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John Donne and Early Maniera

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I

Critics are currently engaged in a vital and productive debate over the meaning of Mannerism in English literature.[1] As texts are approached by critics in differing ways to substantiate different conceptions of Mannerism the new paradigm is being fleshed and argued out—or in. Naturally, the works of certain writers or groups of stylistically similar writers have become vortices within which differing (and often diametrically opposed) conceptions of Mannerism in literature are being worked out. The texts of the "metaphysicals" and in particular of Donne have become such critical whirlpools. It is not surprising (rather it is predictable and necessary) that attempts to define mannerist elements of style in often identical texts are frequently completely at odds with one another—despite the fact that often identical Cinquecento Italian painters and indeed paintings are marshalled to justify such diverse formulations.

In 1986, David Evett offered his views in this journal on the topic and nature of Donne's alleged Mannerism.[2] The following points have some connection with the concerns of this paper. First, Evett attempts to "offer a new view of the feature known as the *linea serpentinata*—associating it not with Mannerism, as has been the custom, but with the Grotesque." Second, he suggests that Donne's constant preoccupation with "self" disqualifies him (or his *personae*) from representing a literary analogue to the *sprecher* figure of mannerist painting. Third, noting that all logical procedures are "rectilinear" with propositions following one another, "related in various ways but always succeeding one another in such a way that they can be written out along a single straight line of script or type," he asks, "Where, then, are the twistings and turnings?" Fourth and last, he states that not Mannerism but "Realism [as he has defined it] seems most prevalent in the verse letters" (pp.101, 107-13, 116, and 128). In the following pages I hope to re-assert the intimate relationship between the *linea serpentinata* and Mannerism, to

demonstrate the way in which a Donnean *persona* is analogous to a visual *sprecher* figure, to point out where I think the "twistings and turnings" are, and to use as my texts two of Donne's early verse epistles which I suggest can be legitimately termed mannerist.

As S.J. Freedberg pointed out in his incisive and comprehensive study, *Painting in Italy 1500-1600*,[3] early in the Cinquecento, leading on from the new directions becoming apparent in the continually developing artistic brilliance of Michelangelo and Raphael, painters like Jacopo Pontormo, Rosso Fiorentino and Giulio Romano began to define more clearly a new aesthetic characterized initially by non- (and sometimes anti-) classical experiments with the classical vocabulary of forms. Such experimentation, particularly by Pontormo and Rosso, which sought to mould the current dominant style into a new form in order to cater for and express a freer or more subjective conception of the world, produced the works of early Mannerism in painting. However, this often shocking start soon achieved a kind of reconciliation with Classicism, and by mid-century had developed into high Maniera. The purest expression of high Maniera in painting is to be found in the works of Bronzino and Parmigianino. High Maniera is the zenith of the mannerist style in its highly restrictive interpretation of beauty epitomized by the quality of grace or *grazia*. The artefact is transformed into an ornament, and *artificio* truly transforms and perfects *natura*. The passion and emotive communication of early Maniera is completely disallowed in this new, and technically precise *bella maniera*. As touchstones of early Maniera, Pontormo's works exhibit a superb blend of refined elegance and poignant emotional communication. Pontormo's graceful works, along with more radical early-mannerist paintings like Rosso's Volterra *Deposition*, are often intensely personal visions of reality in which the grace and order manifested are not of a *genus* that can be understood or lauded by the standards of Classicism or high Maniera. Two of Donne's early verse epistles evince an artistic sensibility and poetic style that embody this early-mannerist poetic, which at times points towards the developing refinements of the Maniera. The more radical early-mannerist preoccupations with anxiety, disorder and disturbing emotive expression occur in these verse epistles in conjunction with an occasional and calculated "fluency" and grace, providing a rich example of a poetic that seems legitimately to invite the application of not only the more general style-term, *early Mannerism*, but also, at times the more distinguished and complex term, *early Maniera*.

II

In his undated sermon on *Psalm* 6:2-3, which Potter and Simpson situate in the very early 1620s,[4] Donne indisputably uses a technical term from contemporary mannerist art theory as a metaphor to describe the nature of the humble soul's ascent by graduated supplication into the being of God. The passage marks the final culmination of many references to the supplicant's prayerful approach to God "by infinite degrees," beginning at the cry for mercy which is "but one step up a staire" (V.342). All previous references to the soul's ascent are united and elaborated as Donne (acknowledging Bernard of Clairvaux) notes that God implants in the "humble and penitent sinner" the following feeling:

> . . .*That the more he is in Gods favour, the more he feares he is not so, or the more he feares to lose that favour, because it is a part, and a symptome of the working of the grace of God, to make him see his owne unworthinesse, the more manifestly, the more sensibly, yet, it is a religious insinuation, and a circumvention that God loves, when a sinner husbands his graces so well, as to grow rich under him, and to make his thanks for one blessing, a reason, and an occasion of another; so to gather upon God by a rolling Trench, and by a winding staire, as* Abraham *gained upon God, in the behalf of Sodome; for this is an act of the wisedome of the Serpent, which our Saviour recommends unto us, in such a Serpentine line, (as the Artists call it) to get up to God, and get into God by such degrees, as* David *does here, from his* Miserere, *to a* Sana, *from a gracious looke to a perfect recovery.* (*Sermons*, V.347)[5]

When Donne mentions the "Serpentine line, (as the Artists call it)" he is undoubtedly referring to the *linea serpentinata* of mannerist art theory of Cinquecento Italy.[6] He plainly acknowledges that it is a current technical term "(as the Artists call it)." It appears that the only English translation of a mannerist art treatise in the sixteenth century was Richard Haydocke's 1598 translation of the first five books of Giovanni Paolo Lomazzo's *Trattato dell'arte della pittura, scultura et architettura* (Milan, 1584). Lomazzo's work is acknowledged as one of the most comprehensive statements of the mannerist aesthetic. It is also the one which devotes most space to defining the "serpentine form."[7] Lomazzo presents the *figura serpentinata* as a technique for giving grace and life to a figure:

