

Editor's Note

By the time the last editorial transition was complete after the retirement of founding editor M. Thomas Hester, the *John Donne Journal* had fallen behind in its print run. The recent COVID-19 pandemic both exacerbated this trend and thwarted good faith efforts to remedy it. When Vol. 36 was published last year, it carried 2017 as a date stamp and 2022 as a copyright date. Such a discrepancy introduces confusion and obscures the temporal placement of the work published. To address this problem, this and the next two volumes, all concurrently in progress and all scheduled to be published within the next twelve months, will be double issues and as a result will carry dual-year date stamps to bring the work included more closely in-synch with when it was first presented or completed. Vol. 37 (2018-2019) begins with the John Donne Society presidential address given by Jonathan F. S. Post at the 34th Annual John Donne Conference in 2019. Vol. 38 (2020-2021) will feature the presidential address of Maria Salenius, who delivered it at the 35th Annual Donne Conference in 2020. Finally, Vol. 39 (2022-2023), guest-edited by Raymond-Jean Frontain, will be a special commemorative volume on *Donne and His Editors* to honor both the completion of *The Variorum Edition of the Poetry of John Donne* and the 40th anniversary of the first Donne Variorum editors meeting to feature formal papers on the University of Southern Mississippi's Gulf Park Campus. The success of that meeting was the catalyst for the founding of the John Donne Society and its first annual John Donne Conference in 1986.

This temporary change of date stamps does not represent a shift of the journal from an annual to a biennial. But it will mean that by late fall of 2024, the journal will be back on schedule. This outcome seems the least we can do to celebrate forty years of Donne Society fellowship. The Journal will remain an annual moving forward. If anything, the anomalous appearance of the three double-year volumes on a shelf with

all the other volumes will bear witness to the strangeness and turbulence of these years.

The present volume is a special issue on *Recovering and Rediscovering the Conceit* that I had the good fortune to co-edit with Chanita Goodblatt. In honor of the centenary of H. J. C. Grierson's landmark edition of *Metaphysical Lyrics & Poems of the Seventeenth Century: Donne to Butler*, this volume assembles a group of essays reconsidering the conceit in theory and in practice from the perspectives of sixteenth- and seventeenth-century writers and readers as well as their counterparts in the twentieth and twenty-first centuries. Roger Kuin and Anne Lake Prescott remind us of the French origins of "conceit" and explore what happens when we "detach 'conceit' from the image and restore it to its wider sense of a clever and original idea" in a clutch of poems by Ronsard. My essay then turns to Donne to distinguish what I call "flashbulb metaphors" from the extended metaphors we tend to consider Donne's conceits and explores the ways these metaphors work within the poet's larger processes of figuration. Alison Knight reconsiders the question of proportionality in the critical history of the conceit and demonstrates that a "search" for "proportional connection motivates Donne's conceits," in a fashion reminiscent of Aristotle's discussion of metaphor in his *Rhetoric*. In what is his last essay, the late Paul Parrish addresses the quality of metaphorical abundance in Richard Crashaw's "The Weeper," that flashpoint of controversy in Crashavian scholarship, with a glance at the theories of metaphor advanced by George Lakoff, Mark Johnson, and Mark Turner. Sophie Read advances the conversation to the modern metaphysical revival with a reassessment of Grierson's 1921 anthology and T. S. Eliot's enthusiastic response before elucidating the Donne-inspired "science of feeling" in William Empson's scholarship on Donne and in Empson's own poetry. Finally, using "The Bait" and "A Valediction of Weeping" as case studies, Chanita Goodblatt and Joseph Glicksohn present a cognitive study of metaphor as conceit through an empirical study of how contemporary readers make sense of the conceits in these poems during the act of reading. Once more Empson reappears, in that his reading of "A Valediction of Weeping" in *Seven Types of Ambiguity* exhibits the same processes of problem-solving and embodied cognition one finds in a Gestalt engagement with literature. Through this diverse set of recoveries and rediscoveries, *Recovering and Rediscovering the Conceit*

opens a space for a variety of ways of conceiving *conceit* in Metaphysical poetry, from such traditional treatments as the “poetry of wit” and “discordia concors” to more contemporaneous ones such as “conceptual metaphors” and “embodied cognition.”

This volume also includes another installment of “More Signs of Donne” with George Bradley’s enlightening account of Eugenio Montale’s abiding interest in Donne in some of his love poetry. In addition, it marks the passing of Judith H. Anderson and Joan Faust, two luminaries of early modern scholarship and beyond, with tribute essays and poems. Two reviews by Heather Dubrow and Raymond-Jean Frontain bring this volume to a close with accounts of two books that seek, as so many of us do, to educate a variety of readers about the contexts of Donne’s life and work as well as those of his contemporaries.

Though the current winter seems to bring forth little but “light squibs, no constant rays” for so many people around the world, we hope this volume will part the clouds and admit more light, at least for a time.

The Editor