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BELIEF AND ART IN DONNE'S SERMONS

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BELIEF AND ART IN DONNE'S SERMONS

By

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ABSTRACT

BELIEF AND ART IN DONNE'S SERMONS

By

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In this thesis I will deal with the unity of belief and art in the sermons of John Donne. I will demonstrate how this unity is both thematic and stylistic, illustrating how Donne's style is an integral part of his meaning. I will argue in the first chapter that though the doctrines of Donne's sermons are characteristic of Anglican theology, his uniqueness is the result of the way in which he weds his religious beliefs to his literary art. In the second chapter where I compare Donne and Andrewes, I will show Donne's individuality. The third chapter will show how this unity operates on the level of images, figures of speech, and biblical typology; while in the fourth chapter I will show this unity in the structural design of Donne's whole sermon, the paragraph and sentence. I will also give special attention to the relationship between Donne as preacher and his auditors. The last chapter will bring together all these thematic and stylistic features and I will apply them to one of Donne's sermons on the Resurrection.

To my parents

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My acknowledgments are to Professor D. M. Rosenberg who directed this thesis. I appreciate his efforts in working with me for two terms. He was a director, a teacher, and a reader with a keen mind and a special interest in the topic. My discussions with him were always fruitful and thought - provoking. My special thanks to my academic adviser Dr. William Johnsen, and to all my teachers of the Department of English at Michigan State University.

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Chapter I

Donne's Anglican Theology

Most critics who have examined the theology of John Donne[1] have agreed upon one major important fact, and that is his uniqueness does not stem from his religious beliefs, because they are typical of orthodox Anglican theology. These critics have also noted that Donne has written no study of Anglican theology such as Hooker's Of the Laws of Ecclesiastical Polity where he systematically explains theological doctrines. Donne's theology has become controversial for modern critics, especially on the question of the importance of reason in his theology, and the extent of his mysticism. If Terry Sherwood argues in his article, "Reason in Donne's Sermons,"[2] that reason is more central to Donne's beliefs than has been realized, Bruce Henricksen has tried to refute the critics' conclusions that Donne was a mystical writer. According to Henricksen, Donne's orthodox theology was "opposed to any religious position that would embrace mysticism."[3]

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[1] Some critics who have dealt with Donne's theology are Evelyn Simpson, A Study of the Prose Works of John Donne (Oxford: The Clarendon Press, 1924) 65-132. Itrat Husain, The Dogmatic and Mystical Theology of John Donne (New York: The MacMillan Company, 1938). William R. Mueller, John Donne: Preacher (Princeton: Princeton University Press, 1962).

[2] Terry Sherwood, "Reason in Donne's Sermons," ELH 39 (1972): 353-74.

[3] Bruce Henricksen, "Donne's Orthodoxy," Texas Studies in Literature and Language 14 (1972): 5.

However, this should not excuse us from studying Donne's theology or his views on the religious issues of the early seventeenth century. Understanding Donne's religious attitudes is pertinent to any stylistic study of his sermons, for style and content are interrelated, and any separation of the two in an interpretive analysis of these sermons would lead to insufficient understanding. My premise is that Donne's mode of expression is an integral part of his themes, and any separation of the two does an injustice to the literary value of his sermons. However, it is also important to explain that this chapter on the theology of John Donne does not represent a full account of his religious thinking. Rather, it provides a theological background for the more detailed stylistic analysis that will follow. I will try to identify some of the major characteristics of Donne's religious beliefs which may help us better understand the style of his sermons.

The basis for Donne's themes is to be found in those Christian doctrines which are an essential part of Anglican theology in the early seventeenth century. Donne had preached many sermons on sin, death and the Resurrection. What we notice is that the common basis for these themes is the harmony of man within himself, and the ideal reunion between Man and God. Donne believes that through sin man has lost not only the harmony between himself and God, but also between his soul and body. Instead of this harmony, discordant sin predominates in every aspect of our fallen natures. It is through the Resurrection that this lost harmony ultimately can be regained. Therefore, these three important themes of sin, death and Resurrection are, in fact, different facets of a larger theme: man's separation from God, his spiritual regeneration, and his re-union with God.

Donne argues that we all "were conceived in sinne" (V, 172)[4], that is, all human beings are subjects of the original sin because Adam and Eve, from whom we all descend, conceived us in sin, and their sinful generative action has been transmitted to posterity. Thus, in our life "wee become guilty of Adams sinne committed six thousand years before" (V, 172). All human beings are swept up by this tide of sin which hinders and deprives us of the sight and presence of God. Sin is the cause of human suffering in this life. Because of sin, man has lost his spiritual wholeness and closeness to God. "Miserable man!" is Donne's woeful lament for all human beings, whom he compares to toads and spiders. Sin has debased human beings to the level of beasts and has turned us not only against each other, but also against ourselves. "Man hath a dram of poyson... he cannot choose but poyson himself..." (I, 293). Thus, the status of fallen humanity is even worse than that of beasts because while they do not poison themselves, men do. William Laud, the Archbishop of Canterbury, shares Donne's view on sin, and argues that "Man lost by sin the integrity of his nature."[5] In this statement Laud stresses that the ultimate result of sin is that Man has lost his unity and harmony not only with himself, but also with God, and with the whole universe. Instead of this "integrity," separation and disorder prevail.

Through this sin comes man's "last enemie," death. Death has thrown human beings into moral and spiritual disorder. Donne speaks of death as a kind of "incest": "Miserable riddle when the same worme must be my

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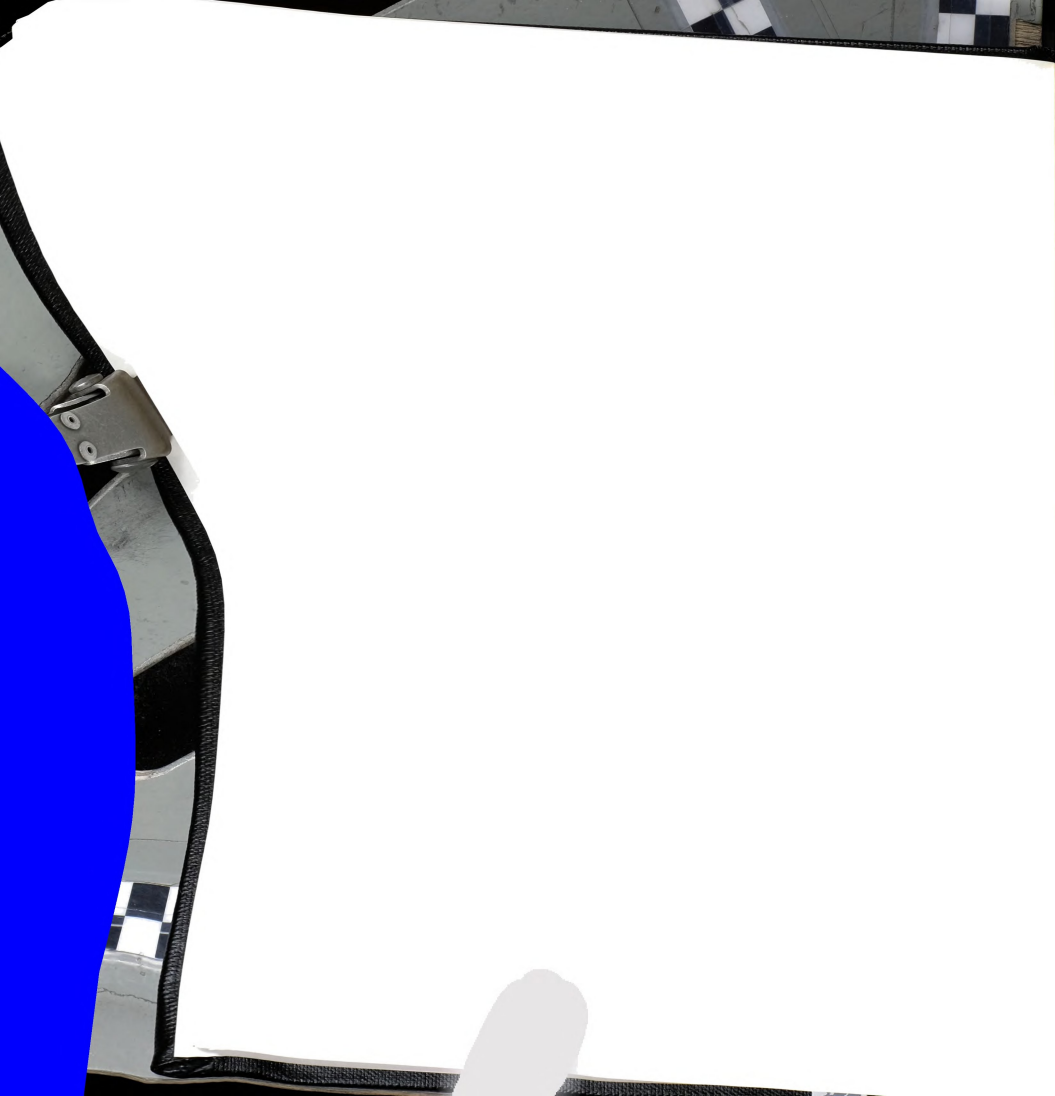
[4] John Donne, The Sermons of John Donne, eds. George Potter, Evelyn Simpson. 10 Vols. (Berkeley: University of California Press) Textual references are to this edition, starting with volume, then page number.

[5] Quoted in John New, Anglican and Puritan (Palo Alto: Stanford University Press, 1964) 12.

mother and my sister, and bee both father and mother to my owne mother and sister" (X, 238). He argues that this worm is incestuous because it feeds not only upon himself, but also upon his mother, his sister and his father. In this same worm their blood and flesh are mingled together. Donne vividly describes a macabre vision of death: "When my mouth shall be filled with dust, and the worme shall feed, and feed sweetly upon me." All human beings who now seem to be powerful shall lie in their graves one day, incapable of preventing that "worme which is all that miserable penury" from "sweetly feeding upon [themselves]." However, death is not just a final stage in our life; it is our life itself. Donne believes that our fallen earthly life leads us inexorably towards the grave. Our life, then, is the process of dying. For Donne, a paradox is that our birth, which we think is the very beginning of our life, is a form of death, "and all our periods and transitions in this life, are so many passages from death to death." "The wombe which should be the house of life," Donne says, "becomes death it selfe." "We celebrate our owne funeralls with cryes," and our deliverance from "the death of the womb" is but an entrance into another grave into "the manifold deaths of this world" (V, 232 - 233).

For Donne, death has ultimately overcome all human beings. It is the indefatigable enemy outlasting all other hostile forces, such as poverty and sickness, which were given life by Man's sin. In his sermon preached at Whitehall, on the text 1 Corinthians 15 : 26, Donne states that "the last enemie that shall be destroyed is death." He shows that death is tragic because it has destroyed not only the perfection of our life but has also separated us from the kingdom of Christ. This kingdom will not be in its most perfect state as long as the bodies of men which should properly belong to Christ, lay under the dominion of death. It is only when this "last



enemie," death itself, shall be destroyed that our bodies would become again part of that heavenly kingdom, thus peace, perfection and harmony will be restored . This is Donne's tragic view of sin which has brought death to our lives, and has destroyed all the beauty of perfection, holiness and harmony that our lives could have, were it not for Adam's sin. Our union with God has been lost, and so has our heavenly kingdom where we should belong with Christ. However, what has been lost can still be regained, and Donne, echoing Paul, asserts that one day he "shall not only see God face to face, but [he] shall know him, and [he] shall know God so as that there shall be nothing in [him] to hinder [him] from knowing God" (VIII, 235). This illustrates Donne's belief that no matter how tragic death is, no matter how painful our separation from God is, and no matter how lost we are, one day we shall be raised to God, and we shall find nothing to hinder and deprive us of his sight. Redemption for Donne does not seem an impossibility to achieve, and his sense of man's depravity is balanced by his sense of God's redemptive love.

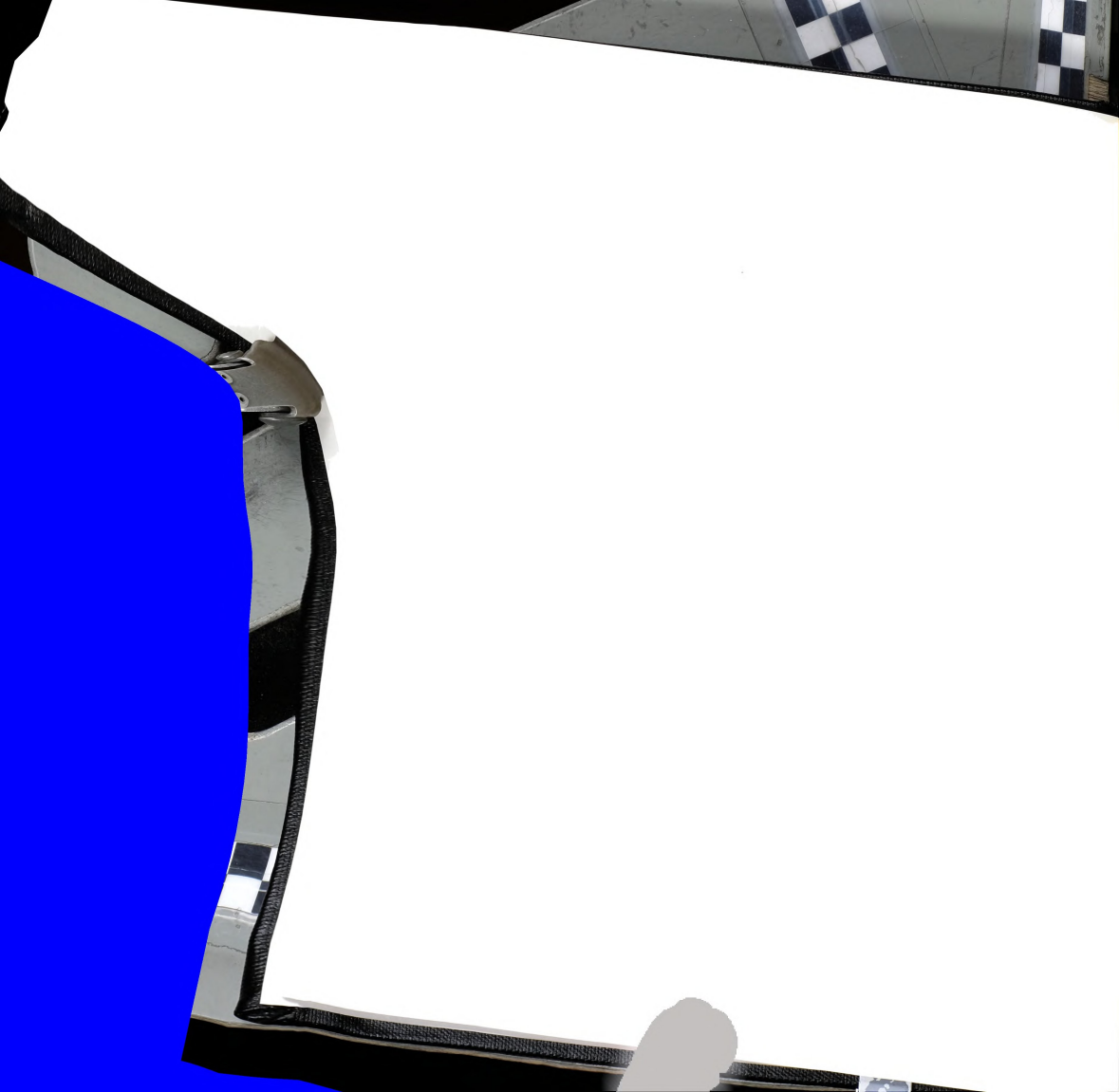
The Incarnation is a manifestation of God's redeeming love for Mankind, and stands as evidence for us that redemption of our sin is possible. In his sermon preached on the Biblical text "Jesus wept" (IV, 324), Donne interprets Christ's weeping for man as proof of his love, affection and care. Through his tears, Jesus "would let the world see that he loved them" (IV, 330). By means of the Incarnation God has displayed his extreme love for Man, and showed how He can redeem and restore him to spiritual purity. Moreover, the return or the reconciliation of Man and God has been made possible through the sacrificial death of Jesus Christ. His forgiveness and the sacrifice of his blood and flesh are the guarantees of salvation; and in Christ's Resurrection, the faithful see the possibility of

the triumph over death. It is with great hope of this triumph, and this joy in the expectation of redemption that we can bear this fallen world of sin that we live in. It is with this hope of redemption that the whole process of spiritual regeneration starts. Thus, it is God, through His grace, who ushers us to the threshold of redemption and return to Him. "Such a renewing," Donne writes, "could not be done without God... the desire and the actuall beginning is from the prevailing grace of God" (II, 305). In Donne's view, God has always much love, compassion and sympathy for his human beings. Donne turns to St Paul to confirm his belief in salvation through Christ. St Paul says, "For if through the offence of one many be dead, much more the grace of God, and the gift of grace, which is by one man, Jesus Christ (Rom. 5 :15). Lancelot Andrewes, the Anglican priest, holds the same belief. In one of his sermons, he asserts: "We are regenerate by the rising again of Christ ... As to death regenerate by the Fall of the first Adam, so to life regenerate by the rising again of Christ, the second" (Anglican and Puritan, p.12). Laud echoes this attitude and argues that Man is lost and "can not have light enough to see the way to heaven but by grace. This grace was first merited, after given by Christ" (Anglican and Puritan, p.12). Both Andrewes and Laud confirm Donne's belief that this is a world of sin, and death. However, regeneration is possible through Christ's Incarnation and Resurrection. As Christ has triumphed over death, we shall also triumph over Adam's sin and rise to God.

God's grace is bestowed in abundance on all human beings. It does not come only by means of the Incarnation or the Resurrection of Jesus Christ, but according to Donne, also by the Church and its sacraments. Donne attaches great importance to the influence of the church, saying: "God hath planted thee in the church, where all administered to thee, and

where no erroneous doctrine... is affirmed and held (VIII, 228). The church is the dwelling of our Saviour, and it is so sanctified and sacred that divine grace always flows there. The church, for Donne, is the fountain of God's grace and mercy, the place where Christ's teaching is preserved as a guide for his flock, and a lantern that illuminates for them their way out of the world of sin. Thus, man needs to have recourse to the church, for he cannot alone sustain himself, and he needs the "food" of the church (VIII, 232). According to Donne, "a man must apply himselfe to some church, to some outward form of worshipping God" (VII, 429). The reference to the importance of the sacraments is obvious in the two previous quotations, and what he implies by "food" of the church and "outward form of worshipping" are those sacraments and rituals which are observed in church worship. Sacraments, Donne believes, are the instruments of grace. In the larger context of worship and redemption, their effect is to purify the soul, thereby promoting the growth of grace in the receiver. Man is restored through the sacrament of Baptism, which cleanses him of his original sin. This cleansing is not complete and sufficient, however, to effect a moral purity throughout the rest of our lives. Both Baptism and the Eucharist have the same necessity and significance, and, therefore, may be taken to be the means of achieving the possible union and harmony with God, which include mutual love, understanding, care and solidarity between individual soul and divinity. The sacraments operate as seals of God's grace. Thus clearly, they are more than outward formalities; for the believer, they can foster the process of redemption.

Donne's attitude on the issue of the relevance of the sacraments to the process of redemption does not differ much from that of the fathers of the Anglican church, especially from Hooker who asserts that the sacraments



are "means effectual whereby God ... delivereth into our hands that grace available unto eternal life."[6] Thus, it is in these sacraments that God embodies his grace and love for us. Andrewes was also clear on the importance of these sacraments. Speaking about their symbolic significance, he says: "Of the sacraments we may say Hoc erit signum. For a sign it is ... and a sign ... for Christ in the sacrament is not altogether unlike Christ in the cratch [manger]. To the cratch we may well like the husk or outward symbols of it. Outwardly it seems little worth but it is rich of content, as was the crib ... with Christ in it. For, what are they 'weak and poor elements of themselves? Yet in them we find Christ" (Anglican and Puritan, p. 62). Andrewes's statement points to the significance of the sacraments and their worth in the process of salvation. It is in these sacraments, which seem to be just outward ceremonies that we can see Christ and experience his divinity. As John New puts it, all "Anglicans regarded the sacraments as an efficacious means of grace, or vehicles of the spirit, 'the proper carriages' to grace" (Anglican and Puritan, p. 62).

One studying Donne's view of the church would notice that he speaks about the church in general, though he might have in mind the pattern of the Anglican church as the most ideal one. Moreover, he does not limit salvation to any particular branch of the Christian Church, and more specifically to the Anglican Church. In a sentence quoted previously, he said "a man must apply himself to *some church,* to *some outward* form of worshipping God (VII, 499).This suggests that Donne does not divest the other churches of any religious authority. Moreover, it reveals as Simpson observes, that "his devotion was given not to one branch of the church, but

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[6] Quoted in E.C.E. Bourne, The Anglicanism of William Laud (London: London Society for Promoting Christian Knowledge, 1947) 67.

to the ideal figure of the Bride of Christ who should one day be revealed with her torn and soiled garments replaced by the stainless robe of perfect unity" (A Study of The Prose Works of John Donne, p. 87). I would like to modify this quotation of Simpson's words and adjust them to my own understanding of Donne's attitude towards the church. That is, this "ideal figure of the Bride of Christ" is the Church of England, which is known for its moderate and tolerant attitudes about the controversial religious issues of Donne's time. Moreover, Donne's hope is for the unity of all the Christian churches into one holy, sacred, and moderate church that would appeal to the largest number of people and would offer them what they need of spiritual instruction, ritual, and peace through its theological clarity, the "beauty of holiness," the decency and order of its religious worship. The religious ideal for Donne would include all the different branches of the Christian Churches into a vital single church that can "enwrap all in one" (VI, 348), and which "is embrac'd and open to most men."[7] As Evelyn Simpson states, "the divisions of Christendom vexed [Donne's] soul" (A Study of the Prose Works of John Donne, p. 87). Because of this lack of unity in the historical Christian church, one could not rely on it as the most perfect means of God's grace. In Donne's time, one could be confused with the different churches and their doctrines. On one hand, the Roman Catholic Church asserts that it is the mother church whose theological doctrines should be observed and followed. On the other hand, the Anglican Church argues that the Roman Church is not the church of all Christians, and believes that England should not have its

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[7] John Donne, "Holy Sonnet XVIII ("Show me Deare Christ, Thy Spouse, so Bright and Cleare") The Poems of John Donne, ed. Sir Herbert Grierson (Oxford: Oxford University Press, 1933) 301.