> *It is reported then that* Michael Angelo *vpon a time gaue this observation to the Painter* Marcus de Sciena *his scholler:* that he should alwaies make a figure Pyramidall, Serpentlike, and multiplied by one two and three. *In which precept (in mine opinion) the whole mysterie of the arte consisteth. For the greatest grace and life, that a picture can haue, is, that it expresse* Motion*: which the Painters call the* spirite *of a picture: Nowe there is no forme so fitte to expresse this* motion*, as that of the flame of fire . . . . the forme of the flame thereof is most apt for motion . . . it seemeth to divide the aire, that so it may ascende to his proper sphere.*[8]

In the sermon, Donne's expression bears a certain similarity to Haydocke's translation of Lomazzo's formulation of the idea that "grace" and "life" are achieved by the serpentine illusion of movement in the painted human figure. For example, Donne notes Bernard's interpretation of *1 Timothy* 2:1 in which the soul ascends by gradations in prayer: "By the grace of Gods Spirit inanimating and quickning him, (without which grace he can have no motion at all)" (V.341). In mannerist art theory and practice the serpentine form gives grace by way of an upward winding motion to a figure. Donne, constructing an analogy between theology and painting, uses the "Serpentine line" as a metaphor for the soul's upward winding motion into the being of God enabled by God's grace.[9] The parallel is exact, with a pun on "grace" (as it is transferred from the aesthetic to the religious) completing the analogy.

Federigo Zuccaro, the other major mannerist art theorist, who visited and worked in England in 1575, notes in his *Idea dei scultori, pittori e architetti* (1607) how an idea formed first in the mind of the artist (the *disegno interno*), comes into material form (the *disegno esterno*), in the artist's physical creation.[10] The *disegno esterno* is primarily the result of the *disegno interno* being creatively infused by way of artistic genius into resistant matter. I want to suggest that Donne, in this passage, reveals a (necessarily metaphorical or analogical) unity of *disegno interno* and *disegno esterno*, as his concept of the winding ascent of the supplicant's soul manifests itself in a convoluted syntax and metaphoric sentence style.[11] Most importantly, the basis of this unity of *disegno* is the mannerist serpentine form which gives to this prose gracefulness and a necessarily metaphorical "illusion of (gradual) movement." The metaphor of the *linea serpentinata*, the concept of the soul's ascent, and the manner in which the concept is described, are all dominated

and unified by the same *disegno*. Consequently, I suggest the applicability of the adjective *mannerist* to this prose style. Donne's use of the "Serpentine line" metaphor in a context that is appropriate in so many ways seems to reveal a more than cursory knowledge of mannerist art theory.

In the sermon Donne also emphasizes the paradoxical quality of the ascending soul. The more worthy the soul, the more unworthy it feels, because with every halting step it takes towards God, it sees more clearly its own unworthiness. It is worthy and yet unworthy. It dares to approach yet fears to approach. It inclines towards God, and declines in humility away from God. The soul seems to enact the "frozen moment" of movement captured in paintings of the Maniera by way of the *figura serpentinata*. The soul here exhibits exactly the circumulocutory motion of Abraham's supplication of God on behalf of Sodom (*Gen.* 18:22-33). The very lines themselves progress in a halting and graduated progression through subordinate clauses, qualifications and synonyms, at each "step" adding and holding new meanings and metaphors, to be, at the end, in possession of all that went before. Nothing is said once; all is described from at least two angles, often by two metaphors, all of which builds up a continually "turning" and developing expression of a concept.

Such alteration of angle is characteristic of Mannerism and can be observed in astounding prototype in Michelangelo's *Last Judgement*, which disrupts its own harmony by exulting in multiple scenes with differing perspectives and vanishing points, and in a complete mannerist context in Tintoretto's famous off-centre aspects on the subjects he depicts. Tintoretto's works typify the mannerist experimentation with restrictive canonical organization of space epitomized by an innovative search for (and demonstration of) creativity and subjectivity. The carefully ordered space of High Renaissance paintings presented one subjective viewpoint as though it was the objective reality. Such false objectivity is shown up for what it is by the sharply subjective manner of Tintoretto. Now, it is relevant that Donne metaphorically uses a pair of terms from the visual arts to stress that an object is necessarily seen from one point of view which can be consciously altered so that the object viewed takes on a different appearance. In what seems a relativistic conception of the world, Donne demonstrates that all aspects are subjective, and that alteration of aspect can alter the object observed dramatically. Elaborating on Alberti, Lomazzo notes the corresponding alteration of "lines" and "angles" when an object is represented from varying viewpoints (*Tracte*, IV.iii.141; I.i.19). Both Donne and Lomazzo (via Haydocke) use the terms "line" and "angle" in close connection with one

