

as of mind and intellect. They achieved a fusion between their thought and feeling. A thought was an experience for them and it modified their sensibility as T. S. Eliot says.

The second characteristic feature of metaphysical poetry is the use of conceits and far-fetched imagery. The metaphysical poets make use of complex images to express their complex emotion or thought. In the words of Mr. Johnson they "yoked by violence discordant ideas". But it is this newness in the use of imagery which makes metaphysical poetry so striking. In "A Valediction Forbidding Mourning" Donne has compared the lovers with twin compasses, where the fixed foot follows the moving one. George Herbert in his poem "Virtue" has compared the spring season to a "box where sweets compacted lie" and a virtuous soul to "seasoned limber". A conceit is a comparison whose ingenuity is more striking than its justness. In metaphysical poetry conceit helps the poet to bring together emotion, sense impression and thought and thus prove a point. The metaphysical 'wit' so widely used in the poetry of Donne and others was a kind of mechanism to modify any kind of experience.

The metaphysical poets also excelled themselves in inventing the metrical forms that suited them to express the diversity of their poetic experience. In all this they were never interested in the words for words' sake, but they geared diction to the purpose of their thought. From Elizabethan musicality and lyricism, they moved to clarity and precision. Because of their analytical