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church in Rome. The Puritans add more complexity to the picture and they declare that neither the Roman nor the Anglican Church is following Christ's teaching, for both of them have put more emphasis on ceremonial and outward forms than on the doctrine of justification by faith alone. The result of this multiplicity of doctrines upon individuals is confusion and uncertainty. Consequently, Donne attributed a major role to the individual in the redemptive process and in his quest for the lost harmony with God, because God has equipped all individual Christians and non - Christians with faculties and abilities to discover God's nature and know His truth. According to Donne no matter how fallen we are, and no matter how sinful and imperfect is this world we live in, we all have these faculties. Terry Sherwood argues, "Whether rectified or fallen; that is, the 'common reason' always operates" ("Reason in Donne's Sermons," p. 359). Thus, because of the diversity in the doctrines of the church, the individual must resort to his conscience and rational understading to have access to God's truth.

In one of his sermons, John Donne urges his congregation that "if thine understanding cannot reconcile differences in all churches, if thy will cannot submit itself to the ordinances of thine own church, go to thine own memory" (VI, 19 - 20). What Donne is advocating here is that in order to reach salvation, one should engage in self analysis. He believes that every individual can cooperate with God's grace to reach salvation. In fact, he believes that the churches, because of their conflicting views, might be unable to initiate the process of salvation. On the contrary, this diversity may intensify the individual's dilemma, because he / she may find it hard to know where the truth lies. In such a case, every individual should go to his own "memory," which Donne describes as "the gallery of the soul, hanged

with so many and so lively pictures of goodness and mercies of God to thee" (VI, 20). It is in this memory, or in this gallery, where individuals would find the mercy and grace that God has given them. Here they can look for all the good deeds and all the hints that God has sent to them in order to reveal His own ways to all human beings. In their memories all individuals can find God's providence and understand God's ways to them. What individuals need to do is study themselves both introspectively and retrospectively. Donne asks his congregation to resort to their memories, because he believes that "the holy Ghost takes the nearest way to bring a man to God, by awaking his memory" (VI, 18). In fact, Donne thinks that without this memory one cannot reach salvation, for as he asserts: "The art of salvation, is but the art of memory" (II, 73). Donne lays much emphasis on the memory of his congregation, an emphasis which is noticed not only on the thematic but also on the stylistic level, as we shall see in the following chapters. Donne is working on the memory of his auditors in order to instruct, delight, move them, and bring them to the shores of persuasion, redemption, salvation, and ultimate reunion with God.[8]

The first step in the individual's process of regeneration is to accept the afflictions that all human beings have to bear because of their sinful nature. Donne believes that these afflictions and sufferings can shake all human beings and wake them out of their spiritual sleep. Afflictions would draw their attentions away from the earthly and temporary pleasures toward the importance of God in their lives and the permanent heavenly glory that they hope to experience. In his famous Meditation, XVII of his

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[8] For more full discussion of the importance of the memory for John Donne, see "Donne's Art of Memory" by R.L. Hickey in Tennessee Studies in Literature 15 (1950): 29-36.

Devotions Donne states that every affliction or suffering should influence the individual and awaken him to God's power and providential design. All these afflictions should make the individual aware of this world of sin he is living in. When Donne states that "When she buries a man, that action concerns me. All mankind is of one author," he implies that man should not wait for afflictions to happen to him to learn about God's power. Other people's sufferings and afflictions are his, and he should understand them so in order to become more fully aware of God's providential power. Therefore, all human beings should be like Job, in having great endurance and bear their burdens patiently in order to achieve deliverance by a full understanding of God. It is in suffering that one can ever be near Christ, for "adversity will be the best way to see God by" (IV, 172). Humanity can achieve union with Christ by mutually shared suffering. God suffered for man through Christ, and so should we suffer for God. These afflictions would make individuals better able to resist temptation, and more aware that these temptations are the false glamour of sin. Moreover, once these individuals know that they are sinful and corrupt, they should start washing away their sins with those contrite tears which accompany their confessions of their sins to God. Those who live without afflictions and sufferings cannot reach salvation. "Woe be unto him that hath no crosses" (III, 166) is Donne's lamentation for them, because they are deceived by the temptations of the world, the flesh, and the devil. They have not acquired sufficient faith to start their journey of reunion with God.

Faith for Donne does not exist by itself, and he shows its relation to reason. He claims that both faith and reason can unite to form "a new faculty" (III, 359). What is implied here is that neither faith nor reason is by itself an autonomous faculty, for they are complementary to each other:

"So faith without a root, without reason, is no faith" (V, 102). Thus true faith must be grounded in reason which is itself condusive to faith. The whole natural world is but a book that if we read carefully by using our reason, we will ultimately have faith not only in God's existence, but also in his power and perfection as the creator of the whole cosmos. Every creature in this world "may be the glass to see God in" (VIII, 230), he says, and "If every gnat that flies were an archangel, all that could but tell me that there is a God; and the poorest worm that creeps tells me that" (VIII, 224). This small worm or gnat displays God's creative power, grace, and calls our attention to all the gifts that He has given us. If He has given to these small creatures a gift as precious and valuable as life, what then has he offered to his creatures who are made in His own image? Man has been given life, reason, and will, and the senses to understand and enjoy all the gifts of God. The significance of this microcosm, Man, is that he is a mirror which reflects in a miniature the greatness of our Creator. It is only in this microcosm where God's grace and abundance are distilled that we can understand our Creator. God's gift of grace is available to all human beings, and it is for us to use our faculty of reason to understand God's providential ways to us and understand his omnipotence and great love for us. Without this rational understanding of the creation, there can be no faith. Donne declares that those who "Have no understanding... it is impossible that ever they should have faith" (IX, 371). It is impossible for us to have faith in or to love what we do not understand. This explains why Donne thinks that reason should be the root of faith. Advocating the use of reason in religion, he is also aware that mere intellectual speculation without a foundation of faith will lead man further and further from belief. In one of his sermons, he warns his congregation: "He that searches too far

into the secrets of God shall be dazled, confounded by that glory" (IV, 85). In Donne's view reason should be welded to faith and grace to free will.

Unlike the radical Protestant reformers such as Luther, who belittles the importance of reason in the process of salvation when he declares that human reason is the "enemy of God" and "the Devil's whore"[9], or Calvin who states that "in Divine things, our reason is totally blind and stupid,"[10] Donne takes the middle position between grace and faith on one hand and human reason and will on the other. He attributes a crucial role to reason in the redemptive process, but asserts that faith is complementary to reason. In a brief allegorical image, Donne not only summarizes succinctly his belief concerning the relevance of both faith and reason to the redemptive process, but also reveals their unity. Donne asserts: "Reason is our soules left hand, Faith her right, / By these wee reach divinity."[11] Hence, Donne argues the interdependence of faith and reason for our salvation. We also notice that the fundamental dichotomy between faith and reason in the Calvinist or Lutheran doctrines has no place in Donne's view. For Donne, religion is not a system of dogmas that we must accept unquestioningly, but all our religious beliefs and convictions are the result of a process of reasoning. As M. P. Ramsay states[12]: "il ne faut pas parler de l'esprit sceptique ", Donne is "un penseur profondement religieux en

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9 Quoted in B.A Garrish, Grace and Reason: A Study of the Theology of Luther (Oxford: Oxford University Press, 1962) 1.

10 John Calvin, Institutes of the Christian Religion (Philadelphia: Presbyterian Board of Christian Education, 1936) 299.

11 John Donne, "To the Countess of Bedford," The Complete Poetry of John Donne, ed. John Shawcross (New York, 1967) 220.

12 M.P. Ramsay, Les Doctrines Medievales Chez Donne (Oxford, !917) 2-18.

meme temps que fermement convaincu de la valeur de la raison humane." What Ramsay refers to is Donne's flexibility of mind which tends not to see dichotomies and dualisms, like those between faith and human reason, but to bring together these apparent contradictions into a comprehensive synthesis. More modern critics, such as Terry Sherwood, tend also to agree with Ramsay's claim. Sherwood asserts that Donne believes that "man as rational creature must reason before and after belief" ("Reason in Donne's Sermons," p. 366) However, Sherwood argues that Donne is not a pure rationalist, and his claim for the importance of reason is a sort of "reasoned belief," that is his "spiritual experience is not free from the restrictions of rational understanding but is dependent upon understanding" ("Reason in Donne's Sermons," p. 374).

Both Richard Hooker and John Jewel, the great Anglican apologists, have acknowledged the authority of human reason. Jewel argues that "Natural reason ... is not the enemy, but the daughter of God's truth."[13] Hooker also rejects the blind obedience to God, and argues that human beings should not be like beasts following the first in the herd. Recognizing the authority of both faith and reason, Hooker states that human beings should use their reason to understand the Scripture, and confirm their faith. Reason and faith, for Hooker, "do serve in such full sort, that they both jointly... be so complete, that into everlasting felicity we need not the knowledge of anything more than these two may easily furnish our minds with."[14] Years before Donne said that "our supreme court... for the last

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[13] John Jewel, The Works of John Jewel, ed. John Ayre, 4 vols. (Cambridge: Parker Society, 1845 - 50), Vol.I, 501.

[14] Richard Hooker, Of the Law of Ecclesiastical Polity, ed. Arthur Stephen Mcgrade (Cambridge: Cambridge University Press, 1989) I, 219.

Appeal be faith, yet Reason is her delegate,"[15] Hooker had already argued for the marriage of reason and faith in order to understand God and to achieve salvation.

Donne is even more inclusive, for he believes that faith and reason are not enough to reach salvation. Free will and works should be an integral part in this process of salvation. By attributing to reason such importance, Donne believes that man can participate in his own salvation by means of the rational direction of the will toward good works.

For Donne, right belief by itself is not enough. Belief must result in action, and man must perform good works that reveal his faith in God and his will to reach salvation. Thus, good works are not only the seal of faith, but they also nurture it, for faith without works is totally ineffective. Donne speaks out strongly on this subject at the end of one of his sermons: "To have knowne Good, to have beleeved it, to have intended it, nay to have preached it to others, will not serve, they must have done good" (VI, 278). As in the Epistle of James, Donne argues that good works should naturally follow our faith in God. Through these works of faith, man shows to God his readiness, willingness, and disposition to receive God's grace.

Rather than stressing dualism and the opposition of extremes, Donne chooses the middle way. He does not attribute too much power to man as the Roman Catholic church did by claiming that good works like going on a pilgrimage, helps one to reach Heaven. Nor is Donne like the Calvinists, who believe that God has complete control of our lives by electing some

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[15] John Donne, Essays in Divinity, ed. E. M. Simpson (Oxford: Oxford University Press, 1952) 56.

for salvation, and predestinating others to damnation regardless of their works. For Donne, Man is a responsible, moral agent called upon to choose between sin and redemption, and God has equipped him with both reason and grace so that he can make his right choice. Donne warns his congregation that no man should feel "so secure in his election, as to forbear to work out his salvation with fear and trembling," and assures them that "God saves no man against his will" (I, 261). What Donne is saying here is that God does not predestine anyone's salvation, and each individual should work for his own redemption. It is only when we express our repentance, show our faith in God, and are ready to receive His grace that He will bring us to terms with ourselves and with Him. God will not offer his grace and salvation to those who do not show readiness to accept them.

What we notice in Donne's view regarding the whole process of salvation is his "largeness of mind which enabled him at times to pass beyond the narrow bounds set up by the controversialists of his day" (A Study of the Prose Works of John Donne, p. 83). This "largeness of mind" has allowed Donne to understand that redemption can be achieved only through the interaction of different factors. Donne believes that God has offered us many hints through which we can understand his providence. Christ has been incarnated in our image, so that we can perceive God, see Him with us, and actually feel his love and care for all Mankind. Moreover, he has given us many other faculties such as reason to understand his means to us, and his providential design of this universe; and given us our memory to recall God's hints which are the signs through which he reveals Himself to us. All these factors are needed to achieve salvation, and we cannot discard one at the expense of another. It is the

unity of these factors operating together that would allow us to regain our lost union with God.

In this "largeness" and "inclusiveness" which characterize his mind, Donne stands as a typical seventeenth century Anglican theologian. The method of Anglicanism is that of consensus which rests upon the recognition not only of the scriptural authority, but also on the authority of human faculties such as reason. It is through this consensus that the Anglican theologians have managed to settle their via media between the doctrinal extremes of the Roman Catholic and the Puritan churches. This Anglican via media exemplifies an ideal of reasonableness, nurtured by the spirit of moderation, tolerance and mutual understanding. As P.E. More has argued, the Anglican via media is "a means of comprehension" as opposed to the exclusiveness of the Puritan theological system. It is this comprehension that lead some religious historians like Carroll E. Simcox to describe Anglicanism as a "complex and heterogeneous form of Christianity."[16] In his view of the redemptive process, John Donne epitomizes the comprehensiveness and inclusiveness of Anglican theology.

Moreover, Donne in his view of redemption has already pointed to the union between man and God. God does not work alone in heaven, nor does man live alone on earth. There is a dialogue between God and man, a mutual interest in one another. God never forsakes his human beings when they ask him for help, and never allows us to forsake ourselves. But our reunion with God is not achieved till we reach the last step where "the last enemie that shall be destroyed is death." Paradoxically, it is death, our last step in this world of sin that will usher us again to that heavenly world.

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[16] Carroll Simcox, The Historical Road of Anglicanism (Chicago: Henry Regenry Company, 1968).

When man reaches his total dissolution, his "body dissolved into atoms and grains of dust," and every part is scattered in different parts, that he starts the process of regaining what has been lost, and thus becoming reunited with God. Thus, death is not the end for the faithful because God's grace has already initiated their own redemption. This death cannot be truly tragic, for upon their death, they reach their heavenly world to regain the spiritual purity of their prelapsarian state, and their lost harmony with God. It is for these faithful people who believe in God's grace and salvation that death itself dies and is not a force that casts them from this world, into the grave, but becomes "the anteroom to Heaven." In a very personal tone, Donne states that death is "the gate, by which I must enter into Heaven"(VII, 359). Death, the consequence of sin, becomes, paradoxically, the actual good, and the very means of our salvation and redemption. These afflictions and tribulations of sin, which seem so evil at the time they are experienced, may actually purge us of our sin, and make our reunion with God more possible. Thus, what we call evil, sin, death and suffering may well be the means of our salvation. As Simpson and Potter assert in their introduction to Donne's sermons (volume VI), "Donne believes that goodness will ultimately triumph, and that it does not simply blot out evil, but makes use of it and incorporates it in the finished design" (VI, 20). Sin is not merely depravity, but an integral part of the divine and perfect order where "even disorders are done in order ... even our sins some way or another fall within the providence of God" (VI, 20). "As God brought light out of darknesse," He also "raises glory out of sin" (III, 166). God has this power to make good out of evil because "only the Lord knows how to wound us out of love" (VI, 212). As Michael L. Hall argues, stressing Donne's flexibility of mind, that in Donne's belief "God not only brings

calamity as well as happiness, but can transform adversity into prosperity and make worldly suffering a means to heavenly comfort."[17] Donne's flexibility of mind enables him to perceive and understand this power of God. In death, the reunion with God comes within our reach." That which seems to our dissolution, [our death], is the strongest band of this union when we are so united, as nothing can disunite us more" (V, 169).

This union with God, as described by Donne, resembles the rapture or ecstasy of the mystical writers. Speaking about his reunion with God, Donne says: "The blood of my saviour runs in my veins." The union of Donne and God, of the material and the spiritual, has finally occurred, and both of them are partakers of the same blood. Donne has achieved this mystical union with his saviour because he has surrendered to God's will: "I know I must die that death, what care I ?" (VI, 221). Donne does not despair because he knows that this death will ultimately bring him spiritual rapture and ecstasy. In this death, Donne is "already made one spirit with [God]" and his "Soule is united to [his] Saviour." This mystical union brings serenity and harmony to Donne's soul, and gives him "a present, an immediate possession of the kingdom of Heaven" (VI, 96). It is in this heaven that the soul is restored to its prelapsarian state of serenity and peace, and finds its perfection again in its reunion with the body which is the natural home of the soul. Finally the soul is wedded again to the body, and the union with God is regained as well. All human beings who have been saved through God's grace, by means of their own faith and good works, will enjoy a state of eternal perfection and beauty in heaven instead

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[17] Michael Hall, "Searching the Scripture: Meditations and Discovery in Donne's sermons," New Essays on Donne, ed. Gary A. Stringer (Mississippi: University of Southern Mississippi Press, 1977), 235.

of the ugliness and disorder of the world of sin. The sense of separateness will totally disappear and thus self - consciousness is swallowed up. Instead love, perfection and unity will prevail. Only in this reunion do we achieve our full divinity, recognize a sense of sublime, and feel that we are really made in the image of God. There is no longer a disparity between words and actions, or man and God, for God is inside him, and he is inside God. In this reunion, no one would feel that his prayers would not go up to God because trivial things such as the "noise of a fly," the "ratling of a couch", or the "whening of a door" can separate him from God. On that day of reunion, there is no need for words or prayers to communicate with God, because our feelings flow naturally to God. On that day, Donne states, "there shall be an end of that kingdom; no more church; no more working upon men by preaching, but God himself shall be all in all" (VIII, 233). God will be our kingdom, our church, our hearts, our prayers and our words. It is on that day that God shall "enwrap all in one" (VI, 348). The great company that will gather together and stand before the throne is beyond our imagination. Preaching on the text of Revelation 7:9, Donne says: "I beheld ... a great multitude, which no man could number, of all nations, and kindreds, and people and tongues, stood before the throne" (VI, 159). Although these people come from different nations, and tribes, and speak different languages, they form a united multitude not only because they are all "clothed in white robes," but because they all have faith, and all have worked for their own salvation, and they are all rewarded for their faith and good works. In this diversity, we see unity, harmony, fusion, and synthesis. In this vision of regeneration and reunion with God, Donne reveals himself as a mystical writer, because he not only attempts "to realise the presence of the living God in the soul and in

nature," but he also tries to come "into immediate relation with the higher powers." It is this mystical aspect in Donne's theology which Evelyn Simpson thinks gives Donne's sermons "a peculiar intensity, and bringing unity out of the diversity of his many and apparently contradictory qualities" (A Study of the Prose Works of John Donne p. 98). This notion of reunion with God, the erotic images through which it is conveyed, as I will demonstrate in the third chapter, and the state of rapture and ecstasy that Donne expresses, all point to the mystical nature of this reunion, and the error in Henricksen's claim that "an examination of what Donne actually preached in his more than fifteen years in the pulpit will offer little to support the contention that he was a mystic" ("Donne's Orthodoxy," p. 5).

It is this spiritual unity in these sermons which I have emphasized in my study of Donne's theology. However, this unity on the theological level does not explain fully Donne's uniqueness, because seventeenth-century Anglican theologians share with Donne these beliefs and ideas. In the following chapters, my intention is to stress his uniqueness. Comparing Donne to Lancelot Andrewes, his contemporary, I hope to shed more light on Donne, and show his distinctive characteristics of thought and language. I hope to demonstrate how Donne's uniqueness is also built in large part upon relating together what is theological and what is aesthetic. In Donne's art, style is wedded to meaning, and they are both inseparable.

Chapter II

Andrewes, Donne and the Seventeenth Century Anglican Sermon

Because of the cultural atmosphere of the early seventeenth century in England, much literary genius was channeled into the writing of sermons and devotional works. The Renaissance view of language allowed preachers freedom in writing their sermons in a complex, flexible style. This was part of the legacy of a theory of rhetoric which governed all compositions, whether oral or literary. Indeed, the seventeenth century was the golden age of preaching in general and of the Anglican sermon in particular. The interaction of these factors contributed to the emergence of the Anglican sermon as a work of literary art, and the preacher as literary artist. The two most distinguished Anglican metaphysical preachers of the first half of the century are Lancelot Andrewes and John Donne. In this chapter, I propose to compare and contrast them in order to demonstrate Donne's characteristic stylistic features that contribute to his uniqueness. In order to make this comparison more focussed and specific, I have selected sermons on the Nativity by Andrewes and Donne. The Biblical text for both of these sermons is "Therefore the Lord himself shall give you a sign; behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel" (Isaiah 7: 14). Andrewes's sermon was preached on Christmas of 1614, and Donne's at St Paul on the same occasion in 1624.

It is perhaps expected that Donne and Andrewes tend to show many stylistic similarities in their sermons because of several reasons. First, they

are both Anglican priests, and they were influenced by the same theological doctrines of their church. Moreover, both of them are contemporaries who were influenced by the same rhetorical method of preaching and the "metaphysical style" characterized by embellished sentences and metaphysical conceits. Their method is mainly drawn from the medieval conventions of preaching that was itself influenced by classical theories of oratory and draw much from Cicero's rhetorical principles. In the Ciceronian Ad Herennium, the author states that any orator "should possess the faculties of Invention, Arrangement, Style, Memory, and Delivery."[1] Both Anglican preachers were aware of the importance of these factors in their preaching. Usually, they begin by introducing their Scriptural text. Based on their own understanding of the text, they proceed to the exordium in which they contextualize the Biblical passage. The composition of the sermon includes invention, disposition, application, and elocutio. Invention includes analysis of the natural divisions of the Biblical text. Disposition consists of amplification of these divisions with arguments and illustrations from the Bible and the Church Fathers. Application of the text can be general or specific. In the case where it is general, the preacher may appeal to the congregation to avoid or to apply what has been said to their own lives or behavior. The preacher may reach a more dramatic effect by applying the text to himself or to a persona he creates as an exemplum. Elocutio is inclusive in that it is a term that includes many diverse elements of styles, ornateness or simplicity, citation of authorities, copia, and figurative language. Delivery deals with factors outside the text; it denotes

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[1] Cicero, Ad Herennium, (London: William Heinemann LTD, 1989) 7.

the manner the sermon should reach the ears of the hearers, and it includes voice and gestures.