another when referring to relation of subject to object. While Lomazzo most often uses the terms in a somewhat conservative manner referring to proportional reduction in size of increasingly distant figures, Donne uses the terms metaphorically to stress a more radical experimentation with perspective. For example, in 1621 Donne exhorts his listeners to look on Jesus as *Love*, yet if they discern in His face indications that He is also *Judge*, "doe not run away from him, in that apprehension; look upon him in that angle, in that line awhile" (*Sermons*, III.306-07). Elsewhere Donne urges his congregation when they are fearful of something not to look upon the natural fear caused by the presence of evil but to "look upon the glory that God receives by my Christian constancy in that affliction." So instead gazing on natural fear, "I change my *object*, or at least, I look upon it in *another line*, in *another angle*" and by God's Spirit learn the fear of the Lord (VI.105-06; Donne's italics). Thus, Donne is very aware of conscious alteration of point of view in order to develop a fuller depiction of the object, often by moving from one aspect to its apparent opposite, a characteristic of early Mannerism. The spectator, by altering position, in a way changes the object; just as the carefully painted blur in Holbein's *Ambassadors* becomes a human skull when viewed from a perspective at odds with the rest of the painting. Bearing in mind this conscious manipulation of perspective, it is not surprising to find in the sermon passage under consideration the continual alteration of metaphors to depict the one subject. This doubly metaphoric alteration of *line* and *angle* is similar to a technique of the Holy Spirit Donne discerns in the Psalms in which one metaphor is immediately followed by another "for the deeper impression" (VII.82). In the sermon passage quoted at length earlier, Donne is consciously changing his *line* and *angle*, circumnavigating his subject and considering it from a range of perspectives, often opposite ones. The result is one of variety, multi-dimensionality, and an "illusion of motion" by the use of many perspectives. Donne's meaning is thus clearly and elegantly expressed in a form that (in another context) allows close exploration of relativism and subjectivity as will be seen in the two verse epistles.

In the sermon passage the flow of the sentence is continually diverted by restatements of ideas in slightly different ways, from different *lines* and *angles*. For example: "It is a part, *and* a symptome" of God's grace to show the sinner's unworthiness "the more manifestly, [*and*] the more sensibly;" it is "a religious insinuation, *and* a circumvention" when the sinner makes his thanks "a reason, *and* an occasion" for more blessing, to gather upon God "by a rolling Trench,[12] *and* by a winding staire." Thus, as is well illustrated by this

last pair, Donne is doing exactly what he praises the Holy Spirit for doing. For the sake of "variety" and "abundance," he is using pairs of words where they are "but a farther illustration of one another" because in meaning they are "all one" (IX.73). George Puttenham refers to this technique as the "figure of *store*" in which "we multiply our speech by many words or clauses of one sense." So the meaning is approached from differing angles, by differing metaphors and "one of them doth expound another. And therefore they call this figure the *Interpreter*."[13] Donne's conscious approach to his subject from differing angles can be described rhetorically as the '*Interpreter*' or by art theory metaphor as alteration of *line* and *angle*.

Furthermore, Donne's expression clearly proceeds by a syntactic and metaphoric "circumvention" by which he haltingly "gains upon" his final meaning. He approaches his subject in exactly the way the supplicant's soul should approach God. What I am suggesting is that Donne's inner conception of the serpentine ascent of the soul into God finds outward expression in serpentine syntax. Or, as Lomazzo applied it to the visual arts, what is "hid in the harte, is outwardly shewed forth, in the body, by extending her branches through the exteriour members in such sorte, that they may also receiue *motion*" (*Tracte*, II.ii.4). Inner motion forms outer motion. To put it more directly: "Expressing of the inward affections of the minde, by an outward and bodily Demonstration" (*Tracte*, II.ii.4).[14]

If what I have just described is a *literal* unity of *disegno interno* and *esterno*, there is also a *metaphorical* unity. By winding degrees of elaboration, Donne paints his meaning into clarity. In the first half of the sermon passage Donne tells the reader that God loves the sinner who, by way of a religious insinuation and a circumvention, husbands his graces so well that they grow rich under him, and his thanks for one blessing becomes "a reason, and an occasion of another." Through the whole passage, particularly the second half, it becomes apparent that Donne, by way of a poetic insinuation and a circumvention, "husbands" his metaphors (appropriately substituted for "graces" since they add grace to his prose) so well that they "grow rich under him." Indeed, in the second half of this passage, one metaphor becomes the reason and occasion for another. Often one metaphor links to the next by way of a third which relates well to the preceding and following metaphors, and in doing so contains two differing meanings. For example, we are told that both Abraham and David approach God in the same manner, yet each approach has its own metaphor. Abraham approaches by a "winding staire" and David by a "Serpentine line." I am reminded by this of a painting by

Francesco Salviati called *Bathsheba Betaking Herself to David* which is a successful image entirely constructed of the interrelations of a repeated and varied *figura serpentinata* (Bathsheba), and the prominent winding stair she ascends. In the sermon, these two differing metaphors applied to essentially the same actions of Abraham and David are linked together by a concept that allows a smooth transition from one to the next. The link is Donne's allusion to Christ's exhortation to his disciples to be "wise as serpents, and harmless as doves" (*Matt.* 10:16). The metaphors of "winding staire" and "serpentine line" are unified by "the wisedome of the Serpent." (One wonders if it is a similar wisdom, in the bad sense, that is the fabric that so smoothly unifies the two elements of Salviati's picture.) Abraham's "winding staire" approach to God is cautious and it is that connotation that leads Donne to the "wisedome of the Serpent" metaphor. Yet, the significance of this phrase alters from *caution* to a focus upon the *shape* of the serpent allowing a smooth transition to the next metaphor: David's "Serpentine line" approach to God. I have called this careful construction a *turning joint*. Two metaphors are linked by a central one which utilizes its own duality of meaning. It provides a graceful transition between two metaphors drawn from differing fields in a conscious construction of *varietà* by unified contrast: a literary *contrapposto*. The smoother the transition from the first metaphor to the central one and then from the central one to the third, the more graceful and more successful the *turning joint*. The resulting grace, variety, invention and ease reveal that such perfectly executed *turning joints* are elements of Donne's personal version of high Maniera. It is as early as the descriptive verse epistles that Donne develops and experiments with this *turning joint*.

