' and 'Holy Sonnet 14 (Batter my heart)'. Each draws heavily on Donne's own complex religious beliefs and uses them to repress his various ideas and concepts concerning love, the Devil and the after-life.



The 'Canonization' expresses an argument with an intended reader, possibly in reference to his close-bound forbidden love and marriage to Anne Moore. The poem is seen to use religious belief most clearly in its title, referencing the Catholic tradition of canonizing sancti, and this initially suggests that he and his lover have been 'canonized in love'. The poet extends thought the poem, playing on a new conceit that in sonnets they will build 'pretty sons' and referencing that their love will be made immortal through poetry. Donne also suggests that 'these hymns', suggesting devotion and piety but here subverted to be intended for their (love) not God, will act as proof of the purity of their love and through this pure love become sancti. This apparent levity in reference to deeply held religious traditions, possibly reflecting the Catholic intolerance in England, is emphasized by Donne's typically dramatic opening. Here 'For God's sake hold your tongue' would have held a dramatic shock for contemporary readers as blasphemous, diluted in modern society was still considered sinful and this demonstrates the pure emotion and truth behind Donne's following expression of love. This may possibly serve to provide reason for the intended reader to oppose Donne, as the subsequent stanza lists Donne's short coming which he professes to be 'chideous' and 'floutous'. Here Donne is subtly playing off the religious beliefs in sin, and asking the intended viewer to choose one rather than challenge his pure and sinless love. Donne also utilizes common biblical imagery, pairing together 'the eagle', a symbol of



God's power and devotion, and 'the dove', as a traditional symbol of the Holy Spirit, and thus associating their love with piety and God's promises, suggesting that through this love these promises are fulfilled. Donne also makes use of the Christian tradition of hermitage, suggesting that they are devout to each other and together are withdrawn from the world in peace. The clear Catholic understanding of 'hermitage', 'canonization' and burial rights demonstrates the importance of Catholicism in Donne's upbringing, having been raised Catholic in a time when Catholicism was punishable by death. Donne later converted under duress and 'The Canonization' somewhat reflects his need to prove loyalty to his ^{family} new protestant faith as, by association to common people such as himself, he belittles the importance and respect held in the Catholic church for canonized saints and the implied heresy of such arrogance, serves both to show his understanding of Catholic belief and his devotion to protestant belief.

Donne also evidently makes use of religious beliefs in 'Holy Sonnet XIV (Batter my heart)'; Belonging to his selection of 'divine poems' that were written after Ann had died and he had agreed to take on Holy orders. In 'Holy Sonnet XIV'; Donne introduces the concepts of his secular work, though basing them now in his developing religious beliefs. Here, he takes influence from the belief that God is a creator of the universe and humanity.



referring to him as a metalworker, seen in the use of 'better', at the start of the Sonnet which is then echoed later by the list of verbs 'break, blow, burn', all in the instruction to 'make [Donne] new'. Donne clearly utilizes the religious beliefs in God's strength here, and relating them to the solution. Donne achieves this by referencing contemporary religious concerns with the 'enemy', meaning Satan, and the battle for humanity between the 'enemy' and God. ~~This~~ This idea is reflected in Donne's self description of being 'betrotted unto Your enemy', the capitalization of 'Your' directing this statement clearly to God and not the reader, suggesting that Donne has become embedded in a sinful lifestyle and asks God to 'untie' him, suggesting an important and strong detachment from the devil and a preference of 'divorce' between the two. Oddly, Donne introduces the strong sexual ~~sex~~ drive behind many of his secular poetry into this 'divine poem', translating his passionate sexuality into religious terms and passion. This is held evident in Donne's demands for God to 'ravish' him, introducing an unusual concept of divine power forcing itself upon Donne. This follows claims that Donne ~~never~~ never shall be 'chaste' and suggesting a need for God to 'imprison' Donne to prevent him from sinning again, thus exploring the cold desire to be ravished, suggesting the only way to ~~have~~ purity and fidelity to God is through divine force and possession of his body. Contemporary religious beliefs of this time had become increasingly concerned with the idea



of 'divine fire' ~~the~~ and its cleansing of sin, possibly offering a justification of Donne's comparisons between a metal forger and God, using this divine fire to shape humanity and almost force them into ~~the~~ ^{virtue} and away from sin.

As such, both poems demonstrate Donne's use of religious beliefs, playing off Catholic teachings from his poem 'The Canonization', and contemporary ideas of God, in 'Holy Sonnet xiv'. Part of this inclusion means that Donne, intertwines these beliefs with important context of his period, seen in 'The Canonization' which references the 'Great Chain of Being' that defined social hierarchy in its progression from 'God' to 'King'. This social context is evident in 'Holy Sonnet xiv', ~~possibly~~ referencing the acknowledgement of male and female infidelity publicly and the changing beliefs of society in regards to religion. As well as this, Donne is able to use religious beliefs to introduce truth and by association, honesty into his proclamations of love and to subvert his driving ~~social~~ ^{secular} ~~and~~ ^{and} typical traps of his poetry into religious ecstasy and passion. This it is evident that religion was an important personal and social identity for Donne, and this identity and use of it is clearly explored in his poetry.