These were, in fact, the most common rhetorical principles of the seventeenth-century Anglican sermon and both Donne and Andrewes observed them. They start by quoting a Biblical text, then placing it in a context. After this exordium, they proceed to the statement of the theme of their sermon, and they frequently provide an outline of their structural organization. Explicatio verborum, or explication, follows, in which they explain the denotations of the words in their Biblical text. 'Amplification' is the development of the text, and is analogous to confirmation or confutation in classical oratory. However, for Donne, 'Application' had a special significance. In this application, he attempts to apply the text to the present moment of his auditors especially their beliefs and attitudes. It is through this effective application that Donne makes his way to his auditors' minds and hearts. Andrewes adopts the same traditional oratorical "form," but with slight differences. He breaks his text according to its periods, which are the phrases that make up the Biblical text, and he breaks these periods into subdivisions according to the words in these periods. These periods and words provide a basis for the disposition of the whole sermon. Andrewes's amplification is made up of his analysis of every single word in the text. In his application Andrewes, unlike Donne, does not apply the text to himself. For instance, in his Nativity sermon, Andrewes divides his Biblical text into three parts. In the first part, he deals with "Christ as embryo," that is in his conception; the second part is "the new born babe without a name;" and the third part is focussed on the significance of the name "Immanuel." This division enables Andrewes to establish the frame of his sermon so that he can analyze every single word of the text. Not only

does Andewes focus on the Nativity story, but also on the relevance of each word in the Biblical text he has introduced. Donne, on the other hand, accepts the broader principles of this homiletic method; that is, he includes in his sermon these parts. Thus we find the exordium, the introduction to the sermon, the invention, the disposition, and the application, as in Andrewes. However, in the disposition, that is the amplification of this division, we begin to see the differences between Andrewes and Donne. Andrewes, as his division foretells, remains as close as possible to his text, while Donne seizes the Nativity story as a pretext to preach on God's love and grace. In Donne's exordium, he states that his sermon is going to include three parts: "This therefore, shall be a first part of this Exercise that God takes any occasion to shew mercy; And a second shall be, the particular way of his mercy, declared here ... And then a third and last, what this signe was" (VI, 168). We notice that the key phrase in Donne's division is "God's mercy", and if he places any importance on the Nativity story in his sermon, it is primarily because it illustrates God's mercy and love. Though it might seem that there is a standard form of the Anglican sermon, this form varies in Donne and Andrewes. Their own views of the act of preaching and the effect they want to achieve give shape to the form of their sermons.

Another characteristic that Andrewes and Donne share with the other Anglican preachers is their fascination for the paradoxical nature of Christian revelation, especially the Incarnation of the divine spirit in the form of human nature. Andrewes declares: "The Holy Ghost began it here at his birth... to couple low and high together, and to temper things mean

and usual with others as strange every way" (IV, 204).[2] Anglican preachers, especially Donne and Andrewes, try to imitate this supernatural and paradoxical phenomenon in their own metaphysical style and bring the 'high' and 'low' together, usually in elaborate and far-fetched, or metaphysical, conceits. An example from the sermon of Andrewes clearly illustrates this. He describes the miraculous pregnancy of the Virgin Mary as follows: "The light cometh through the glass, yet the glass is not perished. No more than the light of Heaven passing through breaketh the glass, no more did the God of Heaven by His passage violate any whit the virginity of His mother" (I, 139) In another instance he compares Mary's womb to a vessel, and Christ to "the liquor that is put into it" (I, 140). Here, we notice that Andrewes brings together the 'high,' "God of heaven," with the 'low,' the light that "cometh through the glass" by a comparison of dissimilar things.

Donne follows the same practice. He unites the 'high' and the 'low' in his attempt to recreate the Incarnation on a stylistic level. In this sermon on the Nativity, he compares God's salvation to the act of building. God is the builder of that "spiritual building," which is made up of three parts: the "story of Creation... another of vocation, and another of Sanctification" (VI, 175). God's sacred acts of creation, regeneration, and redemption are compared to daily life activities. This comparison of the "high" with the "low" does not debase the holy works of God, and thereby divest them of meaning. On the contrary, it 'incarnates' what is abstract and gives flesh to what is spiritual. All God's acts of creation and sanctification are not treated as abstract concepts, but are like a "building" that the congregation

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[2] J. P. Wilson and James Bliss, eds., The Works of Lancelot Andrewes, Vols 11, Oxford, 1841-1854.

can see and admire for its loftiness and magnitude. In another instance, he compares God's 'mercy' which precedes his judgment with the grass for beasts. He states: "As God made grasse for beasts, and beasts for man, before he made man; As in that first generation, the creation, so in the regeneration, our re-creating, he begins with that which was necessary for that which followes Mercy before Judgement" (VI, 170). Upon hearing such a comparison, the congregation are invited to see the necessity of God's grace in this world. God's grace is the "food" that enables us to survive in this world of sin. Both Andrewes and Donne use the conceit in order to help their auditors better understand what is abstract and spiritual by means of the concrete and physical. In Andrewes's and Donne's metaphysical conceits the word becomes flesh.

Moreover, Donne's and Andrewes's style show their verbal or rhetorical wit. This verbal wit is sometimes shown by their rhetorical embellishment. For instance, in both Nativity sermons we find paronomasia, the use of words of almost similar sounds but different meanings. In Andrewes's sermon, we find: "To conceive is more than to receive" (I, 139), "If it be not Immanuel, it will be Immanu - hell" (I, 145), or "Neither womb nor birth, cratch nor cross, cross nor curse, could pluck him away from us" (I, 147). In Donne's sermon, we find: "Till the end of the World, in his Word," (VI, 184), and "The name of mercy out of misery" (VI, 179). The inevitable pun on the pair sun / son is also found in both sermons. Andrewes uses an image from Psalm 19: 5 and compares Christ's coming to this world to "a Bridegroom out of His chamber, or as the sun from His tabernacle to run his race" (I, 142), and Donne declares that "Though [he is] buried from the sight of the sun, yet in Constantines time, the sun shall see me againe" (VI, 180). However, we notice that

Donne uses such rhetorical devices more frequently than does Andrewes. In Donne's sermon, we find more instances of words with common ending. He constructs his sentences and phrases in a rhythmic pattern. For instance, we find: "The consecration, in the administration," (VI, 184) or "If he be thee, he will make thee see that he is with thee" (VI, 185). It is a common practice for Donne to use alliterations as in "Hee directed the Jesus to Christ, by signes, by sacrifices, and Sacraments, and ceremonies" (VI, 175).

This ornate metaphysical style has a functional role in the sermons of Andrewes and Donne. They did not gratuitously use these rhetorical devices, schemes, and tropes. Donne thought of rhetoric in the dialectical sense, as a means of persuasion, not as mere literary embellishment. His aim was to persuade his auditors to accept Christian belief and behavior, and any means which enabled him to achieve this aim was legitimate, so that whatever obscured his message was to be avoided. Donne's aim in preaching was not to perplex the mind of his congregation. About his method of preaching he writes: "With succinctness and brevity, as may consist with clearness, and perspicuity, in such manner, and method, as may best enlighten your understanding, and least encumber your memories I shall open the meaning of the text" (III, 179). Andrewes also expressed his attitude against the vanity of embellishment for its own sake. He declares that "the music of a song, and the rhetoric of a sermon, all is one. A foul error, even in the very nature of the word for that is a law, a testament and neither song nor sonnet"[3] In another sermon, he states that "it is the evidence of the spirit in the soundness of the sense, that leaves the

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[3] Ibid., Vol. 5, p.198.

true impression... The rest come in passion" (V, 200). Both Andrewes and Donne believe that form without content is a sort of vanity, and what the preacher should secure in his sermons is a style that gives expressive significance to his content. Andrewes never denied the importance of an appropriate style, for he was eager to convey his message expressed in an appropriate style to his sophisticated and learned congregation in which sat a king. In a word, the Anglican preachers were aware that form and content should be inseparable, and words without matter were an example of vanity.

However, these similarities between Andrewes and Donne are somewhat superficial, as the differences between them are important and striking. One important difference is their sentence structure. Andrewes shows a tendency towards short, sometimes clipped, sentences. This stylistic feature is sometimes seen as an asset because it frequently contributes to clarity and precision of expression. T.S. Eliot, for example, expresses his admiration for Andrewes's prose style, asserting that "no one is more master of the short sentence than Andrewes" (Selected Essays, 306). Andrewes's prose style illustrates the Senecan, as opposed to Ciceronian, style. The structure of Andrewes's sentences are typical of his style. For instance, in one sentence Andrewes succinctly reveals Christ's love for us, and the sacrifice he made in order to wash our sins and secure our salvation. Andrewes states "This honour is to us by the dishonour of Him" (I, 141). Though this sentence is simple and brief, it recapitulates the whole mystical nature of the Incarnation of God in Man's image to redeem sinful Mankind. A key passage in this sermon reveals other aspects of the Senecan style. In this passage he speaks about Christ being with us: "So 'with us' in concipiet, conceived as we; 'with us' inpariet, born as we" (I, 143). This

period is typically Senecan in that there are no conjunctions to link its constituents. As Croll has argued in his discussion of the Senecan style, this period "has the appearance of having been disrupted by an explosion within."[4] The structure of Andrewes's Senecan period does not seem to follow a logical order; rather it reveals the imaginative flow of the preacher's mind and thus the spontaneity of his thoughts.

Donne's style displays some of these Senecan characteristics but it also has some major features of the Ciceronian style. Donne gives more emphasis to the beauty and order of the sentence by providing a parallel structure and rhythmical order. For instance in Donne's sermon, we find balanced phrases: "Thou have been benighted till now, wintered and frozen, clouded and eclypsed, damped and benummed, smothered and stupified till now" (VI, 172). This period reveals a greater sense of order than we find in Andrewes. Such an order is associated with the Ciceronian style, which focuses on formal symmetry and the rounded completion of ideas. Donne's style, however, also reveals some Senecan characteristics. For instance, in Donne's period quoted above, we notice the brevity of the constituents that make up the whole period, and also the progress of Donne's "imaginative apprehension" (<u>"Attic" and Baroque Prose Style</u>, p. 219). His sentence, "We begin with what is elder then our beginning, and shall over live our end, the mercy of God" (VI, 170), where he manages to describe the eternity of God's mercy shows the same succinctness as Andrewes does in his brief definition of Incarnation.

The differences between the two are deeper than that, however, because they are part of their homiletic methods. Though they operate with

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[4] Morris Croll, <u>"Attic" and Baroque Prose Style</u>. Princeton: Princeton University Press, 1969), 209.

the same method, as I have demonstrated, the way they adopt this method to their own practice varies considerably. Clearly, these two preachers have different approaches to preaching. Though we speak of them as belonging to the metaphysical school of preaching, the personality of each preacher has played a major role in his shaping homiletic practice. "Personality," and what it includes with regard to individual temperament and sensibility, instead of "school" is crucial in our understanding of the differences between Donne and Andrewes. This involvement of the personality, or its opposite; the impersonal, affect the style of both preachers in how they treat their themes or the Biblical text. Andrewes's method is 'objective' in that he is intellectually detached from his material as well as the distance he keeps between himself and his congregation. Donne's method, by contrast, is 'subjective'. Donne is more personally involved in the sermon, and the relationship between the preacher, the text and congregation is completely much closer and interdependent.

Andrewes's use of the first person pronoun, for example, occurs only to announce his plan for what is coming next, or to summarize a point he has already mentioned. Andrewes's "I" is neutral, flat, and of little dramatic or characterizational significance. We find it in phrases like "I say," "I named," "I would clear a doubt," or "may I not add this?" It is enough, for the moment, to quote Donne's confessional statement, "Ill a man I was," to demonstrate the difference between Donne's and Andrewes's use of the "I". Donne tends to involve himself in his sermons, and become both the preacher and a dramatic persona.

In this sermon on the Nativity, Donne creates a passionate, puzzled, and questioning persona. Those passages where this persona is revealed are like internal monologues or dramatic soliloquies in which a character

reveals his dilemmas, beliefs, and makes confessions. This persona becomes the object of Donne's contemplation, and he finds in the text on which he is preaching an appropriate occasion to express his feelings in response to it. W. F Mitchell refers to this characteristic of Donne's preaching when he says: "The greater part of his [Donne's] material is derived directly, or after undergoing a peculiar manner of distillation in the alembic of his personality."[5] For instance, in the following passage the preacher can see an analogy, or a similarity, between himself and Ahaz (2 King 16). This similarity is that both can misinterpret or even deny the signs that God sends them: "I resist that signe, I dispute against that signe, I turne it another way, upon nature, upon fortune, upon mistaking, that so I may goe mine owne way, and not be bound, by beleeving that signe to be from God, to goe that way, to which God by that signe calls me," and Donne concludes his statement with "And this was Achaz case" (VI, 176). This statement has a highly dramatic effect. The identification of the speaker with king Ahaz makes the auditors see vividly Ahaz and his unwillingness to accept God's sign, for the use of the "I" makes it with dramatic immediacy. The "I" takes the story of Ahaz from the pages of the Old Testament and brings it before the congregation so that they can see the drama acted before them. Donne's "I" is frequently confessional and thus, becomes a highly dramatic means of expression. In the following rhetorical passage where Donne provides some autobiographical details, while declaring that he should not do so; "If I should declare what God hath done for my soul, where he instructed me for feare falling, where he raised me when I was fallen, perchance you would rather fixe your thoughts upon my illnesse, and

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[5] W. Froser Mitchel, English Pulpit Oratory from Andrewes to Tillotson (New York: The MacMillan Co. 1932), 172.

wonder at that, then at Gods goodnesse, and glorifie him in that; rather wonder at my sins, then at his mercies, rather consider how ill a man I was, then how good a God he is" (VI, 171). In this confessional statement the purpose of Donne's use of the dramatic "I" becomes more clear. The "I" is used as a device to move as well as teach the audience. He does not want his congregation to "wonder at [his] sins." Instead, he wants them to focus on God's love and grace. Though sinful and fallen the speaker was, God has given him grace and light within him so that he can see God. The rhythmical, parallel structure of "rather Consider how ill a man I was, then how good a God he is," helps Donne transfer the attention of the congregation from the sinful speaker standing before them to the comprehensive mercy of God. This contrast belittles the speaker and glorifies God. The speaker is a small creature before God. He is a man, and "ill a man I was," while all the "mercies" and "goodnesse" that God has for every one makes us feel wonder at "how good a God he is."

Andrewes did not write personal and dramatic passages like these, for his homiletic method is different from Donne's. Andrewes chooses not to put much emphasis on the preacher himself. As T.S Eliot mentions in his essay "Lancelot Andrewes," Andrewes is "self-effacing."[6] The literary strength of Andrewes's passages is not drawn from the use of a dramatic persona, but it is achieved by other means. In a passage from the Nativity sermon, Andrewes states: "This is the great 'with us'; for of this follow all the rest ... 'with us' in His Sacrifice on the Altar of the Crosse; 'with us' in all the virtues and merits of His life; 'with us' in the satisfaction and satis-passion both of His death; 'with us' in His Resurrection to raise us up from

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6 T. S. Eliot, Selected Essays, (New York: Harcourt, Brace and Company, 1950), 302.

the earth; 'with us' in His Ascension, to exalt us to heaven..."(I, 147). Here we notice that Andrewes's object of contemplation is different from Donne's. Donne concentrates on the self, but in Andrewes, the object of contemplation are the events of Christ's life: His birth, life, death, Resurrection, and Ascension.

Andrewes, because he does not pay much attention to the "I" persona in his sermons, becomes totally focussed on and very close to the text. He seems to be describing his own practice when discussing Christ's first sermon: "He took a text to teach us thereby to do the like. To keep us within: not to fly out, or preach much, neither without or besides the book" (VI, 361). Clearly Andrewes's homiletic method shows a strong commitment and closeness to the text. He believes that the preacher should never leave his text. The preacher starts from the text, and to the text he should return.

In the sermon on Nativity, Andrewes shows his refusal "to fly out" from the text. He displays all the facets of the Christmas story. He divides his text, "Behold, a virgin shall conceive, and bear a Son, and she shall call His name Immanuel," into three parts. Consequently, the congregation understands that Andrewes's intention is to examine and amplify a given span of time in the Nativity story. Moreover, he develops his text piece by piece and word by word, starting from the word "behold," interpreted as an announcement of a coming sign from God, and ending with an elaborate dissection of the word "Immanuel" and all the possible meanings it might have. This witty dissection of the word "Immanuel" covers over ten pages of the sermon, and Andrewes exploits all the meanings of the different parts of the word and the meaning of all the combinations we can form from all these parts. This intellectual and literary sensitivity to language is

described by T. S. Eliot: "Andrewes takes a word and derives the word from it, squeezing and squeezing the word until it yields a full juice of meaning which we should never have supposed any word to possess" (Selected Essays, p. 305). Andrewes seizes the words "Immanuel," "god with us" and "squeezes" out their full meaning.

Andrewes's closeness to the Biblical text is also seen on another level. His images grow out of the text, and he rarely elaborates as does Donne, on an image or metaphor. When Andrewes states "No more than the light of Heaven passing through breaketh the glass, no more did the God of Heaven by his passage violate any whit the virginity of His mother" (I, 139), the auditors are aware that this image is related to the text because the words he uses, and the words in the Biblical text of his sermon are in the same semantic field, that of motherhood and birth. Nor does Andrewes develop the image, "the light passing through a body, the body yet remaining whole." He chooses to leave his images in a state of embryo. In the image "a vessel is not said to conceive the liquor that is put into it," his use of both the "vessel" for the womb and the verb "conceive" based on the Biblical text give evidence of his closeness to the text.

It seems that Andrewes sometimes decides to break the bars of confinement of his text and "flies out" from it, as in the following passage: "So that this when he came forth as a bridegroom out of his chamber, or as the Sun from his tabernacle to run his race... thence an angel cried Ecce and proclaimed it from Heaven, poets in the west write of it; and wise men in the East saw it, and came a long journey upon it to see him." Here, the readers feel that Andrewes is flying away to a visionary world, of stars and angels, a world of music where beautiful sounds and music echo one another. In this respect Andrewes resembles Donne in this flight from the

material world to a heavenly one. However, with the sentence, "No sooner born, but a multitude of heavenly soldiers sung 'Peace to the earth," Andrewes reverses the whole situation, and brings this heavenly world down to the earth. Instead of ascending from this earth to the visionary heavens, he descends from that harmonious world back to earth. This exemplifies how Andrewes always has his eyes on the text, and he is not willing to abandon it by following his imagination. In the same way that each image or metaphor should refer to the text, each vision should also return to earth. Andrewes is unwilling to fly away too long from either the text or the physical world.

Andrewes's style has elicited from some readers negative views of his art. It has been argued that his style is artificial. Those who have been critical of his style agree upon this 'artificiality.' Bishop Felton, a contemporary of Andrewes, refers to the latter's style as the "artificial amble."[7] What causes this artificiality is the distance that Andewes maintains between himself and his text. This focus on the text causes not only a detachment of the preacher from his sermon, but also that of the congregation from both the preacher and the sermon. That is, the congregation may not see any emotional interaction between the preacher and his sermon. The problem, then is how an audience can be moved by a preacher who seems not personally involved in his sermon. Andrewes does not probe, as does Donne, into the consciences of his hearers by dramatic means. In Andrewes's sermon there is no sense of Donne's interrelationship of preacher, congregation and sermon. In the absence of the speaking persona, the reader and congregation become aware of the artificiality and

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[7] Quoted in Horton Davies, Worship and Theology in England (Princeton: Princeton University Press, 1972) 147.

cold intellectuality of the etymological and syllable-by-syllable analysis of the text. Richard Baxter criticizes Andrewes's style when he states: "When I read such a book as bishop Andrewes Sermons, or heard such kind of preaching, I felt no life in it, methought they did but play with holy things" (Worship and Theology, p. 147). Scots Lord remark to King James that Andrewes "cannot preach. He rather plays with his text than preaches on it", resembles Baxter's. Modern critics such as Davies Horton illustrates that the problem raised by this homiletic method is that it "never allows the reader to relax even for the purposes of deeper meditation on the meaning" (Worship and Theology, p. 148). Andrewes produced such a defect in his style because as Horton says, "he was no expert in human psychology."

By contrast, Donne was very aware of the importance of the psychology of the congregation, and he knew that he must work on this psychology in order to teach and move them. Donne often identifies himself with his audience, and they stand together to face God, confess their sin, pray for his mercy, and ask for salvation. Although Donne is the preacher, he is also aware that he is a member of the congregation as well. Prevalent pronouns in this and other Donne sermons are "I" and "we." He manages in this nativity sermon to make his own concerns, fears and hopes those of his congregation as well. In the same way as he stands helpless before the greatness of God, and the plenitude of God's eternal mercy, so do his auditors: "We know the compasse of a Meridian, and the depth of a Diameter of the Earth, and we know this, even of the uppermost spheare in the heavens: But when we come to the Throne of God Himselfe ... we have no balance to weigh them, no instruments to measure them, no heart to conceive them" (VI, 174). This direct and passionate address to his congregation makes Donne more emotionally persuasive than Andrewes.

The congregation may be persuaded and moved when they hear him reassuring himself of God's Grace: "I cannot doubt of his mercy in any distress: If I lacke a signe, I seeke no other but this, that God was made man for me; which the church and church-writers have well expressed by the word Incarnation" (VI, 178). The congregation share their preacher's his faith when he states: "I must nor aske how God took this way, to Incarnate his Son; And shall I aske how this was done?" (VI, 179). John Donne stands before his congregation not only as a preacher, but also as an exemplum who has experienced God's mercy. Izaak Walton, who had been Donne's parishioner, refers to this characteristic in Donne's preaching: he preached "The word so, as shewd his own heart was possest with those thoughts and joys that he laboured to distill into others: A preacher in earnest; weeping sometimes for his auditory, sometimes with them, always preaching to himself like an Angel from a cloud."[8] In this description, Walton draws our attention to the sincerity of Donne's preaching, and to the close relationship he has with his audience. Through his preaching Donne does not only move his congregation, but he is himself moved. He weeps when his audience do so, and he feels exactly what they feel. There is a unity between the preacher and his congregation. He identifies himself with them to the extent that they both become a single entity. He does not stand by himself isolated in his pulpit, but he is with them, "preaching to himself" and also "weeping ... with them." In a word, Donne was not just a preacher, but also "a husband to his congregation" (John Donne: Preacher, p. 26)

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[8] William R. Mueller, John Donne: Preacher, (Princeton: Princeton University Press, 1962), 26.