III

I do not intend to read back into the early work of Donne's descriptive verse epistles his later explicit awareness of the *linea serpentinata*. One major reason against this is the fact that "The Storme" and "The Calme" were probably written in the year before the appearance in English of Lomazzo's *Trattato*. There are, however, certain points of comparison between the style of the later sermon and the verse epistles. Obviously, the poems are far more densely "metaphysical" than the sermons, encapsulating as much conceited wit in as little space as possible, and, as is to be expected, the poems exhibit more of Donne's particular scepticism and doubt than the sermons ever reveal.[15] Yet, certain phrases, metaphors and constructions in the sermons and the *Devotions* bear surprising similarity to those used in the early verse epistles.

"The Storme" has a definite introduction. It is in the first eight lines that Donne offers to the addressee his love and also the poem itself.[16] The opening lines are characteristic of the sort of paradox that will be seen to infiltrate the poem. Donne places back-to-back two mutually exclusive statements with a short complicating parenthetical statement between them:

> Thou which art I, ('tis nothing to be soe)
> Thou which art still thy selfe, . . .

Donne is affirming his deep friendship with Christopher Brooke, by implying hyperbolically that they are identical because one soul rules their two hearts. Yet, in order to write to Brooke, Donne must necessarily be another person. Consequently, Donne immediately grants Brooke independence in line 2. The result is a seeming paradox. Brooke is Donne and yet Brooke is himself. Between these contradictory perspectives, Donne inserts the humble (and yet virtuoso) aside that to be Donne—granting for a moment the hyperbole that Brooke really is Donne—is to be nothing. Thus, in the first line there is also an ontological contrast. Brooke *is something* (i.e. Donne), and yet in being so he *is nothing*. This sort of tightly constructed utilization of ambiguity in the economical production of many and contradictory meanings is thoroughly typical of both Donne's strangely elegant poetics and the early-mannerist aesthetic.[17]

Donne tells Brooke that the following lines are intended to report "Part of our passage." Just as the fine details of Hilliard's miniature portraiture rival history painting, so in these lines Donne will attempt to "paint" a history in miniature. Donne's explicit intention is to present in small an intricately worked poetic history painting. This will then be subject to Brooke's judgement and it is that respected (and friendly) judgement that will discern the various excellencies of the poem and so exalt it (ll.3-8). It is important that while the *linea serpentinata* is not mentioned by Donne for another twenty-five years—if, to be on the safe side, I ignore the reference in the *First Anniversarie* to "a cousening line" that "is Serpentine" (ll.271-72)—there is ample evidence in his early verse of a knowledge of painting. In the elegies and verse epistles Donne refers many times to miniature portraiture, in *Satyre IV* he explicitly refers to "Durer's rules" (ll.204-08), and in the same *Satyre* he also refers to "Aretine's pictures" (l.70), which are of course Giulio Romano's designs engraved by Marcantonio Raimondi. In a letter to Henry Wotton (c.1600) Donne says of Aretino's writings that he finds the "most

good" in the letters, the addressees of which include Giorgio Vasari, Sebastiano del Piombo, Lodovico Dolce, Michelangelo, Giulio and Titian.[18] Over his life, Donne had accumulated a small gallery of at least twenty paintings, possibly including an original Titian,[19] and certainly Isaac Oliver (1616) and possibly Hilliard (by 1591) had painted portraits of Donne.[20] Hilliard was a friend of Richard Haydocke (the translator of Lomazzo's *Trattato*) who requested him to write his *Treatise Concerning the Arte of Limning* which refers to Lomazzo on the title page and in the text.[21] Further, it may well be true, as Peter De Sa Wiggins suggests, that Donne reveals in lines 3-5 of "The Storme" that he knows of "the hierarchy of genres postulated for painting by Alberti, with history painting taking precedence over portrait painting."[22] Whatever the case, in Hilliard's miniature portraiture and also Donne's poem, the economical and graceful use of space is essential.

In his introduction Donne has overtly stated an artistic goal that is far from easy. Furthermore, he offers it up for judgement of its poetic merits to one whom he believes is able to discern its most miniature, or subtle, qualities. Just as foreshortening, drapery and the *figura serpentinata*, among other elements, had become accepted artistic *difficultà* in Cinquecento painting in Italy, I would like to suggest that the clever use of metaphor, simile and personification are accepted poetic *difficultà* which, when employed to best effect are the considered traits of excellence in early metaphysical verse. The varied and finely turned use of these poetic *difficultà* serves to enliven and grant a certain, if often rough, grace to a poem. Such grace, where present in Donne's use of poetic *difficultà*, and disturbing emotive communication in "The Storme" and "The Calme," serve to lift his early verse up from early Mannerism into the realm of early Maniera.

As Donne's use of *figures* is of major importance in "The Storme" and "The Calme," I will pursue for a moment the concept of rhetorical *figures* as poetic *difficultà*. Puttenham seeks to facilitate the learned writing and true judgement of English *poesie* by making people aware of its complexities and difficulties (*Arte*, pp.158-59). Similarly, Thomas Wilson states that his *Arte of Rhetorique* was "compiled together, by the learned and wise men, that those whiche are ignorant, might iudge of the learned, and labour (when tyme should require) to follow their workes accordingly."[23] We can compare Haydocke's comments on the appreciator of art and the artist: "*I haue taken the paines, to teach the one to* iudge *and the other to* worke" (*Tracte*, p.6).[24] Haydocke, Puttenham, and Wilson have similar goals. The important and fascinating parallel between poetic and visual *difficultà* is indicated by the

