

What is metaphysical poetry?

We are going to take a closer look at the history of the term "[metaphysical poetry](#)," and some examples of this curious and enigmatic school of early modern poetry in this post. Extensive similes and metaphors, extended poetic conceits and paradoxes, informal speech, and an interest in examining the interaction between the physical and spiritual world (and between the big and the small) are all common characteristics of metaphysical poetry, which we will discuss in this brief introduction.

The term "[metaphysical](#)" comes from this last one: from metaphysics, the branch of philosophy that studies, among other things, the connection between mind and matter or between human consciousness and the physical world. Curiously, the word "[metaphysical](#)" comes from the Greek word for "after physics," but it more specifically means "after Aristotle's work on physics." This is probably because philosophy students were only supposed to delve into the more complex and abstract world of metaphysics once they had mastered Aristotle on physics.)

Poets and Characteristics of [metaphysical poetry](#)

[John Donne](#). George Herbert, Andrew Marvell, and Henry Vaughan are poets who are associated with metaphysical poetry. It is said that John Donne was the first metaphysical poet. Donne's genius for original, intellectually challenging poetry certainly helped to set the standard for subsequent poetry. Donne started writing at the end of the 16th century, but metaphysical poetry would peak in the following century.)

Poetic metaphysics: characteristics and features The following are important characteristics of metaphysical poetry: difficult mental and emotional situations; metaphors and similes that are unusual and sometimes made up on purpose; and the notion that the spiritual and physical worlds are interconnected.

Metaphysical poets often give abstract ideas concrete form through their unusual images and comparisons because they are interested in the interaction between the world of the mind (or spirit or soul) and the physical world "out there." So, for example, [Andrew Marvell](#) (1621–1788) wrote in his poem "[The Definition of Love](#)" about how, despite being made for each other, he and his beloved are doomed to never be together:

Oblique loves can greet themselves from any angle.

Studies In Metaphysical Poetry

John Donne



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