The text for Donne becomes a pretext to illustrate the glory of God, and to move his auditors to Christian faith and works. Unlike Andrewes, Donne does not stay with the text, but he flies away from it. In Donne's Nativity sermon, for example, we realize that he does not dwell on the Christmas story. The text, "Behold, a virgin shall conceive, and beare a son, and shall call his name Immanuel," does not lead Donne's imagination to the story of Christ's birth, as it does with Andrewes. Instead, Donne's imagination dwells on the idea of God's mercy and grace. In no place in Donne's sermon do we find the etymological analyses of some words as we find in Andrewes's sermons.

Nor does Donne's imagery originate from the text. His images are often completely independent of the Biblical text. Most of the images in this sermon are not related to the story of Nativity, but to the broader concept of God's mercy. He compares God's mercy to the "cloud of Quailes which hovered over the host of Israel," and our prayers to the "net" that will catch these "quailes." He further explains this metaphor or image by another one, and illustrates that as the air is "full of Moats, of Atomes" so is the church of God's mercy. Donne turns to the world of nature to bring home to his congregation the quality of divine love. God is abundant in his love, mercy, and grace for us. Though "God made Sun and Moon to distinguish the seasons , and day and night, and we cannot have the fruits of the earth but in their seasons... God hath made no decree to distinguish the seasons of his mercies" (VI, 172). Donne concludes this elaborate image with "all times are his seasons." Moreover, the analogy,"The Sun is not weary with sixe thousand years shining; God cannot be weary of doing good," shows that God's mercy is endless and everlasting. We can see how far Donne has departed from the literal text. Not only does his imagination

seize the concept of God's mercy, but he also draws his imagery from sources totally remote from the Nativity per se or the Biblical text on which he is preaching. Joan Webber argues that Donne begins with a text from the Scripture or a given scene, and then "he spirals outward and upward until from... the present moment he has arrived at a celebration of eternity,"[9] finds an excellent example in this Nativity sermon.

If Donne enjoys certain eminence over Lancelot Andrewes and other Anglican divines of his age, this eminence lies in his personal involvement with the religious experience communicated in his sermon. Unlike Andrewes' sermons which "died almost with the man himself," and thus stood as "a cold memorial of the early struggles and growth of the Anglican Church,"[10] Donne's sermons will stand as a memorial of this highly personal visionary preacher, and will always reveal the curious, doubtful, passionate, and assenting spirit of Donne. Donne's sermons will survive not only because he is the most famous preacher of the Anglican Church in the seventeenth century, but because he is the greatest poet of the English pulpit.

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[9] Joan Webber, "Celebration of Word and World in Lancelot Andrewes' style", Seventeenth - Century Prose, ed. Stanley Fish, (New York: Oxford University Press, 1971), 345.

[10] Maurice Reidy, Bishop Lancelot Andrewes, (Chicago: Loyola University Press, 1955), 218.

Chapter III
Imagery; Figurative Language and Biblical Typology

About the influence of John Donne on his congregation, Joan Webber says that "according to contemporary accounts," among those who heard Donne preach, "children dropped their toys, old men crept from their corners, women fainted, and brave men wept."[1] Although these accounts might seem hyperbolic to us, they reveal the control Donne while preaching his sermons had over his congregation. This control stems not only from Donne's belief that a preacher should edify the lives of his auditors, but also from the powerful imaginative and emotional impact that his sermons produced on the congregation. Simpson seems to have explained in large part the congregation's reaction to Donne's preaching when she asserts that "his sermons are the work of an orator and poet, whose strength lay in the reality of his own personal religious experience and in the power of imagination by which he bodied forth things unseen and made them almost visible to his hearers" (A Study of the Prose Works of John Donne, p. 111). In this evaluation of Donne's sermons, the crucial phrase is "almost visible to his hearers." This statement calls our attention to the vividness of Donne's prose style, especially the effectiveness of his imagery, his figurative language and typological symbolism. Thus without overlooking the importance of the doctrinal side of Donne's sermons, much

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[1] Joan Webber, Contrary Music (Madison: University of Wisconsin Press, 1963) 90.

emphasis should be put on the analysis of these sermons as "the work of an orator and poet."

In this chapter, I intend to explore the literary side of Donne's sermons. I will start with an analysis of his use of imagery and figures of speech, and conclude with a discussion of Donne's understanding of biblical typology. My aim in this chapter is to show how Donne's visionary view of his reunion with God influences not only his imagery and figures of speech, but also his interpretation of the Bible, and his relationship as a preacher with his congregation. From this perspective, I will argue that Donne's expression of the mystical vision of reunion with God is achieved by means of language and style. A key word in my analysis is 'unity', and its implication is that there is a correspondence between the theological doctrines and literary style of John Donne, a correspondence which reveals integration, unity and harmony between his belief and his art. The basis of this argument is drawn from Joseph A. Mazzeo's essay, "Metaphysical Poetry and the Poetic of Correspondence," in which he argues that metaphoric language in metaphysical poetry is not merely a means of rhetorical embellishment. The metaphysical poets, according to Mazzeo, believed that "God created a world full of metaphors, analogies and conceits," which are "the law by which creation was effected."[2] This suggests that all creatures are involved in a whole net of relationships in which they an inseparable part. Mazzeo refers to this relationship as "the poetic of correspondences." According to this view, "the universe" becomes "a vast net of correspondences which unites the whole multiplicity

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[2] Joseph A. Mazzeo, "Metaphysical Poetry and the Poetic of Correspondence," Seventeenth - Century Prose and Poetry, eds. Alexander M. Witherspoon and Frank J. Warnke (New York: Harcourt Brace Jovanovich, 1982) 1098.

of being" ("Metaphysical Poetry and the Poetic of Correspondences," p.1098). Though this notion in Mazzeo's essay is explicitly related to the metaphysical poets, I think that it is of a great relevance to Donne's prose, especially in the analysis of his metaphors and analogies. The focus of this "vast net of correspondences" is on Donne's quest for unity.

The circle is an archetypal image of unity, wholeness and harmony. Donne turns to this image of the circle when he wants to express integrity and perfection. As Rugoff points out, when "the theme is perfection, completeness, infinity ... the circle is its symbol."[3] This explains why the symbolic image of the circle is much related to the divine nature, God's actions and love, for it is in God that we see 'perfection', 'completeness', and 'infinity' Donne states that "one of the most convenient Hieroglyphicks of God is a Circle, and a Circle is endless" (VI, 173). God is like a circle, "God is all Center, as that hee looks to all, and so, all circumference, as that hee embraces all" (VII, 247). It is in God's circle that we all meet. Moreover, Donne perceives everything pertaining to God in terms of circles. All his creation and actions are circular: "God hath made all things in a Roundnesse ... God hath wrapped up all things in Circle" (VII, 396-97). All the spheres are circles, the sun is a circle, the moon too, and so are the stars. Furthermore, God "loves to the end: as a Circle is printed all at once, so his beginning and ending is all one" (IV, 96). Donne often uses the circle to symbolize the eternity of God. He exhorts his congregation, for example, to "fixe upon God anywhere, and you shall finde him a Circle; He is with you now...and he will be with you hereafter, for He is yesterday and today, and the same forever" (VII, 52).

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[3] Milton A. Rugoff, Donne's Imagery (New York: Russel and Russel, 1939) 64.

Everything divine, in Donne's view, becomes a circle. He speaks of David's Psalms as circles of prayer, and praise to the eternal and more perfect circle of God. For Donne, the Psalm is a prayer, and "as the Prayer is made to him that is Alpha, and Omega, first and last; so the Prayer is Alpha and Omega," and it is David who "makes up his Circle" (II, 50). The Psalm is an infinite "Circle of praise" (V, 271). Christ is also a circle. Donne's image of Christ being a circle is interesting and worth noticing. Righteous men, because of their sanctified and moral lives, are referred to in Donne's sermons as the sun, but Christ is the larger and more comprehensive, circle. He is our "Zodiake" In him we move, from the beginning to the end of our circle" (VI, 68). The time from Christ's first coming to His second coming at the Day of Judgment is also referred to as a great circle whose diameter no man knows. Moreover, Donne sees in the figure of the circle characteristics of inclusiveness, comprehensiveness, and integrity. To explain these characteristics, Donne uses the image of a map, and relates it to the circle. For example, Donne states: "Take a flat Map ... and here is East, and there is West, as far asunder as two points can be put." Donne continues to explain that no matter how far these two points are from each other and how much different they are, once we "reduce this flat Map to roundnesse ... then East and West touch one another, and are all one" (II, 199). Through the opposition of "here" in "here is East," and "there" in "there is West," which was possibly made more vivid by Donne's gestures at the pulpit, he puts both "East" and "West" at the greatest possible distance from each other. However, no matter how far the "East" is from the "West", and no matter how much the distance is that separates them, the circle unites them, and narrows the distance between the two. The circle can make the west east, east west, and both can meet at a given

point. In a circle, there is no separation,"the West is East," (VI, 59). They become one single entity. "In a flat Map, there goes no more, to make West East, though they be distant in an extremity, but to paste that flat Map upon a round body, and then West and East are all one" (VI, 59). The circle has the power to unify what seems to be paradoxical and diverse in one harmonious synthesis.

However, if we stop at this point in explaining Donne's understanding of the figure of the circle, then we do not tell the whole story. The use of the circle is even more complex and paradoxical than it first seems to be. Donne does not always use the figure of the circle to symbolize perfection and harmony. He uses it also to describe mortal man's life. The circle symbolizes man's life from the womb to the grave: "Consider mans life aright, to be a Circle ... In this, the circle, the two points meet, the womb and the grave are but one point, they make but one station, there is but a step from that to this" (II, 199 - 200). That imperfect circle of mortality is not made by God, for it is Man who traced it when he committed his original sin. If the other circle is the circle of perfection, comprehensiveness and integrity, because "our great and good God" is the "Mathematician," this circle "we make up our selves" is a circle of misery, mortality, and sin (II, 200). It is the circle of our life. From the "grave, our mother's womb, we come," to the "grave, the womb of the ground" we shall return. However, in the midst of the wretchedness of our fallen lives, Donne always finds intimations of hope. He argues that by completing this mortal circle by our death, we begin a second and new circle: the circle of immortality and perfection. The day of our death is but the last arc of the imperfect circle of this life, and at the same time the beginning of another arc of a more perfect circle, the divine circle of harmony and love, where

we achieve divinity and perfection. Paradoxically, the last arc in the imperfect circle is the beginning of the first, more perfect, and divine one. The very end of imperfection and mortality marks the beginning of perfection and immortality. Thus Donne manages to reveal the theological paradox of life and death on the level of imagery. The circle is not used just as an archetypal image of unity, but also as a vehicle which conveys Donne's theological paradox of death and rebirth. As Schleiner puts it: "The fact that a field of imagery can be viewed as spelling out a concept shows the interdependence of vehicle and subject matter and makes it impossible to exclude theological questions entirely from rhetorical analysis."[4] Schleiner is referring here to the integration of style and meaning, and their mutual dependence. He also states clearly that theological matters tend to color and influence Donne's choice of imagery and rhetorical devices. Donne has succinctly used this archetype of the circle to express his vision of unity and perfection which ordinary, discursive language might fail to reveal.

The same reason which prompted Donne's choice of circle imagery to express integrity, perfection and wholeness also attracted him to the topos of the microcosm - macrocosm. Accordingly, he sees a correspondence between all the entities that exist in this universe. Indeed, the whole world becomes "a net of Correspondences" where the small contains the large, and the detail the whole. In Donne's view, the whole world becomes a microcosm of the greater macrocosm, God. Several of Donne's most frequently used images, the book, the mirror, and the theatre, are used to show the relationship between the microcosm and the

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[4]Winfried Schleiner, The Imagery of John Donne's Sermons (Providence: Brown University Press, 1970) 202.

macrocosm. For example, he shows how the world is a book. He says that "There is an elder booke in the world than the Scriptures ... it is the World it selfe" (III, 264). Through the image of the book as a metaphor for the whole world, Donne manages to reveal the coherence and order that we can find in our world. Just as a book is made of different paragraphs, sentences and words, all of them contributing to the unity of the book, so is our world made up of different, frequently paradoxical, components. If we meditate upon all these diverse components and features, however, we notice that they make a coherent whole. According to Donne, in spite of its differences, dichotomies and paradoxes, "this whole world is one Booke" (IX, 373). It is in this topos of microcosm - macrocosm that the whole world becomes a "net of correspondences" as Mazzeo argues.

Another recurring image in Donne's sermons is the mirror, which reflects everything upon its surface, and he uses it to convey the idea that the detail can reveal the whole, the low the high, and the small the great. The image of the mirror for Donne is a means for us to see God whose power of creation and greatness are reflected upon its surface. Thus, both the images of the book and the mirror become vehicles for us to gain greater knowledge of God. These two images seem to have a similar function in Donne's mind, because at times he uses them interchangeably in his sermons and unites them in a single metaphor. For example, he states, "Our medium, our glasse, is the booke of Creatures, and our light, by which we see him, is the light of Naturall Reason" (VIII, 220). Everything in this world becomes a glass in which we see the perfection of God. God has made all the glasses such as "the sun, and Moon, and stars, glorious lights for man to see by." (IV, 171). For Donne, God's Word and all the sacraments become the microcosm which both reflect and embody the

macrocosm, God: "See him in the preaching of His Word; see him in that seal, which is a Copy of him ... see him in the sacrament." Thus, God reveals himself in miniature to his creatures as that they can understand and know him. Then, it is our duty to look into this mirror, or read this "book of creatures" carefully in order to decode the meaning of God's book. The mirror is the place where we can see the whole world condensed and brought together.

The theatre is also another place which displays such condensation and allows for the concentration of vision. The theatre "is the Whole World, the whole house and frame of nature" (VIII, 220). When Donne states that "the whole frame of nature is the Theater, the whole Volume of creatures is the glasse" (VIII, 224), it becomes apparent that Donne uses the theater as a related vehicle for his microcosm - macrocosm imagery. Thus, "the world is the theatre that represents God, and everywhere every man may, nay must see him" (VIII, 242).

Moreover, Donne draws upon the commonplace topos of man as a microcosm. Man is a microcosm containing within himself all that the greater world is composed of. Although man is fallen and sinful, he is still the 'temple of God'. Donne believes that man is made in God's image, and though we live in a world of sin and corruption, we can still see the divine image in man. Man himself has become a mirror which reflects the divine nature and the power of God's creation. "This body is an Illustration of all Nature; Gods recapitulation of all that he had said before" (VII, 272). Thinking of the whole universe as the volume of a book, Donne states that "Gods abridgement of the whole world was man. Reabridge man into his least volume ... as he is but meer man, and so he hath the Image of God in his soul" (IX, 83). Thus in Donne's view, the whole world is a volume,

man is the abridged version of this volume, and God is the author who in these two volumes has revealed to his readers his love and his reason. It is in the perfection, coherence and completeness of these two volumes of man and the world that we see the perfection and wholeness of the divine author, God. Thus, man is not just a part of this world, but he is the whole world itself. In man's relationship to God, and his immortality in heaven, Donne sees man as a "great thing, a noble creature," who is not a piece of the world, but the world itselfe," and the whole glory of God (VI, 298). Thus the image of man expands further in heaven. He is no longer the microcosm, but becomes the whole macrocosm. The relationship between man and the world no longer reveals two disparate entities, for the fusion of man and the world has finally occurred. According to Donne, when "man extended in the world, and the world contracted and abridged into man," (IX, 93), then the two become one, and man "is all" (VI, 297). In Donne's imagery of microcosm - macrocosm, everything is transformed. "The small containing the large, the lower mirroring the higher, the one becoming another," and most importantly, "the two becoming one."[5]

Through these imagistic variations of the microcosm - macrocosm topos, Donne makes order out of disorder, finds similarities in dissimilarities, create infinitude in a world of finitude, and establishes unity in the midst of multiplicity. He understands that all the duality, diversity and multiplicity we see in this world are but the exterior appearance behind which there is a unifying, transcendent force at its center, and that is God. Through Donne's diverse and multiple imagery we are allowed, paradoxically, to see harmony and unity. The components of the universe

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[5] Toshihko Kawasaki, "Donne's Microcosm," Seventeenth Century Imagery, ed. Earl Miner (Berkeley: University of California Press, 1971) 34.

become drawn into a unified vision, and all the dissimilarities are woven into one intricate "net of correspondences." Man is a correspondent to the universe, and the universe to God, who is the creator of all. Thus, the universe is no longer the place of tension or clashes between opposing forces, but a place where there is harmony and unity. As Mazzeo states: "By seeking out and establishing correspondences, the *ingegno* makes order out of disorder and brings clarity where there had been only darkness, and mystery" ("Metaphysical Poetry and the Poetic of Correspondence," p.1099). Through his imagery, Donne enables the reader to perceive the harmony, beauty, order, of the unity that he shall receive one day in God's heavenly world. In fact, as Webber states, "One theme that remains constant through Donne's writing is the search for unity in a world that manifests disunion, and disproportion everywhere" (Contrary Music, p.80). As we have seen, Donne's eagerness to discover this unity or 'net of correspondences' is noticeable in many aspects of his figurative language

The most apparent characteristic related to Donne's metaphors, analogies, and conceits is the diversity of sources from which he draws them, and the similarities he finds between things which seem to be totally dissimilar to the audience. Donne often turns to secular areas to clarify by analogy and metaphoric language that which is abstract and spiritual. Many of his conceits and analogies, for example, are drawn from agriculture. Through georgic imagery, Donne describes the relationship between man and God. God is the great landlord and we are his tenants, or sometimes his crops. The influence of the Scripture upon our reason and feeling is "his ploughing upon our hearts," and the "seed of his word." The relief and assurance we receive from God is "the dew of his grace," while the rewards we get because of our sanctified life are "the fruites of

sanctification" (I, 241). God becomes a gardener separating flowers from weeds, or planting his seeds in our cultivated hearts to produce the finest spiritual harvest. Donne describes the whole redemptive process and life of sanctification using georgic imagery. Speaking about David's faith in God, and his readiness with which he received God's truth, Donne says: "David understood his own conscience well and was willing to husband it, to manure, and cultivate it well; he knew what ploughing, what harrowing, what weeding and watering, and pruning it needed, and so perhaps might be trusted with himself" (VIII, 197). In this passage, Donne demonstrates how he can make use of the georgic imagery to express effectively the conditions of man's conscience, thus making the abstract concrete. The use of these georgic images, as I will demonstrate later, recalls different instances from the Gospels where Christ in his teaching uses the same kind of images to communicate to his auditors. Such a technique, as I will demonstrate, has a great effectiveness upon the audience.

Because of the familiarity of the audience with images of clothing, either from the Bible or from their daily life, Donne draws many images from this field. Clothing is another subject that provides Donne with metaphors to instruct his congregation about his abstract theological doctrines. Speaking about Christ as a garment, Donne states that we must "put it on so, that it may cover us all over, that is, all our life; because it is not in our power, if we put it off, by new sinnes, to put it on again" (V, 156). More explicitly, he states that "this garment, which is Christ Jesus, that is our sanctification should be entire and uninterrupted" (V, 156). Donne uses the metaphor of a garment to suggest the closeness that we shall enjoy with Christ when we believe in him, and have faith in him. As our garments are very close to our bodies, so will Christ be. It is only our

dressing ourselves in the garment of Christ that will enable us to share with him his very divinity, and to "be of the same nature and substance as he is" (V, 156). It is only this garment that we need in order to reach salvation. When we have Christ with us, as close to us as our garments are to our body, then we will have salvation and unity with God. In several sermons, Donne describes the sacrament of Baptism as the appareling of ourselves with the Lord, a metaphor based on the Scriptural text: "for as many of you...that are baptized into Christ have put on Christ" (Galatians 3:27).

Donne also uses metaphors and analogies to describe his visionary reunion with God. In order to describe his own view about life after death and how mankind is going to be reunited with God, Donne uses the metaphor of marriage. Human love is used to describe Christ's love for the individual soul, and Christ's loving relationship with his church. Christ is the husband, and his church is his wife. Donne speaks about the "widowhood" of the Bride after the Ascension of Christ. The Church "mourned, and lamented his absence," and she must "mourn now in a more vehement manner, when she was to be his widow" (VI, 315). Christ is the lover, and the church is the beloved who shall always be devoted to her husband even after his death. These elaborate metaphors, or conceits, of marriage are used to describe the relationship between Christ and man. When Donne says, "There is a marriage, and Christ marries me," or "Christ Jesus has married my soul" (III, 251), we notice that Donne sometimes develops these metaphors in a rather sexual and erotic way. For example, describing his intimate and close relationship with Christ, Donne states: "His left hand is under my head, and his right embraces mee...and good night to Christ then... Beloved, every good soule is the spouse of Christ (IX, 292). Donne's flexible wit allows him to use the same metaphor

in different contexts and situations. This use of the 'marriage' conceit enables him to bring home to his congregation the mutual eternal love between Christ and ourselves. Donne is aware that his congregation will have to use their imagination in order to understand Christ's love and care for them. Therefore, Donne helps the congregation by using details from their daily life in order to help them see Christ not as an abstraction or a person who is remote and far away from them, but as the divine which can live among and in them.

In some other instances, he compares our eternal love to Christ with death. He declares that "Love is as strong as death," and he explains this idea in a metaphysical conceit that examines the relationship between love and death: "As in death there is a transmigration of the soul, so in this spiritual love, and this expressing of it, by this kisse, there is a transfusion of the soul too," and he continues "much more is it true in this heavenly union, expressed in this Kisse" (V, 231). Donne still varies the fields from which he draws his metaphors and conceits. For example, the reunion with God is not only described in terms of erotic love or of death, but it is compared with a healthy digestion: "For good digestion brings always assimilation, certainly, if I come to a true meditation upon Christ, I come to a conformity with Christ" (II, 212). We notice that Donne does not miss the opportunity to use any field for his metaphors and conceits, and draws from it images that express his vision of wholeness and unity.