way Puttenham and Haydocke use an identical phrase in reference to *difficultà* in differing media. Puttenham says that well-employed rhetorical *figures* grant expression "a certaine liuely or good grace" (*Arte*, p.159). Haydocke (translating Lomazzo) says "singular quick grace" is the result of the successful conquering of visual *difficultà* in the works of Raphael, Polidoro, Perino del Vaga, Il Rosso, Parmigianino and the consummate sculptor Giovanni Bologna (*Tracte*, II.xxi.87-88).[25] To Puttenham, *figures* facilitate a courtly liveliness and grace while also imparting many other intellectual qualities, including "subtilitie" and difficulty of understanding, because "*beau* semblant [is] the chiefe profession aswell of Courting as of poesie" (*Arte*, p.158). The aesthetic of poetic (and also visual) *difficultà*, therefore, creates its own exclusive audience of those who can "read" the difficulties and appreciate the poet's effortless conquering of (and elaboration on) them. Thus, even though Quintilian's classic principle of clarity is out of favour, his comparison of rhetorical *figures* with the human form in varied and interesting positions like "sitting, lying down on something or looking back" is highly relevant.[26] He condemns an overly *figured* discourse, just as Alberti does an overly serpentine nude. But by Lomazzo's time, unless every human posture depicted "has this serpentine form—as Michelangelo used to call it—this body will always lack grace."[27] Donne also belongs to this later aesthetic typified by an "overload" of visual rhetoric which Quintilian condemned as a "perverse misuse of figures."[28] Donne's poetry plays directly to an audience that *does* consider ingenious, daring and eloquent poetry—which necessitates a keen mind to comprehend it—masterpieces of elegance. This is the aesthetic that Alberti rejects, but Lomazzo, Vasari, and Aretino laud.

In the Expostulation of the nineteenth of Donne's *Devotions upon Emergent Occasions* he shows his love of mannerist *invenzione* when he exalts God as only a fellow poet can:

> *Thou art a* figurative, *a* metaphoricall God *too: a* God *in whose words there is such height of* figures, *such* voyages, *such* perigrinations *to fetch remote and precious* metaphors, *such* extentions, *such* spreadings, *such* Curtaines *of* Allegories, *such* third Heavens *of* Hyperboles, *so* harmonious eloquutions . . . .[29]

If ever there was a defense against Samuel Johnson's distaste for the way "nature and art are ransacked for illustrations, comparisons and allusions"[30] in the metaphysical *discordia concors*, this is it. God too, travels far to search

out "remote and precious *metaphors*." Donne moves from his (often wittily metaphoric) praise of God's poetic skill and conscious virtuosity to praise the *invenzione* and ingenuity of His works:

> *The* stile *of thy* works, *the* phrase *of thine* Actions, *is* Metaphoricall . . . *thy whole* worship *in the* old Law *was a continuall* Allegory; types & figures *overspread all; and* figures *flowed into* figures, *and powred themselves out into* farther figures . . .[31]

Donne is a learned reader (or interpreter) demonstrating his educated appreciation of the finer qualities of God's discourse. In this *Devotion* he compliments God's *invenzione* and *varietà* in His use of *figures*, just as Aretino praises particular *difficultà* in Vasari's paintings or Vasari Michelangelo's. It is as early as "The Storme" and "The Calme" that Donne has his opportunity to attempt similar poetic difficulties and show how he too can overcome them with ease. I suggest that the "The Storme" and "The Calme" not only demonstrate such "*voyages*" and "*perigrinations*" for varied metaphors, but are "overspread" completely by figures which flow from one into another in sudden yet cleverly controlled succession. Most typically, the early-mannerist poetic is characterized by the intense search after ever new and unusual metaphors in order to "conquer" them by applying them successfully to dissimilar ideas and events. This pure artistic *invenzione* is what Johnson called "violence." It is indeed the violence of the early-mannerist aesthetic coming into being and beginning to express a disordered cosmos by way of an ingenious, sceptical and contradictory aesthetic. "Elegance" according to the new *maniera* is the result of such conceited complexity of *disegno*, and "grace" is infused at any point where that complexity is smoothly unified or facilitated. Donne's early fascination with *invenzione* and *disegno* and his experimentation with *facilità*, place him clearly in the mannerist aesthetic searching out the possibilities of early Maniera.

Having dedicated "The Storme" to the addressee and overtly stated its high artistic goal, Donne is now compelled to perform. He is to present his history in miniature, characterized by a *disegno* of intricate poetic *difficultà* that will designate truly great art. From line 9 Donne begins systematically to create a storm by elaborating it into existence. The storm's development in time will be mirrored by its poetic gathering. Lines 9-22 trace the physical movement in space and time of the personified "wind." The wind is initially sighed forth from England's "intrailes." Carefully inlaid between the subject

("England"), and the verb ("sigh'd") are five lines of subordinate clauses including paradox, personification and metaphor serving to create a varied and *figurative* discourse. It is a poetic "circumnavigation." Having reached the verb "sigh'd," the reader has now been transferred to the beginning of the movement of the wind itself, a far more virtuoso poetic performance. It travels up into the atmosphere in which it meets such resistance "that it selfe it threw / Downeward againe," where it "views" the fleet's sails and begins to fill them. The path of the wind is serpentine, mirroring its apparent waywardness in reality and calling attention to the pun on the word "wind." The expression of the winding path of the wind is characterized by the use of *figures* and subordinate clauses.

