

John Donne Journal

STUDIES IN THE AGE OF DONNE



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John Donne Journal

Studies in the Age of Donne

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The cover portrait of Donne is printed with the kind permission of The Marquis of Lothian.

Special Double Issue

ESSAYS IN LITERATURE AND THE VISUAL ARTS

Edited by
Richard S. Peterson

John Donne Journal
1986

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Editor's Note

Our rubric "Visual Arts" is intended in the broadest sense, to make room not only for painting, drawing and sculpture but also for architecture, joinery and costume design, and room too for consideration of aesthetics, iconography and emblem literature. One or more of these areas of study have been brought to bear in each of the following essays, in an exploration of the visual dimensions of the literature of Donne's age.

Thus Clark Hulse traces the "Art of the Face" in Shakespeare's sonnets and dramas against a background of representation in contemporary portraiture, in large and in little. Alan T. Bradford suggests that a fruitful response to the rival demands of Bacon's "Use" and "Uniformity" appears in the structure of such country houses as Kirby and Fountains, as well as in the contours of a play like *Othello*.

Donne himself is looked at from two quite different angles. His complex, ambiguous response to the use of religious images, whether for worship or private devotion, is explored by Ernest B. Gilman, who reveals the controversy over iconoclasm to be a central obsession of the poems and sermons. David Evett, on the other hand, tests the appropriateness to Donne's poetry of several stylistic categories familiar from recent interarts criticism: Renaissance, Mannerist, Baroque, Realist, Grotesque. In turn, Mannerism of a specifically religious sort serves as Murray Roston's touchstone for the poems of Herbert, which are seen as paralleling in devotional technique the paintings of Tintoretto.

Three studies of masque follow, focusing respectively on Jonson, Inigo Jones and Milton. My own approach to Jonson's *Beautie* is through iconography and several interwoven classical motifs, which highlight the central figure of the Queen. John Peacock finds the spring of much of Jones's early inspiration in the stage designs, costumes and *descrizioni* of Buontalenti's Florentine court entertainments, and suggests Jones's place in the development

of English portraiture. Cedric C. Brown's survey of the term *kōmos*, from ancient times through Milton's own and in both religious and classical texts, uses philology and iconography to locate Comus in a tradition of excessive revelry.

David Sturdy brings an archaeologist's and architectural historian's eye, aided by Thomas Bodley's own words, to a re-enactment of the planning of the great bookcases and desks in Duke Humphrey's Library, which still frame books and readers today. And John Dixon Hunt sheds light on the Tate Gallery's newly acquired portrait of William Style of Langley (1636), an enigma inviting several avenues of approach—through garden design, religious tradition and the arts of emblem and impresa.

The staffs of a number of libraries, archives and museums have been generous with time and advice in the preparation of this volume, and I would particularly like to thank the following: at the University of Connecticut, Thomas Jacoby, Art Librarian, and Robert Vrecenak, Head of Interlibrary Loan; at Yale University's Center for British Art, Anne-Marie Logan, Reference Librarian and Photographic Archivist, and Patrick J. Noon, Curator of Prints and Drawings; at Yale's Art and Architecture Library, Nancy Lambert, Librarian, and Helen Chillman, Librarian of the Slides and Photographs Collection; at Yale's Beinecke Rare Book and Manuscript Library, Marjorie Wynne, Edwin J. Beinecke Research Librarian; Randy P. Clark, photographer, New Haven; Peter Day, Keeper, Devonshire Collections, Chatsworth; and J. C. Gatiss, Photographic Survey, Courtauld Institute of Art.

The *Journal's* regular Editors, M. Thomas Hester and R. V. Young, Jr., and Editorial Assistant N. Charlene Turner have been good-humored collaborators.

R.S.P.