One thing that a reader can infer from his metaphors, conceits, and analogies is that Donne uses his audience's familiarity with the fields from which he draws them. Donne does not use very learned metaphors with which his audience might be unfamiliar, because such metaphors would cause an estrangement of the audience from their preacher and his sermon.

For Donne, the interrelationship of congregation, preacher, and text is of great importance. Donne rejects the practice of overcharging the sermons with figurative language unintelligible to his congregation. Instead, he advocates simplicity and clarity. Schleiner has argued that Donne is considered a learned preacher because of the diversity of the fields from which he draws his metaphors, and his ability to appeal to different authorities in his sermon. Donne, as Schleiner demonstrates, never sacrifices clarity for the sake of embellishment or 'learnedness'.[6] Donne states his stylistic principle clearly: "The weakest understanding might comprehend the highest points and the highest understanding not be weary to hear ordinary doctrines so delivered" (I, 216). Here, Donne is advocating a via media mode of sermon, a mode which stands between the high and the low, the ornate and the plain styles of preaching. It is a mode that would comprehend all tastes, all expectations, and offers edification to every individual in the congregation. Though the members of the congregation might come from different social classes, the sermon should appeal to all of them and give them the hope, faith, and spiritual instruction. The sermon itself becomes the circle in which all the congregation is unified. As Schleiner points out, in Donne's "avoidance of excesses, he explicitly links style and doctrine" (The Imagery of John Donne's Sermons, p. 60). In other words, Donne has applied his theological doctrine of the Anglican via media to his figurative style, and has made it not only a theological, but also a "stylistic doctrine."

Another important characteristic of Donne's metaphors, conceits and analogies is their diversity. In the examples that I have examined, I noted

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[6] For fuller discussion of the learned style in John Donne, see The Imagery of John Donne's Sermons, 51 - 59.

that he draws these figures from the world of "farming," "clothing," as well as "love and marriage" as he develops one of his major themes: man's relationship with God. In fact, the diversity of fields from which Donne draws his figurative language is encyclopedic. By this diversity, however, he creates unity. This diversity fits well with Donne's "stylistic doctrine" of the via media. By varying his fields of his figurative language, he manages to comprehend in his sermons the attention of all the congregation of differing backgrounds, whether age, gender, or learning. It is this reason which explains why "children dropped their toys, old man crept from their corners, women fainted, and brave men wept."

In his metaphors, Donne has managed to express another sort of unity. It is the unity of the abstract and the concrete, of the spiritual and the material, of heaven and earth. For instance, where he uses georgic imagery, speaking about the conditions of man's conscience, he transforms the abstract into the concrete, because his auditors are already familiar with "ploughing," "weeding," "harrowing" and "manure." He achieves the same effect upon his congregation when he speaks of "the wetting of our foot in sin" (II, 109) or of mercy "as good a pillow to rest our soule upon after a sinne" (IX, 127). Donne tends to bring the worldly, even earthly, things into his religious and theological explanations, and thus shows that the spiritual and the secular are inseparable. As Joan Webber has illustrated in her discussion of Donne's sermons, we find "mountains and valleys of presumptive sins," "a cloud of poverty or death," "north of adversity," and "a west of despair" (Contrary Music, p.94). Using such a technique, Donne attempts to incarnate what is abstract so that his audience might see it, and actually live with it. The metaphysical conceit, which M. H. Abrams defines as the "Figure of speech which establishe[s] a striking parallel...

between two very dissimilar things or situations,"[7] has a function similar to the analogy. To borrow Mazzeo's phrase, the metaphysical conceit becomes "a means of vision" in Donne's sermons. Indeed, this figure of speech reveals Donne's quest for unity. It is in these conceits that the physical unites with the abstract, the material with the spiritual, and the fusion of all the apparently dissimilar entities occur. In this figure, the "apparent disharmony becomes actual harmony"[8] , and the "couplings of dissimilars become expressions of the underlying unity of all things" (Contrary Music, 84). Thus, metaphor becomes symbol through which he conveys his mystical ideas, by embodying the unseen and making them visible to his auditors. As A.C Partridge argues, the metaphysical conceit "expresses the discordia concors of superhuman forces that Donne could not reconcile except through metaphysical speculation."[9] The effect of his comparison of the physical with the spiritual compels his listeners to become more involved in his preaching, because of the appeal to their memory.

Webber states that Donne's "purpose is to get at the memory of his congregation," and she explains that his "analogy helps to bring together the scattered experiences and images dormant in the memory" (Contrary Music, p.22). The way Donne achieves this end is again through the diversity of his metaphors. His references and allusions are drawn from all possible fields of knowledge; his analogies, conceits and piling up of

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[7] M. H. Abrams, A Glossary of Literary Terms (Toronto: Holt, Rinerhart and Winston, Inc., 1988) 31.

[8] Michael Smalling, "Donne's Medieval Aesthetics and His Use of Morally Distant Personae: Two Questions, One Answer" New Essays on Donne, ed. Gary A Stringer (Mississippi, 1977) 84.

[9] A. C Partridge, John Donne: Language and Style (London: Andre Deutsh, 1978) 227.

metaphor upon metaphor are the result of his effort to evoke the memory of each listener. No matter how different are the members of his congregation, Donne wants to reach individual's memory, probe into it, and lead his auditors ultimately to self-examination that would start the process of spiritual regeneration. Thus, Donne devises his style in a way that enables him to stimulate the self-examination of his congregation through the use of figurative language. For Donne, what is theological can be achieved in large part through what is stylistic. Donne, as I have argued in the previous chapter, has attributed a major importance to the role of the individual's memory in the process of salvation, and now he is appealing to the same faculty of his congregation in order to edify and move them. Again, Donne's theological doctrines and his beliefs about style and use of language overlap to the extent that they become inseparable. As he believes that the memory is the faculty that one can use to help achieve salvation, the preacher's metaphor and style in general should also appeal to this memory. When he states that "the art of salvation is but the art of memory," (II, 73), he suggests that he sees the process of salvation in terms of art. In Donne's statement, the combination of 'art' with 'salvation' and 'memory' may seem at first strange to readers. But when we understand Donne's principle that what is theological is relevant to what is literary and stylistic, we see that he unites art and belief. What is imaginative and literary, that is, can activate the process of salvation. Thus, Donne uses stylistic means for theological ends.

The correspondence between what is theological and what is stylistic is observed not only in Donne's adoption of a via media mode of preaching, and the appeal to the memory, but also through his figurative language in his appeal to reason. The analytical structure of his analogies

epitomizes Donne's language of formal logic and argumentation, and illustrates his appeal to the reason of his congregation through syllogistic analysis. Thus as Terry G. Sherwood argues, "Donne's analogical metaphor is an important element of reason in the sermons" ("Reason in Donne's Sermons" p. 346). Though other critics[10] have regarded Donne's figurative language primarily an appeal to the congregation's emotions, I think, however, that Donne logically argues by means of these figures of speech, especially his analogies. Indeed, to understand these analogies one needs intellect. These same critics have apparently overlooked Donne's assertion that "the Holy Ghost is a Metaphoricall, and figurative expresser of himselfe to the reason and understanding" (IX, 328). We notice that, according to Donne, the Holy Ghost uses figurative language, and the ultimate aim of such language is to appeal to the intellect. Thus figurative language is not used gratuitously, but it has an intellectual as well as aesthetic function. In this statement, Donne illustrates that the ideal mode of expression is a figurative language which appeals to reason, and is a means of achieving our intellectual understanding. Many of Donne's analogies illustrate this principle. These analogies follow a logical structure. He starts his analogy usually with "As..." In this first part he introduces the physical vehicle that he uses in his analogy, and the second part usually starts with "so ....", and brings up the spiritual tenor which is then compared with that physical vehicle. For instance, when comparing the tenor, God's justice, with the vehicle gold, he says: "As gold whilest it is in the mine, in the

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[10] Joan Webber states that Donne's analogical structure is emotionally effective, (see Contrary Music, 22, 140-42). Dennis Quinn argues that this analogical structure appeals directly to the conscience rather than the understanding of the congregation" (see "Donne's Christian Eloquence," ELH 27 (1960) 283).

bowels of the earth ... so whilest Gods justice lyes in the bowels of his own decree and purpose, and is not executed at all, we take no knowledge that it is any such thing" (III, 148). In an other sermon, speaking of the necessity that faith be based on understanding, he states "As howsoever a man may forget the order of the letters, after he is come to reade perfectly ... so through faith be an infinite exaltation above understanding ... yet by our senses we come to understand, so by our understanding we come to beleeve" (IV, 165). Such analogies which display this analytical structure are found in almost each of Donne's sermons. The study of Donne's analogy shows us how this figure of speech exemplifies Donne's theological beliefs regarding the relationship between reason, belief, and salvation

To conclude this section, I want to emphasis that Donne has made it clear that style is an integral part of meaning, and as I have argued, there is no clear or rigid distinction in his sermons between what is theological and what is stylistic. His circle and microcosm - macrocosm imagery reveal the unity and the harmony he longs for, while his metaphors, conceits, and analogies reflect his comprehensive understanding of our need to reunite with God.

Donne is deeply influenced by the literary style of King James Version of the Bible, and he turns to it as the model that he wants to imitate in his sermons. Often Donne praises its eloquence, for "there are not in all the world so eloquent books as the Scriptures," (VI, 56) and comments on the musicality and the harmony of its language and tropes. He declares "... that the Holy Ghost in penning the Scriptures delights himself not only with a propriety, but with a delicacy, and harmony, and melody of language" (VI, 55). Donne is influenced especially by Biblical metaphors, and he argues that no rhetorician has ever produced such vivid and effective

metaphors: "In all their Authors, Greek and Latin, we cannot finde so lively examples of those tropes and those figures, as we may in Scriptures" (2,170). Thus it follows naturally that Donne emulates tropes and figures on the Biblical model. Donne's metaphors drawn from daily life are found throughout the Bible. For instance, when speaking to his disciples, Jesus compares those people who are ready for redemption to the harvest, while the disciples who are going to preach the word of God to the labourers. When Jesus sees the multitude of people, he says to his disciples "the harvest truly is plenteous, but the labourers are few," and asks his disciples to pray to "the Lord of the harvest, that he will send forth labourers into his harvest." (Matthew 9:36-7). In another instance, Jesus says that he is "the true vine," his "Father is the Husbandman," and his disciples and followers "are the branches" that cannot bear the fruit unless they are part of the vine, for "as the branch cannot bear fruit of itself, except it abide in the vine; no more can ye, except ye abide in me." (John 15: 1-5). It is needless to mention all the occasions in the New Testament when Christ is referred to as the Shepherd, and his followers the flock. Moreover, God's love in the Old Testament is described figuratively in terms of Marriage. Isaiah says that "**as** a young man marrieth a virgin, **so** shall thy sons marry thee: and **as** the bridegroom rejoiceth over the bride, **so** shall thy God rejoice over thee." [Isaiah 62: 5]. In the Bible we also find some analogies such as "I am the door of the sheep" [John 10 : 7], or "**as** a jewel of gold in a swine's snout, **so** is a fair woman which is without discretion" (Prov.11:22). The effect of this figurative language is not to confuse and perplex the reader, but to clarify through analogies and metaphors what otherwise may be obscure. I also notice that in many of the metaphors which I have quoted from the Scripture, there is the analogical structure

"as ... so" that Donne uses. I believe that Donne notices this reasoning tone, and the instructive effectiveness of the structure of analogies in the Bible, and imitates this pattern in his sermons so that he can achieve the same effect upon his congregation. Donne's eloquence, then, is based in large part on the biblical eloquence.

Moreover, the Bible provides Donne with another sort of unity for his sermons, the unity between the Old and the New Testament. This unity is the result of the typological interpretation of the Bible. The main characteristic of this typological interpretation is 'reconciliation'. M. H. Abrams defines typology, as "a way of reconciling the Jewish history and laws of the Old Testament with the Christian revelation of the New Testament." (A Glossary of Literary Terms, p. 98) Thus a person, action, or event in the Old Testament is seen to "prefigure" a person, action, or event in the New Testament. In this way, the two holy books correspond with each other. As St. Augustine has argued; "In the Old Testament the New Testament is concealed; in the New Testament the Old Testament is revealed" (A Glossary of Literary Terms, p. 89). All actions, events and persons in the two books become what Mazzeo has called "a net of correspondences" in which one is understood by means of reference to the other. In other words, the Old and New Testaments become just a single book of reconciliation and unity.

Donne reads the Old Testament typologically as a foreshadowing of the New, and thus sees a symbolic connection between them. This typological reading is based on his belief that Christ is central to the whole Bible. Christ is eternal, and thus cannot be limited to the pages of the New Testament or to the time of his Incarnation. Donne embraces the theological principle that Christ is everywhere in every time. He is with

God the Father at the creation; he is incarnated to show God's love and Grace; he is still with us as a guide to God's salvation; and he is with the Father until our resurrection. Typologically speaking, Donne saw Christ in Genesis, in the Psalms, in Isaiah and in every book of the Old Testament. It is expected, then, that every event and every book of the Old Testament is a prophecy of the coming of Christ. From this perspective, the Old and the New Testaments form one fundamental unity, and each can be understood only through reference to the other. For instance, Donne following Paul, refers to Christ as "the second Adam." In an other instance, Donne tells his congregation that the Psalms must be considered "historically, and literally... of David... and we shall consider them in their prospect, in their future relation to the second Adam, in Christ Jesus" (II, 75). However, Adam and David are not the only types of Christ, for many other Old Testament figures also prefigure Christ. In a sermon preached on a text in the Psalms, Donne explains that the person mentioned in Isaiah's prophecy as treading the wine press alone is Christ "apparelled in our flesh, and his apparell dyed red in his owne blood" (III, 297). Elsewhere, The Church and also the Sacrament of Baptism have also been prefigured in the Old Testament. Donne believes that circumcision, a token of the covenant of the Jews with God, is a type of Baptism, which is another token for the covenant between Christians and God. He argues: "When my reason tells me that the seale of that covenant, Circumcision is gone ... my reason tells me too, that in the Scriptures, there is a new seale, Baptism" (V, 103). As circumcision is a type of Baptism, so the Ark of the Covenant for Donne is a type of the Church. "In the Ark, which was the type of our best condition in this life, there was not a single person" (III, 246).

Donne's typological interpretation is even more inclusive and more unifying than it might at first appear. That is, his view is not limited to the interpretation that the Old Testament foretells what is in the New, because in his typological view he incorporates his audience and argues that we take part in this interpretation. As Lewalski argues, as an audience "our lives in this typological reading, become assimilated to the large typological design."[11] In other words, the events and characters of the Old and New Testaments become symbols for our human condition, and our lives a recreation of the lives of those Biblical figures. Donne's audience become participants in those events since they represent a continuation or an expansion, and a present version of the lives of those Biblical figures. Donne explains that "David's confessions and lamentations, though they be always literally true of himself ... yet David speaks prophetically ... and to us ... that which David relates to have been his own case, he foresees will be ours too, in a higher degree" (II, 75). Thus David's 'calamities', 'confessions', and 'lamentations' are ours, and so is his 'case'. It "concern[s] Mankind collectively." By extending David's case to all mankind, Donne finds a correlation between David's story and our history, a correlation which stresses not only the similarities between our history and David's, but makes them one unified history. Thus the history, the calamities, the lamentations, the sorrows, the joys and the agonies of our ancestors are "actually recapitulated in our lives" ("Typological symbolism," p. 82). Their fate becomes ours, and we "become perfect embodiments of [their] same salvation history" ("Typological symbolism," p. 82). Donne says, of

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[11] Barbara Lewalski, "Typological Symbolism and "the Progress of the Soul in Seventeenth - Century Literature," Literary Uses of Typology, ed. Earl Miner (Princeton: Princeton University Press, 1977) 82

David that he "was not onely a cleare Prophet of Christ Himselfe, but a prophet of every particular Christian; He foretells what I, what any shall do, and suffer, and say" (VII, 51). The audience, consequently, become antitypes of the Old Testament types. When Donne declares to his auditors, and to us, that our lives are "a repeating again in us, of that which God had done before to Israel" (III, 313), he stresses that our lives are a recapitulation of the sons of Israel, their process of salvation is ours, and also reveals his own view of history. He does not perceive history chronologically, made up of one temporal event after another; rather he perceives it as a circle and "a repeating again" of what has happened. In this view there can be no separation between the present, the past and the future; for the present is just an extension of the past, and the future an extension, or a repetition, of the present moment. What had happened in the past happens in the present, and what takes place now will take place in the future. Every moment becomes a re-enactment of another, or a repetition of the previous one. Again, the differences between time periods collapse in this typological interpretation, and the audience is led to live an 'eternal now' in the moment of preaching which encompasses the past, the present and the future: All "these three parts of Time shall be at this time" (VII, 52). The sermon becomes a means by which Donne creates a unity of time, and represents what is infinite in the space of an hour. In Donne's hour of preaching, "we are then upon the contemplation of the joys of heaven, which are everlasting, and must we wring them into the discourse of an hour" (VI, 151). It is this hour of the sermon that embraces all man's life from Genesis to Revelation, from the beginning to the end. The sermon becomes a microcosm itself which embodies and comprehends an eternal spin of time. In this microcosm, the congregation lives in the eternal now

ranging from Adam's history to their future salvation through Christ's Incarnation, Atonement, and Resurrection. As Frederick A. Rowe has argued, Donne's hour of preaching is a "journey... eventually an adventure, and sometimes he penetrates where none has been before."[12] It is a journey of Donne's quest for unity and harmony. Donne wants not only to achieve this harmony with God, but also to re-create it in his text.

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12 Frederick A. Rowe, I Launch At Paradise (London: The Epworth Press, 1964) 177.

Chapter IV

Structural Design in Donne's Sermons

Donne expresses the vision of his reunion with God on the level of images and figurative language, and in his structural design. When Webber asserts that Donne's "sermon becomes a spiritual ... literary adventure," (Contrary Music, p. 148) her description resembles Rowe's statement that Donne's hour of preaching is a " journey ... eventually an adventure that penetrates where none has been before" (I Launch At Paradise, p. 177). Indeed Donne's sermon is a journey which he takes with his congregation from Genesis to the Revelation, at the end of which they will reach unity with God. This journey becomes a "literary adventure" which includes his audience in the experience of the whole sermon, the paragraphs, and his sentences. I propose that the structural design of these three units is circular.Through the use of different rhetorical devices, he achieves unity on the level of the whole text, and with his auditors as well. At first, my discussion will start from the largest unit, the sermon as a whole, to the smaller one, that is, the sentence. Then I will conclude by discussing the unity of the preacher with the congregation. That is, I will start with textual unity, and then move to a unity which is outside the text: of the speaker and his auditors.

In order to create unity and harmony within his sermons, Donne adopts different techniques. His congregation will notice, for example that the whole text is frequently based on a single metaphor which he examines from different perspectives. For instance, in his sermon preached on

Canticles 5:3, "I have washed my feet, how shall I defile them?" the word "washed" is central to the text, and the entire text is built around different types of "washing." He starts with the sacrament of baptism which is our washing from sin, and ends with the cleansing of others to make them ready for their process of reunion with God. In another sermon preached on John 1:8, "He was not that light, but was sent to bear witness of that light", the word light becomes the central image developed throughout the whole sermon. The opening of this sermon asserts that the light of the scriptural text refers to Christ's divine nature. In the second part, Donne argues that the light signifies the supernatural light of faith and grace. The end of the sermon stresses the idea that this light comes only from God.

Another example illustrating how Donne's sermons are built around a single metaphor may make my claim clearer. "The net" of the sermon on Mat. 4:18, 19, 20, is of special significance for it holds together both different parts of one sermon, and it creates unity and coherence between two sermons preached on the same text. Donne displays a greater flexibility of mind in this sermon than in any other one. In the first sermon, the "net" has some worldly connotations; it stands for those daily activities that can separate us from the spiritual life. This explains why Peter and Andrew left their nets behind them when they followed Christ. Donne suggests that in order to be reunited with Christ we "must leave [our] selves without nets, that is, without those things, which, in their own Consciences they know retard the following of Christ" (II, 286). In this sermon, the 'net' is used as a symbol for what keeps us away, separates us from Christ, and hinders our reunion with Him. However, the connotations of the "net" in the second sermon change because Peter and Andrew are no longer "fishermen", but "fishers of men." The Bible becomes their "net", for it is in this holy book

that the wisdom of God, His love for us, and His grace are woven all together.

Because Donne focuses on a metaphor he derives from the Biblical text, examines it from different perspectives, develops it throughout the whole sermon, and always returns to it for greater enrichment and clarification, Webber asserts that "The words of the text give the sermons...a central unity, around which the associative pattern of his thought can flow...they present Donne with a very congenial basis for a coherent prose" (Contrary Music, p. 20). In fact, "the entire text becomes a metaphor" (The Imagery of John Donne's Sermons, p. 166).

The unity of the sermon can also be perceived in the circular and closed structure of the sermon. At times he closes his sermon by a return to the Biblical text in the concluding sentence. The sermon, then, becomes a closed unit with the same opening and closing phrases. For instance in the sermon preached on Gen. 1:2, "And the spirit of God moved upon the face of the waters," Donne incorporates his text at the end of his sermon (IX, 92). Speaking about the state of "assurance" that one should feel after death, he asserts that we "shall be re-united in a blessed Resurrection; And so the spirit of God moved upon the face of the water" (IX, 108). At other times, the question which is asked at the beginning of the sermon is answered at the end of it. This is seen in Sermon IX (vol. II). The question with which the sermon starts is "What man is he that liveth, and shall not see death?" The answer comes at the end of the sermon with Christ's words: "I am the man, in whom whosoever abideth, shall not see death" (II, 212). The effect of such a circular structure is that the sermon closes where it begins. By means of this technique, Donne gives his sermons a shape of integrity, completeness, and unity. In addition he reminds his congregation

of what he has done with the text through the whole hour of preaching, and shows through the overall structure of the sermon how he has analyzed the scriptural text.