Donne is representing his history painting in miniature in the manner of a painter. Lomazzo had said: "The Painter taking a table (in the surface whereof there is nothing but a flat and plaine superficies . . .) he *trimmeth*, *primeth* and *limiteth* it by tracing thereon a man, a horse, or a *Columne*" (*Tracte*, I.i.16-17). Donne, in a very similar passage, that suggests an awareness of the *paragone* debate, notes that painters represent "by Addition; Whereas the cloth, or table presented nothing before, they adde colours, and lights, and shadowes, and so there arises a representation" (*Sermons*, VIII.54).[32] Instead of adding the accepted artistic *difficultà* of foreshortening or *chiaroscuro* for example, Donne applies, one after another, the poetic *difficultà* of ingenious *figures* to represent "by Addition" the increasingly intense storm. Donne here exemplifies Henry Peacham's assertion that by the clever use of *figures* the writer "may. . .paynt out any person, deede, or thing, so cunninglye with these couloures, that it shall seeme rather a lyuely Image paynted in tables, then a reporte expressed with the tongue."[33] In an effortless deployment of interwoven poetic *difficultà* Donne pours *figures* into *figures* in infinite variety. Line and angle are often altered, and the reality Donne depicts is seen from many perspectives like the unsettling experiments of mannerist painting. Apparent in Donne's poetry is the prominence of *disegno* and not just any design but a distinctly mannerist one in its form and intention. A poem is a complex and intricate thing whose curious design involves various *figures*.[34] The schematical presentation of these *figures* is serpentine in ways that I hope to demonstrate now.

Donne elaborates his storm into existence with two interwoven relations in his careful use of metaphor and simile. The first is, most obviously, that he relates an image to his idea at hand by uniting the two with a shared characteristic which he precisely indicates. Donne seeks a "place of inven-

tion" which is a common property or *genus* under which two ideas can be subsumed as *species*. So then, a sail is like a stomach in that both can become full or swollen and that fullness is a good thing (ll.19-21). *Tenor* is united to *vehicle*[35] by a common property which Donne indicates. To draw a parallel with figural *contrapposto*, for the sake of graceful variety Donne links two diverse ideas or "opposite directions" with a connection that relates intrinsically to each half of that *contrapposto* forming an harmonious unit. Throughout "The Storme" each element is thus linked with an image. To run one's eye along the metaphorical (or *vehicle*) level one is confronted by an incredible number of diverse images, each relating, to use a spatial metaphor, *down* to a literal element. As the eye moves from one "level" to the other, the meaning is pulled in two directions, particularly in the most startling (i.e. virtuoso) metaphors.

However, Donne has also gone to lengths to facilitate the smooth relation of one completely different image to the next on the metaphorical level so that amongst extreme diversity one *vehicle* transfers smoothly, to use the spatial metaphor again, *across* to the next. This is the *turning joint*, which, relating well to the preceding and following images, ingeniously and gracefully links opposites. Donne consciously makes the transition between *vehicles* either smooth or disruptive according to his purpose at hand. As the storm becomes more intense, the *turning joints* become fewer and fewer. Where intense disruption is not the subject the *turning joints* remain, thereby bestowing added gracefulness upon the expression. Thus, there is more than just simple chronological development of style controlling Donne's movement from early Mannerism to early Maniera. The appearance of *grazia* is a calculated effect. Donne begins to develop early Maniera for a purpose. In terms of mannerist painting, if I maintain my spatial relations, by (as it were) placing two pairs of *antitheses*—the one being *tenor/vehicle* and the other *vehicle/vehicle*—at "right angles" to each other, Donne twists his figural *contrapposto* into three dimensions resulting in a rhetorical form characterized by the graceful and elegant linkage of diverse "directions" analogous to the *figura serpentinata* of mannerist painting. The evolution of this new poetic *schema* is exactly analogous to the development in the visual arts of the *figura serpentinata* out of classical two-dimensional *contrapposto*. The results of the visual and poetic *figure serpentinate* are identical: the virtuoso perfection of *natura* by *artificio*; characterized by *varietà*, *invenzione*, and *grazia*.

Lines 18-22 of "The Storme" are representative. Donne sets the scene by saying that the ships are withering like prisoners who merely need the money to pay the gaoler for release. He then says of the wind:

> Mildly it kist our sailes, and, fresh and sweet,
> As to a stomack sterv'd, whose insides meete,
> Meate comes, it came; and swole our sailes, when wee
> So joy'd, as *Sara*'her swelling joy'd to see.

By the end of line 18 the reader is invited to think that the wind on the sails is "fresh and sweet" according to the current metaphor of a kiss ("Mildly it kist our sailes, and, fresh and sweet"), yet line 19 reorients these adjectives to apply to food coming into a starved stomach. Thus, "fresh and sweet" are the *turning joint* between the image of the personified wind kissing the sails and the following, and unexpected, simile of food entering the stomach. Donne then places back-to-back the homonyms "meete" and "Meate" ("whose insides meete, / Meate comes"). The meaning of the one word alters, yet the sound carries on to unify the two words. As the reader expects, this "meate" "swole our sailes" and the sailors were pleased. However, in line 22 the reader finds that the sailors are not pleased according to the now current metaphor of starved men having food in their stomachs, but rather they are as happy as Sarah was when she discovered she was pregnant. The *turning joint* here is the alteration of the significance of the word "swell." Unexpectedly, the image has altered from that of food swelling a stomach to the very different metaphor of Sarah's pregnancy. The stomach metaphor is used to impart the information that the sails became filled with wind. The Sarah allusion is used to impart the information that the sailors were extremely happy. These two causally related items of story-information, and the two diverse images used to depict them, are united by the *turning joint* word "swell." Donne has exploited the varied meanings of this term, one after another, to enable a smooth, yet completely unexpected, transition from one metaphor to another.