The circle as the archetype of perfection has made itself clear again. Donne both uses the image of the circle as a symbol of perfection, completeness and unity, and often builds his sermons with this circular structure. That is, Donne achieves a symbolic design of circularity. Often he refers to his sermons in terms of a circle. In one instance, he declares: "This is the last word of our Text: but we make up our circle by returning to the first word" (IV, 130). At other times, he refers to the sermon as a globe that embodies and includes all. "Consider our text then as a whole Globe, as an intire spheare, and then our two Hemispheares of this Globe, our two parts of this text, will bee" (VII, 416). The sermon is like a globe in which multiplicity and diversity are united and 'harmonized' into a single entity.

Donne creates similar patterns in constructing his paragraphs. Their structure is circular, and many of them end with what they begin. For instance, in one of his sermons, a paragraph opens: "Here then Salvation is eternall Salvation; not the outward seals of the church upon the person, (II, 266) and concludes, "This unspeakable, this unimaginable happiness is this Salvation, and therefore let us be glad when this is brought neer us" (II, 266). Donne starts this paragraph with the theme of salvation and ends with a circling back to that same theme. Salvation is the point from which the circle starts and in which it ends. Though the paragraph ends where it begins, we notice that there is a progression within it. It has started with the idea of "eternall Salvation," and has been modified to an " unspeakable" and "unimaginable happiness" of salvation. With the closure

of the paragraph, the auditors have been brought to a deeper understanding of salvation. The modifiers associated with salvation mark the progression that has been made within its circular structure from the opening to the ending of the paragraph.

Another instance of the circular structure of the paragraphs is worth noticing. Because of the length of this paragraph, (II, 306) I will not be able to quote it all here, but I will quote enough of it to give the reader an idea of its circular structure.The first thing I notice about this paragraph is that it includes the same words that have been used in the previous one. One paragraph ends with "The world is a sea, and our net is the gospel," and the next paragraph begins with "The world is a Sea in many respects and assimilations." The two paragraphs are linked together through the repetition of the same phrase in both of them. Such a phrase is a center around which the whole paragraph rotates. The phrase "The world is a Sea, as it is..." is repeated five times, and it becomes the refrain of the whole paragraph and the center around which it is constructed. Indeed, Donne seems to form other circles within this same paragraph. With each return to this refrain, Donne makes up a circle and links it to the previous one until the whole paragraph becomes a chain of five circles. A linked chain of circles describes the structural design of this paragraph. This structure enhances its coherence and unity. The sort of progression in this unit is what Croll calls "a progress of imaginative apprehension"[1]. That is, for Donne one metaphor suggests another, and this metaphor of "the world is a sea" is explained by means of other closely related metaphors. The whole

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[1] Morris Croll, "Attic" and Baroque Prose Style (Princeton: Princeton University Press, 1964) 215.

paragraph becomes a cluster of metaphors that exhaustively exploit the similarities between the sea and the world.

There are other instances in Donne's sermons when he includes not only the last idea in a given paragraph into the following one, but he also uses the same words. For instance, speaking about sin as sickness, he starts his paragraph with "It is true, that is bodily Sickness," and closes it with "It is a sickness, and an evil sickness." In the following paragraph he takes again the idea of sickness and starts with "Now this is not such a sickness" (III, 56). In another sermon, one paragraph ends with "but to fall out of the hands of the living God, is a horror beyond our impression, beyond our imagination," and the following paragraph starts with "That God should let my soule fall out of his hands into a bottomless pit" (V, 266). One could argue that it is still a common practice to start the paragraph with the last idea of the previous one; however, what Donne adds to this practice is his use of the same words and phrases like "fall out" and "hands". In such instances, Donne contributes to the unity and harmony of his paragraphs a step further. The two paragraphs, when read together, constitute a complete circle, for one begins where the other ends.

In addition to using refrains and repetitions to create unity and coherence, Donne uses questions and answers to achieve the same purpose. One paragraph ends with a question, and the next begins with the answer. Closing one paragraph, Donne asks: "Are there not yet Treasures of wickednesse in the house of the wicked, whenever they, who have no Houses, but lie in the Streets have these Treasures?" and he starts the following one with the answer "There are" (IX, 183 - 84). In another sermon, Donne asks at the end of the paragraph "And what then shall we say, but this?" and the answer is introduced in the next: "Blessednesse itself,

is God himselfe" (IX, 127). At other times, one paragraph ends with a question which can be part of the previous paragraph. Donne asks; "What get I but my knowledge of Christ in the Father, and of us in Christ so, if I finde not Christ in me?" and in the following unit, he asks another part of the question : "How then is Christ in us?" (IX, 248).

The effect of all these devices is both to create coherence and unity within the same paragraph, and also between different paragraphs. This coherence or unity is achieved because Donne makes one paragraph dependent on an other, and sometimes one paragraph does not make sense without the other. The two paragraphs are welded together, and one stands only by reference to the other.

The means by which Donne achieves unity on the level of his sentences are different. These can be classified as repetition and parallel structure. One way of binding sentences and phrases together is by using the same sound at the end of some constituents of these phrases or sentences. The rhetorical term for this technique is homoioteleuton. In every sermon, we find Donne using this technique for different purposes, but its general effect is to show the relationship and the unity between two concepts which seem different or even antithetical. Speaking about his reunion with God, Donne says: "I put mine eyes upon his ... and receive a sovereign tinc**ture**, and a lively Verd**ure**" (II, 300). The use of this technique supports the main idea in that paragraph. Donne reaches unity with God, and his phrases become united with each other. Donne's harmony with his creator is also reflected in his phrases and sentences. The use of homoioteleuton is multi-functional for Donne, for example in the opening of his Sermon IV (volume 7): "Wee shall consider the right use of the time, and the natur**all**, the native and genuine, the direct, and the

literall, and uncontrovertible sense of words" (VII, 120), he skilfully uses the repetition of the "L" sound to hold the constituents of the phrases together, to highlight the important words which he develops in the course of his sermon, thus helping his congregation remember these words. Through the use of like-ending words that give a rhyming effect to his sentences, Donne tries to establish unity out of multiplicity and variety. Such is the case when he speaks about the curse of God that "flings, and slings, and stings the soul of the sinner" (I, 174). The aspects of God's curse are different, but the end result is one: God's damnation of the sinner. Phrases are also united by the use of alliteration, as in "behold God hath Walled us with mud walls, and wet mud walls" (II, 83), or in "that thou wilt have a fellow feelings of their imminent afflictions, before they have any feeling" (V, 235 - 36), or in "gladnesse, and glory" (VIII, 185) of the "heavenly Jerusalem."

The other sort of repetition that Donne makes use of in order to achieve harmony within his sentences is the repetition of words. Such repetition at the beginning and the end of his phrases or sentences give them some rhythm and unite their constituents. When the sentence ends with what it begins, such as in "Thy soule, thy weake soule, thy sicke, and foule, and sinfull soule" (VI, 158), Donne achieves unity through circularity. The rhetorical scheme, known as anadiplosis, which makes use of repetition is of special significance in revealing Donne's visionary view. Through his device, he manages to give his periods, or sentences, a circular structure. Because in anadiplosis the final word of a phrase is repeated at the beginning of the following one, the audience would get the impression that every phrase is an arc that makes part of the circle which is the whole sentence. For instance, when the auditors hear sentences like "He doth not

impoverish and dishonour his children, and then **leave them, leave them** unsensible of that Doctrine" (II, 183), they notice that the first part ending with "leave them" makes half of the circle, whereas the second part starting with "leave them" makes the second half which starts in the same point where the first has stopped. More revealing is Donne's use of this device at the end of the sermon preached on "He that Beleeveth not, shall be damned" (Mark 16: 16). At the end of his sermon Donne asserts: "To him that beleeves aright, and overcomes all tentations to a wrong belief, God shall give the accomplishment of **fulnesse**, and **fulnesse** of **joy**, and **joy** rooted in **eternity**, and this **eternity** is God" (V, 267). Here we notice that the "fulnesse of joy" is leading to "glory" which would lead itself to "eternity" and this eternity is God. In this ascending order, the audience can move from a happy step to a happier one, until they reach the happiest one in their reunion with the eternal God. Donne adds a climactic effect to his use of anadiplosis and makes it a sort of gradatio. Through this modification, the sentence itself has become the very means of ascending to God, and its structure a means of seeing this ascent and final unity. The combination of anadiplosis and anaphora produces the same effect in we "shall meet at once, where, though we were **dead, dead** in our several houses, dead in a sinful Egypt, dead in our family, dead in our selves, dead in the Grave, yet we shall be received, with that consolation, and glorious consolation, you are dead, but are alive" (VI, 364). The anadiplosis here not only joins together the two parts of the period, the one ending with "dead" and the other starting with the same word, but also focuses on death which is the step that man has to take in order to achieve unity with God. The anaphoric repetition of "dead" increases the heaviness of the obstacle that separates man from God. Thus Donne tells us we "must **depart**,

depart by death before [we] come to that rest" (II, 307). Death is then the last step from which we depart to reach our reunion with God.

Unity is achieved through other devices which give Donne the occasion to intensify the condensation and compression that characterize this mystical reunion with God. Through the use of some rhetorical devices, Donne manages to express the maximum of meaning through the minimum of words. Another effective device that allows Donne to achieve this effect of condensation and compression is the use of puns, because in the use of one word that recalls the meaning of another, he reveals many meanings. The sentences in which Donne makes use of word play or puns become microcosmic, since they can embody two different meanings at least. The most common pun in Donne's sermons is his play on the homonyms "son" and "sun" to describe Jesus Christ. He also uses "edify" to suggest to his audience that the inward raising of the spirit through the word of God is like an outward building in its magnitude and loftiness. Through the use of one word, Donne can bring together two different meanings. So is the case in his sentence, "the Lord would refresh him [the sinner] with the beams of his favour" (V, 341). In this sentence the word "favour" is used to refer to the grace of God, whereas in the same paragraph it is used for the favours that kings and rich worldly people offer to those allied with them. Speaking about the church, Donne says: "She is not compared with her own state in Heaven, she shall have a better state in that State" (VIII, 341); "state" is used to refer to the position of the church in this worldly life whereas the "State" with capital "s" is used for the heavenly world. In one word, Donne can unite different meanings.

Words of almost the same sounds, but with different meanings, are used to achieve this effect of condensation and compression. Donne

frequently uses the rhetorical device known as paronomasia. It is the use of words with almost the same sounds but with different meanings. Speaking of God's damnation Donne says, "He **cast** me away, as though I **cost** him nothing" (V, 267). Donne stresses two important ideas here. The first is that we "cost" God much for we are made in His own image, and the second is that of God's judgment which Donne perceives as a kind of abandonment or "casting away". In fact, were it not for our original sin, we would have been His representatives on earth. However, in spite of the greatness and the beauty of the image in which we are created, God can "cast" us away when we abuse all His qualities that He has bestowed upon us. Thus, through using the similar sounding words "cast" and "cost," Donne has related these two important ideas, and condensed them in a single sentence. Donne also uses the rhetorical technique known as adnominatio, the repetition of a word in a slightly different form through addition or omission of prefixes or suffixes. In the following quotation, the repetition of "glory" is not redundant, as it has a stylistic relevance to the whole theme of the sermon preached on the text "And I will marry thee unto me forever" (Hosea, 2: 19). Donne expands the meaning of this verse to the marriage of Christ to the Church. More specifically, in this part of the sermon where he speaks about Christ as a symbol of integrity, unity and harmony, he uses this technique as a vehicle for his vision. Donne asserts: "When I consider Christ in his circle, in **Glory** with His Father, before he came into this world establishing a **glorious** church when he was in this world, and **glorifying** that church with that **glory** which Himself had before" (III, 250). Donne has revealed this idea of Christ's glory through the symbolic image of the circle, and also by means of the variation of "glory," which creates not multiplicity as much as unity. The

idea of Christ's glory becomes central to the paragraph since in every part of the period the word "glory" is repeated to echo the idea of glory in the previous phrase. In this period, we see clearly how the image of the circle and the syntax of the sentence express its theme. As glory is central to Donne's theological doctrines, it is also central to the period which describes this glory.

Condensation and compression are also produced on a larger scale, the whole sentence. Donne attributes to a word or a verb in his period different roles to play, and uses the minimum of language to reveal the maximum of meaning. The rhetorical device known as zeugma in which one verb serves for two or more subjects or objects, contributes to the harmony and unity within the period. Thus, no matter how many subjective or objective phrases we have in the period, they all depend upon one verb which becomes central to the period. Keeping in mind that Donne perceives so many things in terms of circles, we can argue that just as a circle needs a central point upon which it depends, so a period also needs a central verb, or a word upon which all the phrases depend or rotate. Donne can construct the whole period around one single word as in the case of "glory" or he can construct the whole period around a single verb. In the period "I had **shut out** the eye of the day, the Sunne, and the eye of the night, the Taper, and the eyes of all the world," "shut out" is the verb of five objective clauses. It is the center around which all parts of the period gravitate.

Another form of repetition in Donne's sermons is the parallel structure of his sentences. Repetition now does not occur on the level of words and phrases, but rather on the syntactic level of sentences.Through this parallel structure, Donne creates a sense of order within the sentences,

and imposes similarity upon what seems to be dissimilar. Sometimes, Donne writes the whole paragraph, or a long period using just two or three kinds of sentence structure. For instance, speaking about the conformity of man to Jesus Christ, Donne states: "**When** I conceit, **when** I contemplate my saviour thus, **I love** the Lord, **and there is** a reverent adoration in that love, **I love** Christ, **and there is** a mysterious admiration in that love, but **I love** Jesus, **and there is** a tender compassion in that love, and **I am** content to **suffer** with him, **and to suffer** for him" (III, 308). What we notice is that part of Donne's eloquence stems from his sensitivity to sentence structure. The readers or the audience, upon hearing this sentence, feel the serenity and the melody they shall hear in the heavenly world where they will achieve conformity with Christ. As he argues in this statement, Donne would feel "love," "reverent adoration," and "mysterious admiration," because there will no longer be the multiplicity and diversity of the world of sin. Conformity with Christ, and all its associations with unity will prevail. Donne produces this same conformity on the syntactic level. One sentence conforms to the other in its structure, and the ultimate effect is that of unity and coherence. This effect is achieved by means of structural repetition, as in "I love ... and there is ..." three times in the same period. This coherence is further enhanced through the anaphoric opening of the period. The first phrase opens with "when," and so does the second. Moreover, the period closes on the same technique of condensation with which it starts. This condensation is achieved through the repetition of "to suffer with him." The change of "with" in "to suffer with him," by "for" in "to suffer for him" closes the period with the same condensation and parallelism with which it begins. Thus the stylistic effectiveness of the sentence goes hand in hand with its theme. The theme of the period is the

conformity of the speaker with Christ, and the phrases of this period conforms with each other in their structure. Such instances where style is an integral part of meaning are numerous in Donne's sermons. In another sermon, Donne reveals his eagerness for the Day of Judgment, saying: "**Hasten** that Day, O Lord, for their sakes, that beg it at thy hands ... **Hasten** it for our sakes, that groane under the manifold incombrances of these mortall bodies; **Hasten** it for her sake, whom we have lately laid downe; **And hasten** it for thy Son Christ Jesus sake" (VIII, 62). Again Donne produces parallel structure through the anaphoric repetition of "hasten" at the beginning of four phrases of the period. The effectiveness of such repetition with such a frequency in a fairly short period is to increase the tempo of this period. The quick pace is further increased by the short phrases that make up this period, and also by the repetition of "for" and "sakes." However, the introduction of the conjunction "And" and the displacement of "sake" at the end of the period modify somehow this parallelism and the quick pace of the period, and give the reader a sense of completion and achievement. It seems as if the Day of Judgment has finally arrived, and the audience have ultimately come to the "son Christ Jesus ... to whom then ... all things shall bee absolutely subdu'd" (VIII, 62). However, one possible complaint against Donne's frequent use of parallel structure is that he has produced monotonous sentences that display too much parallelism and therefore sacrificed variety. The answer to this complaint is that although there is parallelism and conformity, there is also variety in Donne's prose. In the quotation on the Day of Judgment, I have noticed the change in the rhythm of the parallel structure by the introduction of the conjunction "And," and the displacement of "sakes". Donne does not allow his parallel phrases to be monotonous and

predictable, for he knows how to avoid a too regular rhythm of sentences. The parallelism of the sentence quoted above on the conformity of the speaker with Christ is also carefully saved from monotony. The repetition of "I love" is preceded by no conjunction in the first two instances. However, its third occurrence is preceded by the introduction of "but." Moreover, in the last clause Donne makes some changes. He keeps the pattern of "I love ... and there is ..." but changes the verb "love" to " am content," and uses "to suffer" after "and" instead of "there is" as he did in the previous phrases. Donne does not always follow his auditors' expectations, because he is aware that if he is going to meet all the expectations of his audience, everything would be predictable, and thus the sermon would be monotonous. Donne manages to create order, similarity and variety at the same time. He proves again that his flexibility of mind allows him to see unity in diversity, similarity in dissimilarity, and order in disorder. Donne manages in his prose not only to weld style to themes, but also to reconcile and unite seemingly opposite stylistic features. In Donne's prose we see the unity of style and meaning, and also the synthesis of diversity and order, discord and harmony.

Repetition in all its variety becomes for Donne the means of condensation and compression. It is used as a technique of binding the periods together, creating a sort of rhythm and harmony. In this way he achieves those effects of harmony and unity that he has achieved through his topos of microcosm - macrocosm, and other figures of speech. Donne's syntax is a means by which he expresses his visionary view of his reunion with God. It reveals the order, the beauty, and the unity that he shall find one day in his reunion with God. As Donne perceives this reunion in terms of a circle, he also tries to construct his sentences after the same pattern.

The circle becomes not only the archetype of Donne's visionary view and images, but also the archetype of his sentence structure. As Webber asserts about Donne, "In his dealings with language as such ... he achieves a real unity of vision" (Contrary Music, p. 123).

The fact that Donne is highly rhetorical in his sermons, as I have argued, does not mean that he should be classified as a Ciceronian writer. Croll recognized that though the Senecan style aimed at rendering the movement of the mind while thinking, without embellishment, modifications, and ornaments, it was a highly rhetorical style. Indeed, he rejects the concept of "Anti - Ciceronian" because it implies opposition to the Ciceronian style, while the truth is that Senecan writers still saw Cicero as the father of rhetoric and eloquence. Although Donne is highly rhetorical in his sermons, and uses different devices from classical rhetoric, his prose at the same time displays some characteristics of the Senecan style.

The circularity characterizing Donne's period fits Croll's description of the Ciceronian period by the figure of the circle, because all members point back or forward to a central climax, or because a sentence ends where it begins. As Croll argues: "In the oratorical period [referring to the Ciceronian period] the arrangement of the members is "round" or "circular"... This order is what is meant by the names periodos, circuitus" ("Attic" and Baroque Prose Style, p. 224). Croll also refers to this circular structure as the "round composition." His definition of the Ciceronian period fits well Donne's practice. Thus one can identify Donne with the Ciceronian style easily. In addition, the oratorical style is usually Ciceronian, and it is meant to be a style that makes use of different rhetorical devices in order for the speaker to persuade the audience. This

explains why in every oratorical style we find embellishments, formal language, and symmetrical sentences used as a way to delight and move the audience. However, if one stops at this point, the description of Donne's period will not be complete.

Apart from the circular structure that characterizes Donne's period, there are other features which are worth noticing. Some of these features tend not to be associated with the Ciceronian style as much as with the Senecan. One of these features is that many of Donne's sentences "begin ... at le dernier point, the point aimed at. the first member exhausts the mere fact of the idea; logically there is nothing more to say" ("Attic" and Baroque Prose Style, p. 202). What Croll means is that the Senecan writers often start with the most important point in their argument. This is a common practice with the Senecan writers because they reject prearrangements and preparations, and their aim is to reveal the idea as it comes to their mind without giving the audience or the readers the impression that this idea has been revised before it comes to them. Reading or hearing some of Donne's periods, one would realize that they display an apparent spontaneity and other characteristics of the Senecan style. About his own suffering because of Adam's sin, Donne states: "Adam sinned, and I suffer; I forfeited before I had any Possessions, or could claime any Interest; I had a punishment, before I had a being, And God was displeased before I was I; I was built up scarce 50. years ago, in my Mothers womb, and I was cast down, almost 6000. years ago, in Adams loynes; I was borne in the last Age of the World, and dyed in the first (VII, 78). What we notice, following Croll's description of the Senecan style, is that Donne starts with the most important point, and right from the beginning he draws the connection between Adam and the "I" of the speaker. It seems

that after the first sentence, "Adam sinned, and I suffer," "there is nothing more to say," for everything has been announced. The first sentence is clear enough for the auditors to understand that the speaker suffers because of Adam's sin. They already sense the horrible feeling of the speaker because he is held guilty for something he did not commit. However, Donne starts to elaborate on this sentence and develops it further, by expanding on this first part of the period. The movement of this period is sort of "a progress of imaginative apprehension," which Croll associates with the Senecan style.

One of the other features which is worth noticing in this period is the brevity of its constituents. Most of the parts that make up this period are composed of very simple sentence structures such as subject - verb, "Adam sinned," or subject, verb and object such as "I had a punishment." Moreover, Donne frequently uses the conjunction "and," but without giving it a major role to play in linking the constituent parts of the period. As in the Senecan style, Donne uses the conjunction "and" in a "characteristically, loose and casual manner" (<u>"Attic" and Baroque Prose Style</u>, p. 210). The period can stand, and the auditors can understand its meaning, without having this conjunction which seems in this period to have "no logical plus force whatever" (<u>"Attic" and Baroque Prose Style</u>, p. 215). This period displays many other characteristics of the Senecan style: brevity of its constituents, the "hovering imaginative order," and the use of conjunctions in a loose way. Many more of Donne's sentences show all the characteristics of the Senecan style. Of the individual's conscience once he is saved, Donne states: "That brightnesse, that clearnesse, that peace, and tranquillity, that calme and serenity, that acquiescence, and security of the Conscience, in which I am delivered from all scruples, and all

timorousnesse, that my Transgressions are not forgiven, or my sins not covered" (IX, 263). This period has the same characteristics as in the previous example. It is made up of short constituents linked together with loose conjunctions that have "no logical plus force whatever" ("Attic" and Baroque Prose Style, p. 215). Moreover, readers are led to observe the meditative movement of Donne's mind. One idea evokes another until he accumulates enough attributes to describe the state of conscience he wants to convey to his audience. At first glance, it seems that this effect of spontaneity is jeopardized by the rhythmical parallel structure of the period. This parallelism stems from the repetition of "that" before each noun. However, the parallelism is broken by the omission of "that" and its replacement by the conjunction "and" before "tranquility," "serenity," "security." Moreover, the adjectival phrases do not have the same length; sometimes they are just made of "that" and a noun, such as "that brightnesse," "that calmnesse," and other times it is made of "that" and two nouns: "that peace, and tranquility," or "that calme and serenity." Thus, within the parallel and symmetrical structure of Donne's sentences, we find an asymmetry which is another characteristic of the Senecan style. As Croll argues, asymmetrical sentences "reveal that constant novelty and unexpectedness that is so characteristic of the 'baroque' in all the arts" ("Attic" and Baroque Prose Style, p. 228).

Donne's prose presents to the modern readers a mixture of stylistic characteristics. On one hand, we find the structure of balanced parallel and circular sentences, the rhetorical embellishments, and the formal beauty, of the Ciceronian style; on the other, we find asymmetrical, short phrases which give the effect of spontaneity. The conjunctions used in a rather loose way, and the movement of ideas suggest that Donne, while preaching,

is just following the flow of his imagination. His syntax does not seem to be very Ciceronian, because he adopts the Senecan as well as the Ciceronian styles. This has an explanation. Donne believes that a sermon is a sort of meditation, and he should show his audience that while he is preaching he is indeed meditating. The Senecan style is the best vehicle for producing the effect of meditative spontaneity. However, Donne wants also to convey to his audience a sense of completion and beauty. He believes that the preacher's language should be manifested in an aesthetically pleasing ceremonial order. It is in the Ciceronian style that he finds this sense of order, completion and beauty, because formal beauty was the major concern of the Ciceronian movement ("Attic" and Baroque Prose Style, p. 207). As Webber states: "Donne is not Ciceronian in syntax, but in affective intent he is" (Contrary Music, p. 31). In his prose, Donne manages to wed the expressiveness and spontaneity we find in the Senecan prose style to "the formal beauty" of the Ciceronian movement. Donne wants to convey his ideas and feelings as spontaneously as he can, but he is also interested in the beautiful expression of these ideas. It is only through this welding of the Senecan and the Ciceronian prose characteristics that he can achieve this aim. That is, Donne was not Ciceronian in that his prose displays gratuitous adornment. The rhetorical devices that he uses do not primarily play an ornamental part in the sentence, but they have a thematic function. Donne attacks eloquence for its own sake, arguing that "language must waite upon matter, and words upon things" (X, 112). This is clearly a major principle in Senecan writers, including Francis Bacon.

Donne uses classical rhetoric not to embellish his style and fascinate his audience, for he believes that the sermon is not merely rhetoric, musicality, and beautiful arrangement of words. That would be a sort of

vanity for Donne. He reproves the man who "hears ... the Rhetorique ... or the poetry of the sermon," and urges him to hear above all the sermon of the sermon" (VII, 293). Donne urges his congregation to appreciate not just the beauty and musicality of the language of their preacher, but to understand the theological doctrines of the sermon and try to apply them to their attitudes and behavior. However, all these aspects of embellishment should be integral parts of the meaning of the sermon. According to Donne, the sermon should not be austere and plain, for he believes that God is holy, divine, and beautiful, and so must be the expression of all these qualities. "The beauty of holiness," to use a phrase taken from the Psalms in the King James Version of the Bible, and frequently quoted by the Anglicans,[2] should also characterize the language of the preacher who is preaching God's Word.

Following the Bible, Christian theologians believe that the whole act of creation was God's imposition of order upon chaos. The opening verses from Genesis state that "the earth was without form, and void; and darkness was upon the face of the deep... And God said Let there be light, and there was light" (Genesis, 1:2). Here we see how the creation is an ordering of what was chaotic. Moreover, this form was beautiful, for everything that God creates "was good." Thus the whole world is not simply an arbitrary collection of bits and pieces, but harmoniously unifies its various parts. It is the imposition of a single form upon all the diversity that makes this universe one. The unity of being lies in its order and it was this order which brought light out of darkness, life out of chaotic matter,

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[2] For more full discussion of "the beauty of Holiness" see E. C. E. Bourne, The Anglicanism of William Laud (London: Society of Promoting Christian Knowledge, 1947); and James Alfred Martin, Beauty and Holiness (Princeton: Princeton University Press, 1990).

and made this beautiful and harmonious universe. Form and matter are inseparable, and they are interrelated. Matter by itself is nothing, and cannot exist by itself. "Form" has to be imposed upon matter in order to become an entity. Without form, matter is simply an abstraction. It is only in the imposition of order upon chaos that we can see the beauty of the universe, and the holiness of God's creation. Thus, form is the very heart of the matter, and the beauty of the whole universe.

Donne accepts the concept of the beauty of holiness. In one of his sermons, he states that all the "Cermoniall things are due to God Himself," and adds "for, indeed, all that which we call by the generall name of Religion, as it is the outward worship of God, is Ceremoniall, and there is nothing more morall, then that some ceremoniall things ... upon the Ceremoniall, much of the Essentiall depends too" (IV, 315). The reason why Donne puts such emphasis on what is ceremonial is the inward truth that it might reveal. Donne believes that the preaching of God's word should be observed in a form which reflects that ordered beauty of the universe, and God's creation which the preacher imitates in his sermon. The way available for Donne to reflect God's Glory was for him to create a work of decency and order, a work of beauty that will imitate God's beauty in his creation. As a preacher, Donne finds in classical rhetoric a way to re-create "the beauty of holiness" in his sermons. It is with language and structural design that Donne recreates this beauty and holiness, and imposes a beautiful form upon his matter. When Donne states that St. Paul makes a fine marriage of content and expression: "...in elegant language, he incorporates, and invests sound and important Doctrine" (X, 112), he also reveals his own belief and practice. For Donne, the expression of theological doctrines should be dressed in a beautiful and holy vestment.

"Let us put on lineaments and apparel upon our Devotions," Donne says, "and digest the Meditations of the heart, into words of the mouth, God came to us in Verbo. In the Word for Christ is, the Word, that was made flesh" (VIII, 338). This statement does not only explain why Donne puts such emphasis on language, but it also reveals his sacramental view of language. It is through language that we can understand God and see Him, for it is through language that God has conveyed and revealed himself to his human beings. The sermon, then, becomes a point of connection which unites God and man. It is in the sermon that we see God, and the sermon is a means of receiving God's grace that can edify the hearers and initiate their process of regeneration. The sermon has become a sacrament which is not less important than baptism or the Eucharist. If we respect and observe its conventions, as we do with the rituals of Baptism and the Eucharist, it can show us the way to our salvation, and the beautiful pattern and order of God's creation. As these sacraments have to be observed in holiness, order and gratitude to God, so must the sermon. In the sermon the preacher has to incorporate the beauty, the holiness and the order of creation. God "gives us our instruction in cheerfull forms, not in a soure, and sullen, and angry, and unacceptable way, but cheerfully, in Psalms ... not in Prose, but in Psalms; which is such a form as is both curious, and requires diligence in the making, and then when it is made, can have nothing, no syllables taken from it nor added to it" (II, 50). Thus God's truth comes to us in harmonious and beautiful songs, and so must be our expression of God's truth. In a sermon, the language of the preacher should imitate the beautiful language of the Psalms. The Holy Ghost who "hath chosen ... an eloquent, and powerful manner of expressing himselfe" is Donne's model in his sermons (VI, 56).

However, although Donne believes that God's Word should be preached in a highly ceremonial and thus rhetorical way, he always believes that the sermon should be directed to the congregation. A sermon is not a sermon if it does not change and edify the life of the auditors. It should be preached to the congregation and not for the preacher himself. A highly rhetorical sermon preached to a congregation which does not appreciate and understand what the preacher is doing is not a good sermon, for it is "left in a vacuum." A sermon, according to Donne, should "fit our Doctrine to the apprehension, and capacity, and digestion of the hearers" (II, 276). For Donne, these rhetorical devices and schemes are only the means that he uses to reach his auditors, expose them to the Scripture, and bring them God's grace. Though "the Scripture phrase is as ceremoniall and as observant of distances, as any, and yet still full of this familiar word too, Tu and Tuus, thou, and thine" (IX, 358). Donne is drawn to the personal address of the Scriptural language as well as the ceremonial aspects of Church worship.

The most common device that Donne uses in order to establish rapport with his audience, and create an affinity between the preacher and the auditory, is the use of the "I". Donne believes that the personal experience of the preacher is not irrelevant to the mode of preaching. The preacher can draw from his own life examples to illustrate the points he wants to make. Personal experience is relevant for its didactic effectiveness and universal applicability. Donne can make his audience identify with the speaker, feel what he feels, and find in his dilemmas, doubts and fears an expression to their own. The "I" is important for Donne, because it illustrates every individual's case; it is a general, universal and timeless "I."

The simplest use of the word "I" is when Donne uses it to illustrate an example from his own experience. In one of his sermons, he describes his difficulty in concentrating on his prayers. He says: "I lock my doore to my selfe, and I throw my selfe downe in the presence of my God. I devest my selfe of all worldly thoughts, and I bend all my powers, and faculties upon God ... and suddenly finde my selfe scattered, melted, fallen into vain thoughts" (V, 249). The effectiveness of such a highly dramatic confession is to encourage the audience to acknowledge their own failure to pray to God, and thus to be indistinguishable from the speaker's "I". Thus, the preacher and his congregation share the failure to concentrate and be able to pray to God. Donne's self-accusation involves his auditor's self-examination. At other times Donne uses the "I" to encourage his audience to follow his own example: "When I pray in my chamber, I build a Temple there... when I cast out a prayer in the street, I built a temple there" (VII, 291). Here, Donne uses the "I" as a representative of all men in a very comprehensive sense. When Donne says, "God found me nothing, and of that nothing made me, Adam left me worse than God found me" (VII, 125), it is clear that everyone hearing these words can identify himself with the speaker. In this statement, the "I" speaks of the tragic guilt that all mankind suffers as a result of Adam's sin. The feeling of the account here is not peculiar to a particular individual, for it comprehends the feelings and sufferings of every auditors. In all these instances where the "I" is used, Donne turns to himself as an example illustrating the process of guilt, repentance and salvation. His sins become all men's sins, his sufferings theirs, and his self-accusation a model for their own. Donne asserts that "when the Preacher preaches himself, his own sins, and his own sense of Gods Mercies, or judgements upon him, as that is intended most for the

glory of God, so it should be applied most by the hearer, for his own edification" (IX, 280). Thus what seems to be peculiar to the speaker is in fact general for all the auditors. The personal includes and involves each member of the congregation. The "I" becomes a sort of microcosm that condenses and comprehends not only the experience of the speaker, but also that of all human beings. It is in this "I" that all the auditors and their preacher meet and become united. They share the same experiences and the same feelings. Through his use of the "I", Donne assumes a unique role. He becomes the subject and the object, the speaker and the spoken of. It is a duality which reveals the fusion of the preacher and the congregation. The demarcation line between the preacher and his congregation is blurred. Donne 'steps' from his pulpit, and becomes one of them, sharing with them their experiences, their sense of sin, and their hope of forgiveness. As Webber asserts, "Other preachers extinguished themselves in their subjects. Donne is his own subject, becomes his own prose" (Contrary Music, p. 28).

One further instance that exemplifies the comprehensiveness, inclusiveness and the unity of all the members of his congregation with the preacher's "I" is illustrated in a sermon preached on the Psalms (32; 10, 11). The "I" persona confesses: "In such a place as this, I sinned thus, That he cannot heare a clock strike, but he remembers, at this hour I sinned thus, That he cannot converse with few sins thus, that he cannot converse with few persons, but he remembers, with such a person I sinned thus" (IX, 395). Here, the "I" of the speaker adds immediacy and vividness to this dramatic scene. The auditors become a part of what they hear. He gives personal details about his persona and makes it as particular as he can. yet he is trying to make it a "universal" "I" who can appeal to all the members of his congregation. Donne creates an "I" who seems to be highly personal

and unique, but appeals to the whole congregation. He manages to solve this seeming paradox. His persona is just like every human being in that he has his own life, walks into his own chamber, communicates with people, and even hears the striking of the clock. However, Donne knows the extent to which he should individualize his persona, and he leaves room for his audience to identify themselves with that persona. When Donne says "in such a place as this," and "with such a person," he introduces the element of "universality" to his story. The chamber is not a specific one, and the person with whom the persona sinned is not specific either. Moreover, the lack of precision of "at this hour" introduces an infinite time-dimension to Donne's story since "this hour" can be any time. Thus the story becomes the story of every hearer. It is the net where every one of Donne's congregation is caught. The "I" is Donne's device that unites all in one.

Donne does not choose examples which show uniqueness and particularity, but he uses examples that are general, universal and can include all people's experiences. It is on this basis that Donne does not use Christ as an example to illustrate certain points in his sermons. The very singularity of Christ's example makes it ineffective. Donne argues that Christ's "actions are more than Examples, for his Actions are Rules" (IX, 281). As Son of God, Christ is supernatural, and although he assumed the form of human being he is divine. Christ is not the example that we can imitate in this life, but he is the ideal that we want to achieve in our heavenly world, in our state of reunion with God. Christ is "rather an amazement, an astonishment, an extasie, a consternation, then an instruction" (II, 132). However, if Christ is an "astonishment," and an "extasie" for us, other figures like David, Job, and Paul are used by Donne as examples to edify the congregation and appeal to their fallen, but

potentially regenerate, nature. What is of importance to Donne in these examples is that they are real human beings with whom his congregation can feel affinity. They are Biblical figures who have known the world of sin and the threat of God's damnation, but they have also found God's way of salvation. Thanks to their potential power of regeneration, these figures have managed to come to terms with themselves and God. As Jeanne Shami states "They are exemplary not for the image of God in them, but for the way in which they have worked to rectify that image, not entirely depraved but yet stained in a fallen world."[3] The human nature of these Biblical characters, and their suffering, regeneration and redemption that everybody can follow is the reason why he frequently uses these examples. Speaking about David, Donne says: "His example is so comprehensive, so generall ... Davids history concern and embrace all. For his Person includes all states, between a shepherd and a king, and his sinne includes all sinne, between first Omissions, and complications of Habits of sin upon sin" (V, 299). Donne uses David's example for its general appeal and inclusiveness of all people's experience. He compares David's example to a picture placed in a gallery; it can look upon everybody no matter in what corner he stands. Every hearer can see himself in David's example. In the same way as the "I" of the speaker incorporates and unites all the members of the congregation, so do these examples of David, Job and Paul. The "I" or any other character becomes the mirror or the glass in which every member of the congregation can see himself.[4]

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[3] Jeanne M. Shami, "Donne's Protestant Casuistry: Cases of Conscience in the Sermons," Studies in Philology 80 (1983) 66

[4] For full discussion on Donne's use of examples see: Jeanne M. Shami, "Donne on Discretion," ELH, 47 (1980), 48 - 76; and Paul W. Harland, "Dramatic Technique and Personae in Donne's Sermons" ELH, 53 (1986), 709 - 725.

The unity between the preacher and his congregation is achieved through the use of other stylistic devices. The most obvious one is the use of the pronoun that includes the addresser and the addressee: the plural pronoun "we". In this plural pronoun, the fusion of the speaker and the auditors is totally and explicitly achieved. There is no longer the difference between the "I" and the "you," the preacher and the congregation, the addresser and the addressee, for all become just one single entity: "we". Through the use of this device, Donne 'leaves' his pulpit, and becomes just one of the members of the congregation. He is no longer speaking to the congregation, but he is speaking with the congregation. In expressions like "we waighed downe," "we are swallowed up" (VII, 57), "We kill her that gave us our first life" (X, 232), " We are taught cruelty" (X, 232), "We must sail through a sea" (II, 249), "we must look to this East" (IX, 49), and "We have all passed the gate of death" (II, 248), the preacher and his auditors share the same human conditions. If he accuses them, he accuses himself too; and if he relieves them, he relieves himself too. His hope is theirs, and their agony and suffering are his. Donne becomes both the preacher and the congregation.

Donne assumes the role of the congregation through many other rhetorical techniques. The most striking one is his use of exclamations. Exclamations such as "O blessed reflexion! O happy reciprocation! O powerful correspondence!" (IX, 269) or "how contagious and pestilent are the sinnes of man," (IX, 389) show how Donne incorporates his auditors' reaction into his text and make them seem as if they too explained his own reaction. Donne seems to foresee the reaction of his congregation, and integrates these reactions into his own prose. Sometimes Donne asks questions which seem to be reactions of the congregation to his own

preaching. These questions can be viewed as the reaction of the congregation who need fuller explanation of the religious doctrines on which Donne is preaching. Such questions are numerous in Donne's sermons: "What can I doe in a prayer?" (III, 165), "How then is Christ in us?" (IX, 248), or "Are all these prayers acceptable?" (IX, 319). Such questions show the dilemma of the congregation who are eager for more explanation and clarification. These techniques show us how Donne plays some of the function of his congregation. He does not only preach, but he hears what he is preaching. He exclaims and wonders at his own words as if he hears them for the first time. The result of this is unity and harmony between the preacher and the congregation. This unity is further enhanced, because he pierces their minds, and foresees their own attitudes and reactions. Moreover, such commentaries and exclamations add a tone of spontaneity and immediacy to his sermon. Avoiding a sense of artificiality and remoteness, and by creating spontaneity and immediacy, Donne secures more of his auditors' involvement with the text, and establishes a rapport and even an intimacy between himself and the audience. The sermon is no longer a ready - made product that comes from the preacher in the pulpit down to his congregation, but it is a product of the interaction between the speaker and auditors. Donne wants the experience of his audience to be part of the sermon.

Preached on the text Lamentations 3:1, Donne's sermon begins with "You remember in the history of the Passion of our Lord and Saviour Christ Jesus... " (X, 192). In this opening, we notice that Donne is trying to secure the attention of his audience right from the beginning. The direct way of addressing his congregation opens the channel of communication, puts him in touch with them, and stimulates a certain response from the

other partner in this dialogue, which is the congregation. The verb "remember" is accurately used here since it tends to reinforce the communicative effect that the mode of address has produced. The verb "remember" appeals directly to the memory of the congregation and requires some effort from them to recall what the preacher is asking them to remember from the "history of the Passion of our Lord." Thus, Donne brings his audience into the text, and invites them to contribute to its construction through their memory and recollections. Donne manages to find many ways to communicate with his audience, and bring them to the pulpit with him. He secures the interaction of his congregation and makes sure that the channels of their communication are open right from the beginning.

In the same way that Donne tries to foresee the reaction of his congregation to his preaching, he gives his audience some hints that would allow them to understand the points he has in mind, and to foresee where he is leading them. Rhetorical questions are Donne's means to achieve this end. By means of these questions, the audience anticipates what is coming next. Moreover, these questions would function as sign posts that would help them discover their own way into the preacher's mind. Donne foresees that his congregation will know the answers to questions like "But where 's our remedy?" (V, 172), or " What need the Church a learned instructor?" (X, 149) or "Is fraud, and circumvention so sure a way, of attaining God's blessings, as industry, and conscientiousnesse?" (IX, 118). However, Donne asks these questions to show his audience where he is leading them so that they understand their preacher's procedure and arguments. Sometimes Donne does not answer these questions, and he leaves it to his congregations to look for these answers. In this way he offers his

congregation a creative role in the sermon. For instance in a sermon on Christ's coming into the world to save the sinners, Donne says: "He cals us birds do their young, and he would gather us as a Hen doth her chickins" (I, 312). Donne does not explain his simile, and does not mention anything about the similarity between the vehicle and the tenor, Christ's love and care for us. Donne allows his audience to supply the interpretation needed to complete the image. Thus, the congregation share with the preacher his role in constructing the sermon. The preacher assumes the role of his audience, and also involves his congregation with him in his creative role. The ultimate result is that the difference between the two overlap: Donne steps down from his pulpit and becomes one of the audience, while the audience leave their comfortable seats in the pew and help the preacher construct his sermon. The sermon itself becomes like a dialogue in which the two interlocutors assume the role of the speaker and the hearer.

Different factors seem to point to the possibility of reading Donne's sermons as a dialogue between the preacher and the congregation. The mode of address, the use of the pronouns "you", "I" and "we," the creation of a feeling of spontaneity, and familiarity between the preacher and the congregation, the questions and answers, are all factors that point to this interpretive reading. Donne himself calls the sermon "a holy conversation" (II, 167). Moreover, Donne states that a sermon can be "but a Dialogue yet it is a sermon" (V, 305). It is in this holy, sacramental dialogue that the preacher and the congregation can be united together, and acquire a single entity, and all the differences between them disappear. As in all dialogues, the speaker in Donne's sermons can assume the role of the auditor and the auditor that of the speaker, and each interlocutor assumes both roles at the same time.

Chapter V

Stylistic Analysis of a Sermon on the Resurrection

In his book Self-Consuming Artifacts, Stanley Fish argues that John Donne's sermon, "Death's Duell" in particular, and all his sermons in general, are "self-consuming." By "self-consuming," Fish means that these sermons are seventeenth - century works that somehow annihilate themselves: they state a positive case, yet at the same time state its opposite, thus negating whatever it was that they set out to achieve. Accordingly, Donne's sermons achieve nothing and the hearers or the readers would get "zero meaning" from the sermon, because every meaning is negated and annihilated. Stanley Fish's attitude stems from the style and the structure of Donne's sermons. Because Donne repeats what he has stated before, and that the sermon has a circular structure lead Fish to argue that there is no progression in Donne's sermons. They end as they begin. "The forward movement has become deprogressive or retrogressive"[1]. It follows naturally, then, that form and content never exist in harmony, and never form unity together. By investigating a sentence in Donne's, "Death's Duell," Fish attempts to prove that sense and syntax nullify the efforts of the other (Self-Consuming Artifacts p. 43), and thus contribute more and more to the perplexity of the reader. The result is that Donne's sermon initiates in the reader's mind "an uncomfortable and unsettling experience in the course of which the understanding is denied the satisfaction of its own operation" (Self-Consuming Artifacts, p. 47).