The story itself is a necessarily linked series of events, each of which is given a particular metaphor. While laws of cause and effect move the literal story smoothly along, the metaphorical level is a very artistic affair, in which the elements are linked purely for aesthetic effect. Thus a more artificial refinement of *natura* is achieved in the same way that in Cinquecento Italian painting the Maniera surpassed the high Renaissance. Either two neighbouring metaphors are linked by a third one between them (as in the sermon passage) or simply by common terms they both draw on (as here). In each case the link is a *turning joint*. Thus is revealed Donne's concern with *disegno*. Furthermore, this whole passage in "The Storme" is permeated with alliteration and assonance—effects that he referred to as "agnomination" and "musical

cadences" in the sermons—that serve to unify the account. Finally, the allusion to Sarah's pregnancy brings to mind the "pregnant intrailes" of England that first gave "sad" birth to the wind, which now is joyfully conceived in her. Throughout this passage the metaphoric transition effected is from hopeless prisoners almost meaninglessly gaoled to the unsurpassable hope of new life (indeed, of a covenant people) in the womb of Sarah. Each metaphor actually becomes part of a chain; from the "kiss" which links to the "stomach" by motion down the alimentary canal (the "stomach starved" recalling the prisoners), and into the swelling stomach which is akin to the pregnant womb. It is a train of anatomical connection and simple resemblance which enhances the graceful linkage of starving prisoners to pregnant Sarah. To use an interart analogy from Henry Wotton:

> *But as in the* Arte *of Perswasion, one of the most Fundamental* Precepts *is; the* concealement *of* Arte, *Soe here likewise, the* Sight *must be sweetly deceaued, by an insensible passage, from* brighter *colours, to* dimmer, *which* Italian Artizans *calle the* middle Tinctures.[36]

Thus, using art metaphor, on the metaphorical level the reader has passed (via the *turning joint*) through the "*middle Tinctures*;" a graceful and difficult effect. Furthermore, our angle has altered, the line of sight by which we perceive what Donne is representing has shifted. The most obvious conclusion about this technique is that it is a virtuoso performance experimenting with subjective perception. This is Donne's early Maniera. Such gracefulness is, however, restricted to the beneficial wind of the opening lines. The "*middle Tinctures*" are soon dispensed with as Donne delves into the chaos of the ensuing storm, in which gracefulness loses its priority, and heterogeneity and chaos typical of early Mannerism dominate.

From line 25 Donne launches into a more complete depiction of the tempest developing. The new intensity of the storm is characterized by allusions to apocalyptic chaos and an increased saturation of paradox. All the while we must not forget that elsewhere Donne does not hesitate to refer to the manifestation of paradox as "elegance" (*Sermons*, VIII.193). As Donne elaborates his storm into existence as a rich work of art, the reader suddenly sees winds as kings doing battle and sails no longer kissed but under attack. In a feat of supernatural miniaturization, in the space of four lines, Donne wittily builds the storm before the reader's eyes by swiftly altering the nomenclature of the event and thereby altering the event itself: a "gale," a

"gust," a "storme" and finally "a tempests name" (ll.29-32). With the self-aware wit of the mannerist artist, Donne even says directly to the reader that sooner than this line in my description can be read (l.29) the violent winds assailed the sails. These two instances demonstrate a poetic *sprecher* ("commentator") figure because a speaker in the poem self-consciously gesticulates towards the artifice of his environment. The figure of John the Baptist in Parmigianino's *Vision of Saint Jerome* affords a visual parallel.[37]

Building on this direct address to the reader to intensify further his account, Donne now places himself in the picture. In lines 33-44 he uses first person singular and plural pronouns to embed himself in the poem's action. This serves to bring the reader into the heart of the storm and to feel it as if he were present on deck. This strategy of early Maniera facilitates emotional contact with the reader or viewer imploring and enabling him to enter more fully the emotion and feeling of the piece. The poignantly despairing face of Pontormo's self-portrait in his famous masterpiece, the *Deposition*, serves this function. As Donne in this verse letter tells Brooke, "When I wakt, I saw, that I saw not" (l.37), his despair at the confusion around him is imparted extremely forcefully to the reader in much the same manner as Pontormo's in his *Deposition*. Furthermore, just as in the *Deposition* an historical event (of albeit foremost importance) seems to be used to present a general despair and poignant sadness at the human condition, so here, as he was to do more fully in the *First Anniversarie*, Donne by this technique expresses a more fundamental fear and doubt than the immediate event suggests. Vasari's reaction to a (no longer extant) massive series of frescoes by Pontormo reveals the success of this technique. Vasari is soundly struck by the melancholy of the nudes depicted by Pontormo and concludes that "in this labour of eleven years Jacopo has sought to bewilder both himself and those who see the work."[38] The work has been successful in that Vasari has been drawn into its emotional field and the subjective viewpoint of the artist. Both Donne and Pontormo seem to be attempting similar goals with similar techniques in differing media, as they open a window for the world to look at itself through all the intimacy of their personal and sceptical, yet highly creative minds.

By way of paradox, use of the first person singular and plural, and extreme *discordia concors*, Donne lifts off from his depiction of the specific event to focus on more universal concerns. Donne's personal cry, to wake and see that he sees not, epitomizes the use of paradox and the first person in the attempt to express a doubt fostered and encouraged by the new philosophy

and science. Paradox, as the perfect literary expression of disorder and chaos, is fully utilized. Once again Donne's manner is an outward showing of his matter. When discussing how the inner emotions are expressed by the outer motions, Lomazzo says, "herein alone consisteth the comparison betweene *Painting* and *Poetrie*" (*Tracte*, II.ii.5). To use Lomazzo's terms, Donne succeeds in uniting the "principall motions" of his mind with the "excellencie of his witte" to create the final artistic expression of those motions. Thus he gracefully unifies a *disegno interno* and *esterno* which is wholly concerned with individual scepticism and relativism and thus is also wholly permeated with his own personal *maniera*. He has therefore, linked style to subject and in that way maintains the principle of decorum.