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[1] Stanley Fish, Self-Consuming Artifacts, (Berkeley: University of California Press, 1972), 56.

In this thematic and stylistic analysis of Donne's sermon on the Resurrection (IV, I, 45), I will try to prove that there is unity in the sermon on different levels, and I will show that Donne's sermon is not a "self-consuming" artifact, but, rather, a self-sufficient sermon. Indeed, it is this very aspect, the structure and the style of the sermon, that Fish focuses on to support his argument, which I will also use to support my thesis. But, at first, I would like to start with the theme of the sermon itself, a theme which stresses the necessity of achieving a harmonious vision through the Resurrection.

The Resurrection is a central idea in Donne's sermon. The theme of the sermon is "the last enemy that shall be destroyed is death." The Resurrection symbolizes the meeting of the body with the soul, the earth with heaven, the purification from sin, the restoration of God's image, and the expansion of time into eternity. This Resurrection is a return to the prelapsarian state where we find "glorified bodies that make up the Kingdom of Heaven, bodies that partake of the good of the state that make up the state, bodies, able bodies, and lastly; bodies inanimated with one soul" (IV, 50). However, in order to achieve this state, man has to face death, and pay for his sins. The very moment of death becomes also the moment of the soul's transfer from an earthly to a heavenly existence. What seems to be an end is just a beginning of a life of harmony and unity. The moment of death becomes a moment of rebirth ushering us into an eternal and joyful life where there is no confinement like that of the world of sin. "The breaking of prison is death, and what is our birth but a breaking of prison?"

The reason why the Resurrection is a central idea in Donne's theology is that it restores the harmony which human beings have lost because of their sin and the disorder which death brought upon man's life. Without our belief in the Resurrection death would be a very powerful and overwhelming enemy. It separates man from God by drawing him away from heaven, and stands against man in achieving eternity and immortality because it defaces the image of God in man. Donne thinks that death is "the worst," "the powerfullest," and "the fearfullest" enemy, because it feeds upon the human body and causes its dissolution. Thus, it creates disorder in the natural order of creation. Because of the ugliness, cruelty, distortion, and disorder, God saves his creatures from death through the Resurrection which brings eternal serenity, divine order, and harmony for which Donne longs. Then death should be patiently endured and joyfully welcomed for it is paradoxically the only gate to eternal life. The time of its striking, we must leave to God. It is clear that our bodies are food for the worms, yet we must know that death is not really a force that casts us out of this world and into the grave. Rather, it is an "anteroom to heaven." Therefore, "it is an advantage to die," and "death is good " (IV, 54). God would remove his punishment, "In sweat and in sorrow shalt thou eat thy bread" only "till man return to dust" (IV, 62). Thus human beings have nothing to fear because there is another, eternally happy life of harmony and unity, immortality beyond this earthly, mortal, and limited life.

Donne describes the Resurrection in terms of a circular movement. "And of all forms a circle is the perfectest. And thou loth to make up that circle with returning to the earth again?" (IV, 52). It is the Resurrection which allows the individual Christian to pass from the limited finite circle

of birth-to-death, and from cradle to grave, to God's infinite and perfect circle of immortality. It is through faith in Christ and in the Resurrection that man can be restored to his proper celestial sphere and determine the full circle of Christian experience.

Donne's view that human beings make their own way back to God in a circle enables him to stress further the idea of unity and harmony. In a circular world, there can be no separation between different parts, between God, Christ, man, and the universe. All the parts are like arcs which are necessary for the formation of that harmonious view, and if one arc is missing, the circle is no longer a circle. All the arcs share the same characteristics, and all of them are needed to form a circle. Donne is fascinated by the great continuum and sense of inclusion that characterize the circle. However, besides implying continuity, the circle also suggests integrity of parts, joining the last to the first, the mortal to the immortal, the worldly to the divine, and the material to the spiritual. Thus we know not which is the first and which is the last; what we know is the fact that the circle returns to the first point and joins it to the last one so that all the points become related to one single circular line, where no distinction or separation can be made. Donne's comparison of the Resurrection to a circle reflects the integrity, continuum, and the harmony that human beings would achieve with God after their death. Donne evokes this unity of vision when he describes his life in heaven:

> "as soon as my soul enters into heaven I shall be able to say to the angels I am of the same stuff as you, spirit and spirit, and therefore let me stand with you and look upon the face of God and my God; so at the Resurrection of this body, I shall be able to say to the angel of the great council, the son of God, Christ Jesus himself, I am of the same stuff as you, body and body, flesh and flesh..." (IV, 46)

Therefore, a human being becomes an immortal spirit who reaches harmony with the angels and God. All of them "partake" of the same qualities.

The conclusion to which I would like to draw attention is that it is obvious on the thematic level that Donne's interest is to achieve and build a unity of vision in his sermon. Stanley Fish's argument is more questionable and vulnerable to criticism when we prove this unity on the stylistic level, and show that the different meanings do not cancel each other out and thus produce "Zero meaning," but rather produce both harmony and unity. My intention, then, is to show the unity of the sentence, the paragraph, and the whole sermon, by paying attention as well as to the relationship between the preacher and his congregation, and to the unity of time in Donne's Sermon on the Resurrection.

The concept of continuity and unity which I dealt with as a theme and which is so clearly bound up with the image of the circle finds expression elsewhere, mainly on the stylistic level. The images, the words, the sentences, the paragraphs, the sermon, and the whole act of preaching become another aspect of this roundness and circularity.

Donne's images suggest this circular notion. Their main characteristic is compression and inclusiveness. For instance, his message to his congregation is to "Let the whole world be in thy consideration as one house; and then consider in that, in the peaceful harmony of creatures, in the peaceful succession and connection of causes and effects, the peace of nature" (VI, 47). In this sentence Donne urges his congregation not only to consider "the peaceful harmony of creatures," but he also brings, through the use of the image of the house, this harmony to their perception. Heaven

and earth or the "whole world" and the "kingdom of God," are condensed into just one house. In the development of the sermon, this house is going to hold the cosmos is every individual's heart. Donne remodels his sentence "peace in thy house" and narrows it down to "peace in thy heart." The heart becomes the small place which is required to hold the cosmos, and the peace of God. It is the microcosm that holds all the macrocosm.

In the same way as the two poles of humanity and divinity become just one pole with nothing to separate them, so does the style of the sermon which suggests this unity. Donne's prose style is not ornamental; rather, he uses language economically. He uses a minimum number of words to suggest a unity between words. We notice that Donne's words echo each other and seem as if they were themselves two poles united together. To achieve such an effect he uses a variety of rhetorical devices. His use of the parechesis, "song of Solomon," and the most elaborate one in "the places perfect happiness and perfect glory in perfect peace" allow him to express his ideas through words which are related harmoniously, a harmony which is achieved through the repetition of the same sound in different words. In his parechesis, "**glory** pre-assuming the **body** of Christ to that **glory**" and in the alliteration 'Glory' and 'God', Donne manages to relate the subject, glory, to its origin, God, as well as to its object, body (IV, 61). The adnominatio 'consider' / 'consideration' (IV, 61) and the paronomasia, '**weep**' / '**wipe**' enable Donne to express his ideas through an economic language, which serves his purpose of condensation and compression. This paronomasia sets the mutual and close relationship between human beings who 'must weep these tears" and "God who "will wipe all tears" (IV, 45).

Donne does not leave this mutuality only on the level of meaning, but also reflects it on the level of style.

On the level of sentences, we also find compression and unity. The most prevailing syntactical structure in this sermon is the structure where the last word of one line or clause is repeated to begin the next one. This kind of structure is known as anadiplosis. Through the use of such a device, John Donne gives his sentences a circular structure. For instance, in "you must weep these **tears, tears** of contrition," or in "you must die **this death, this death** of righteous," we notice that the first parts of these sentences are like half circles which end in a point which is the very point from which the other half circle begins to form the whole circle. This practice is very clear in the following example. "If the rulers take council against **the Lord, the Lord** shall have their council in derision; if they take arms against **the Lord, the Lord** shall break their bows and cut their spears in sunder" (IV, 58). The structure of this sentence is like a circle which can be divided into four parts, equal to four arcs of a circle, and each is related to the point where the last arc finishes. "The Lord" is the starting and ending point in these clauses.

Donne makes this 'syntactical roundness' through the use of epanalepsis, and thus a sentence or a clause ended with the same word with which it begins, such as in "it will not perform a sin when and where thou would have it" (IV, 48), or "God shall not give another, a better body at the Resurrection, but the same body made better" (IV, 57). The effect of such a device is to give a sense of roundness and inter-dependency to the sentences. Every sentence or clause draws its meaning from the previous one, and each part sheds more light on the other. Though the sentence

"there is but one lamentation" seems to have a kind of completeness, "there" can be identified only through recourse to the previous sentence, "in the book of God there are many songs" (IV, 45). Donne uses other cases of zeugma with the same effect such as in "for God hath made us under good princes, a great example of all that, abundance of men, men that live like men, men united in one religion." The unity of religion that Donne is arguing for in this sentence is revealed through the use of zeugma and also anadiplosis.

Donne can resort to simpler techniques such as diacope, consisting of the repetition of a word with one or a few words in between, to produce no less important effects. We find many phrases like "Heaven of Heaven," "spirit and spirit," "God and my God," "body and body," "flesh and flesh." Such phrases used to describe Donne's vision of the Resurrection leave the hearers with the impression that Donne is already united to the spirit and God, and he is ultimately "of the same stuff" as them.

Another characteristic of Donne's sentences is their parallel structure, one which suggests sameness and unity more than diversity and multiplicity. Donne's isocolonic and anaphoric sentences as in "peace with the creature, peace in thy church, peace in the state, peace in thy house, peace in thy heart," or "let the whole world be in thy consideration... let this kingdom where... Let thine own family be... let thine own bosom be..." make the sentences flow together without any thing to separate them from each other (IV, 49). Donne's aim is to preserve a sense of continuity, fluidity, and unity on the level of syntax as well. Donne refuses to join his clauses with conjunctions where he wants his sentences to reveal his vision of unity. In the following parataxic and isocolonic phrases, "where God set

the prophet in a valley of very many and very dry bones and invites the several joints to knit again, ties them with their sinews and ligaments, clothes them in their old skin, and calls life into them again" we how the omission of the conjunction "and" makes these phrases flow together without any thing to separate them (IV, 57).

On the level of paragraphs, Donne follows the same technique. He incorporates into different paragraphs the thought that ends the preceding paragraph. The idea expressed at the end of a given paragraph is what he begins to build upon in the following one. To illustrate this idea more clearly, one can give as an example the third, fourth, and fifth paragraph in the sermon on the Resurrection. The third paragraph opens with a question "who then is this enemy?" and then develops around the idea of the enmity of death, and ends with "...the last enemy." The fourth paragraph opens with "we have other enemies" and closes with the idea of the destruction of this enemy. In Donne's sermons the reader cannot separate one paragraph from the other, and he/she can read three or four paragraphs as if they were just a single paragraph. Taking this fact into account, we see that the rhetorical unit, for Donne, should complete a circle, ends with what it begins and thus brings unity to the sermon.

Apart from using repetition, Donne achieves the same unity between paragraphs by using interrogatio. The paragraph that closes with the question, "And art thou loth to make up that circle with returning to the earth again? and the one that opens with the answer, "Thou must, though thou be loth," are welded together, and the auditors are led to assume that the existence of one paragraph without the other does not make sense. In the dependence of one paragraph upon the other, the reader is invited to

see the unity between them. Donne uses this technique not only to bind paragraphs together, but also to relate together parts of the sermon larger than the paragraph. To illustrate this practice, one can give the example of the question "Who then is this enemy?" which Donne asks at the beginning of the sermon, and he repeats almost the same question, "But who is this one enemy in this text?" later in the sermon. More significant is Donne's invocation of the idea of God's glory at the beginning of the sermon: "Let us be content to humble ourselves forty days to be fitter for that glory which we expect," and his prayer at the end of the sermon "that we with all others departed ... may have this perfect consummation, both of body and soul, in his everlasting glory. Amen." It is now clear enough that Donne is using the circle as a rhetorical figure on the level of sentence, paragraph, and the whole sermon in order to create unity and harmony between every part of his text. Donne uses the image of the circle not only as a pattern of his thoughts, but also as a rhetorical figure of expression.

What Donne accomplishes by the use of these techniques is a sermon with a fully round structure and unity. According to this view, I think that Fish's argument that in an Anglican sermon, and in Donne's in particular, "one is asked to do more than one can .. and to undo what has already been done" (Self-Consuming Artifacts, p. 72) needs modification and readjustment. Moreover, Fish seems to have missed Donne's intention when he declares that references backward in Donne's sermon are "complicating" and "unsettling" and thus prevent the readers from understanding the sermon. On the contrary, Joan Webber understands Donne's intention in his using structure and language in such a way, and states that "in [Donne's]

dealing with language as such ... he achieves a real unity of vision" (Contrary Music, p. 123).

It is this characteristic of Donne's rhetorical circular structure which prevents Fish from seeing any sort of progression in Donne's sermon and leads him to argue that the "forward movement has become deprogression or retrogressive" (Self-Consuming Artifacts, p. 56). However, although he uses repetitions and his sermon has a circular structure, Donne is careful to create a sort of progression in his sermon. In fact, every repetition is not merely circular, but it is explanatory, adding a new meaning, and bringing new insight or at least a renewal of vision. One or two examples from this sermon on the Resurrection will suffice to illustrate how Donne creates a sense of progression within his repetitions. When the auditors hear the following sentence, "all is but an image, all is a dream of an image," they realize that through the repetition of the first part of the sentence and the addition of "dream," Donne is modifying the "image," and thus adding a new meaning. With this addition, it becomes clear to the auditors that Donne perceives the Resurrection in terms of a dream-like vision. Sometimes, Donne uses repetition to develop an idea, clarify what has already been stated, and remove any sort of ambiguity. Describing death, Donne states: "It is not an enemy that invades neither, but only detains. He detains the bodies of the saints which are in heaven." We notice that the second sentence begins with the last word, "detains," of the previous sentence. The purpose of repeating "detains" at the beginning of the second sentence is to capture the auditors' attention and give them hints that the second sentence is but the development of the previous one. With this repetition the auditors are invited to see the ugliness and the cruelty of

death in a more detailed and clearer picture. Therefore, even though Donne's repetitions are anaphoric, they refer to what has been said, their reference in meaning is cataphoric because, as we have seen with "detains," they explain the previously stated meaning more clearly. Each recurrent cycle, then, brings to the auditors a greater understanding and clearer vision. The repetition of an image, a word, or a phrase of a text not only draws a circular form, but also marks stages in a progression towards broadening the auditors' understanding of the Biblical text upon which the sermon is based. When Donne evokes the idea of God's glory again at the end of the sermon, he does not hint that he ends where he begins, but demonstrates what has been done with the Scripture text during the course of his preaching, and stressing the progressive steps he has taken while explaining the his auditors the Biblical text.

The relationship between the preacher, Donne, and the congregation is another surface upon which we see that this notion of integrity and unity is reflected, and reveals more about Donne's vision of harmony. The way Donne uses the first person "I" illustrates this relationship. Donne's use of the first person adds immediacy, and demonstrates his personal connection, and involvement with his auditors about the point that he wants to make. In many circumstances Donne stands as an exemplum representing an experience that all his congregation, or all human beings may go through. For instance in his description of the death experience, "when I shall be able to stir no limb ... " the "I" is no longer Donne's proper entity, but it is the "I" which includes and compresses the experience of the whole congregation in particular, and all human beings in general. Donne uses the technique of compression to express his unity with his congregation. As

we have seen previously, Donne compressed all the cosmos and God's peace in the "heart" of every individual; now Donne compresses the experience of all human beings in the singular first person "I". This unity between Donne the preacher and the congregation is carried further through other different devices such as the sermocinatio in which Donne pretends that he is answering the questions and responding to the remarks of his auditors. Questions like "why? what lacks it?" or "we shall see him destroyed ... But how? or when?", or "How long, O Lord? forever." These questions serve as a possible questions, commentaries or exclamations of the congregation to Donne's speech. Donne is trying to foresee the reaction of his auditors, and include them in his own text. The effect is that he is no longer assuming the role of the preacher only, but that of the congregation too. John Donne is at the same time a preacher and part of the congregation.

Through observing the use of the sermocinatio, the reader would realize that Donne shares with his congregation the role of the hearer, and he invites his congregation to share with him the role of the preacher. While preaching, Donne often begins with a given sentence, and then tries to modify it by piling other adjectives and nouns until it stands for the meaning that he wants to convey. He also purposely leaves in his sentences the rejected words. Such is the case in the following quotation: "...till the Redeemer, my Redeemer, the Redeemer of all me, body and soul," where he could have conveyed the meaning just through "the Redeemer of all." This adds to the spontaneity and immediacy of his sermon, and gives the audience the impression that Donne is acting upon the spot, and trying to figure out the meaning that he wants to convey. Decoding the meaning of

the sermon becomes, indeed, not only the role of the auditors, but also that of the preacher who is trying to decode the internalized meaning in his mind in order to communicate it as clearly as possible to the congregation's understanding. Ultimately, Donne manages to show the congregation that he is meditating while preaching, and he manages to invite the congregation to share with him in the process of meditation, to decode the internal meaning of the sermon (in the preacher's mind) with him, and construct the meaning of the sermon with him. Hence, Donne shares with his hearers their role, and they partake with him his. Donne, the preacher, and his auditors become just one entity which assumes the role of both the hearer and the preacher. This again shows a lack of distinction between the subject and the object, and shows a case of blending Donne with his congregation in his / their sermon. Donne is not distant from his subject; he becomes the central figure in his sermon, the preacher and the hearer, and so do his congregation.

Donne reaches unity and harmony not only with his congregation, but also with the historical personae that he uses in the sermon. The way Donne achieves this unity is through the rhetorical technique known as prosopopoeia which enables him to address his congregation through the historical persona's voice. The culminating effect is that there is an interchangeability of identity between the preacher and the historical persona. By allowing himself to speak through the voice of a holy character, Donne manages to acquire not only the holiness of this persona, but also its authority and influence.

Donne also assumes a prophetic voice. With his use of "shall" Donne implies that he is part or an agent of providence. When he says: "I shall

have reason on my side, and I shall have grace on my side," he not only expresses a prophetic vision for the future, but he also becomes himself almost a prophet who "shall have the history of a thousand that have perished by that sin on [his] side" (IV, 48). More obvious is this practice when he uses Jesus Christ's voice as if it were his, saying: "Peace I leave with you, my peace I give unto you" (IV, 48). (The absence of the quotation marks in the spoken form strengthens the effect of these words, and makes them sound more likely to be Donne's). Donne becomes almost a God-like figure when he says "...that at the last I shall reunite the dead, and dry bones of all men in a general Resurrection ... can you doubt but that I who can do that can also recollect you from your present desperation" (IV, 57). In such passages Donne turns himself into a symbol, and becomes part of the holy and spiritual world. Donne is assuming a prophetic function, that of a mediator between God and men. Donne's soul seems to have gone through a process of regeneration, has achieved the visionary view of the Resurrection he was longing for at the beginning of his sermon, and 'partakes' now with the divinity peace, glory, and joy. It is his belief in the Incarnation and the Resurrection which makes Donne daring enough to evoke the voice of Christ, Job, and other figures like St. Augustine, and makes such a practice entirely reasonable and legitimate. The Resurrection is Donne's reason for making the word flesh. This should not come as a surprise in Donne's sermon which is about the Resurrection. The auditors are not just told about the Resurrection, but they are also allowed to see the Resurrection of David, the Apostles, and Christ himself through hearing their voices again. Donne makes his congregation hear David's question, "... Is there anybody that lives and shall not see death?"

(IV, 46). On the stylistic level, Donne is doing what he did on the thematic level. Thus, it is clear enough that Donne's style in his Sermon on the Resurrection is an integral part of meaning.

Donne's use of prosopopoeia has a three dimensional effect: it makes it possible for the preacher to reach unity with historical and holy figures, serves him to bring home the notion of Resurrection to his congregation, and helps him bring to his sermon a unity of time. What the congregation reach in the text is not just a reunion with Christ, but they also experience a kind of eternal life. There is no longer a sense of past, present, and future, but all of them are mingled together in an eternal moment, it is the "now," or the very moment of preaching. The audience are allowed to meditate upon their past, realize their sins which bring them death, and look for their own present salvation. This does not seem to be far from their reach, because Donne allows his congregation to witness in his sermon that salvation through Resurrection. This explains why John Donne uses the present tense when he wants to quote figures of the historical past. We find in the text sentences like: "Job complains," "the prophet answers," "the prophet Isaiah comes," and "Moses calls." Through the use of present tense, Donne brings the past to the present moment, and mingles them together.

Donne achieves the same effect when he calls his auditors to imagine themselves placed in some concrete and specific situation. By doing so, Donne transports them either to historically real scenes or to possible future ones. For instance, Donne transfers his congregation not only to the scene when God creates the bodies to complete the perfection of the Kingdom of Heaven, but also to the scene where Christ is addressing his followers telling them that he left them peace and joy. Donne also transfers

his auditors to a possible future scene, that is the scene of their death and resurrection. The use of prosopopoeia in: "Peace I leave with you," and "I shall reunite the dead," and the voice of the first person persona add more realistic details to the scene, and make the past and the future part of the present moment. The conclusion I want to draw is that the moment of Donne's preaching embraces the whole of man's life, and the whole history of humanity becomes condensed in the present moment of preaching. Such a condensation of time is a natural result of Donne's intention to change the course of his auditors' lives. It follows naturally that he reminds them of their past sins, God's grace for them, and his promise that their future will be much better than their present. The moment of preaching may then correspond to the whole sequence of the worldly and spiritual life of the congregation.

It is clear now that Donne's intention in his Sermon on the Resurrection is to build a solid, coherent and self-sufficient rather than 'self-consuming' artifact. As I have argued, Donne uses different ways and techniques to show his vision of unity and harmony not only on the thematic level, but also through the structural and stylistic levels of his sermon. Unlike Stanley Fish's conclusion about the sermon "Death Duell," I find that style and content exist in harmony, and both of them are welded together to form a beautiful and harmonious work of art.

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