Donne, on deck in "The Storme" (like Pontormo's self-portrait in the *Deposition*), speculates despairingly that if the world still lasts, it is probably daytime. Yet, the sun itself rains torrents of water (ll.43-44) and the only light and noise are lightning and thunder. Standing on the surface of the globe amidst such primeval confusion, it is no wonder that Donne's metaphors for the sailors are now apocalyptic. As the intensity of the storm increases, any smoothness of the *turning joint* utilized earlier in the poem is discarded. The transition between varied metaphors not only becomes sharper, but the chasm between one and the next is purposely accentuated by way of the following technique. In lines 53-56 Donne establishes the reigning metaphor for the ship as "illness." The mast shakes with an ague, the hold and deck have "salt dropsie," and all the tacklings are snapping. Yet the tacklings are not ripping asunder according to the current body-illness metaphor but rather they snap "like too-high-stretched treble strings." Just as the reader becomes used to what seems to be a consistent use of a particular category of metaphor, Donne suddenly, completely destroys any consistency by introducing the most discordant image possible. There is no *turning joint*. Even this can hardly prepare the reader for the absolutely original simile:

> And from our tottered sailes, ragges drop downe so,
> As from one hang'd in chaines, a yeare agoe. (ll.57-8)

This is a triumph of early-mannerist poetics as Donne returns from his "*perigrinations*" with arguably the most remote metaphor he has come up with to date. Not only has Donne created a *discordia concors* between the object described and the metaphor used in its description (*tenor/vehicle*), but here Donne attempts and achieves a complete and unsettling *discordia*

concors between one metaphor the next (*vehicle/vehicle*). He has successfully injected a calculated disintegrating force into his poetic *figura serpentinata*. This disjunction in expression of course mirrors Donne's sceptical and incisive thought processes.

The poem concludes at the height of the storm in a maze of paradox and chaos. Terrified sailors seemed "with hideous gazing to fear away fear," the ability to hear had deafened the crew, Hell by comparison seemed somewhat lightsome, and all seemed one except that the deformity of all things had reduced that final form to nothing. A new *fiat* is needed if the world is to go on. The storm does not end. Donne is barely able in the last line to recall Brooke. When he does, he appropriately wishes his absence. The reader stands before this mannerist poetic "history painting" like Vasari "bewildered" before Pontormo's fresco series. The reader notes the stylish display of accepted poetic *difficultà* in the creation of a poem that communicates a picture of the fragmentation of fundamental order infused with the artist's particular *maniera*.

> Our storme is past, and that storms tyrannous rage,
> A stupid calme, but nothing it, doth swage.

These opening lines of "The Calme" link it with what has gone before and what is to come. The virtuoso depiction of the storm at sea is finished (though of course the storm itself did not finish but rather tore itself into formless chaos), and now the poet intends to depict the extreme opposite. He will replace his storm with a calm. This opening couplet is a twist in macrocosm from one half of the artificial *contrapositum* to the other. The reader is passing from one counterbalanced mass into another. The full variety of Donne's artwork is not completed till "The Calme" is read. He will demonstrate how he can also present, in an accomplished and successful manner, the experiential opposite of "The Storme" thrilling the reader by his easy conquering of thoroughly antithetical objects of art. Donne, however, is not so predictable. As John Louis Lepage put it: "Our expectations are thrown upside-down. It were surely as if "The Storme" had been designed as a disturbing *foil* for this far stormier calm."[39] Donne has no intention of describing a calm. "The Storme" which expanded in widening gyre to encompass all in its disorienting uncertainty has thoroughly permeated the poet's thought processes and will inform his metaphorically incredibly active poetic depiction of the calm.

The fleet is characterized by frozen motion. The ships are now "rooted" like the islands to which they travel (ll.9-10). The ships "meteorlike, save that

wee move not, hover" (l.22). Lepage notes how "the metaphor of motion, in the compound 'meteorlike,' begets motionlessness."[40] I would only add that this is probably not so unusual as it at first seems. In Donne's illness in 1623, as his soul longed for Heaven and his body for the earth, the stasis reminded him of a meteor: "God suspends mee betweene *Heaven* and *Earth*, as a *Meteor*."[41] Some years later he described angels as "super-elementary meteors, they hang between the nature of God, and the nature of man, and are of middle condition" (*Sermons*, VIII.106). The stress in each case seems to be on the suspension between two possibilities. In "The Calme" it emphasises how "we can nor left friends, nor sought foes recover" (l.21). The only movement that occurs is in the process of death. Friends fatally draw together as the visions of the "calenture" lure them into the sea; and, men on the hatches unite in the sense that each is his own priest and his own sacrifice as the sun parches them like offerings on altars. Donne captures the characteristic "frozen moment" of the mannerist painter's representation of life as *artificio* distils life and vitality out of *natura* by way of an aesthetic designed to represent life most beautifully.

The calmness of the external environment in no way reflects the feelings of the poet (ll.7-9). Donne's tells the reader explicitly that the sea is "smooth" like a mirror and therefore *not* like his thoughts. He deals with this disimilarity (which he did not have to overcome in the turbulent "Storme") by using a particular class of metaphors to infuse his internal distress into the external environment. The calm comes to represent Donne's disturbed thoughts as a direct result of the way he chooses to represent it. Most of the metaphors dance like flames in a fatalistic depiction of the human condition. Donne's metaphors, therefore, serve their purpose of enlivening his discourse and creating a vivid picture:

> As water did in stormes, now pitch runs out,
> As lead, when a fir'd Church becomes one spout.
> And all our beauty, and our trimme, decayes,
> Like courts removing, or like ended playes.
> (ll.11-14)

Pitch running out of the ships under the intense heat is first likened to the way the water ran out over the decks in the preceding storm, and then likened to the melting lead of a "fir'd Church" roof. Paradoxically, opposites serve as metaphors for the one object: pitch runs out like water and then like fire.

Donne is seeing his object from an opposite *line* and *angle*; pressing one metaphor with another for variety and stronger effect. The second couplet is more disturbing by its internal inappropriateness. The decay of the ship's condition is likened to plays ending and courts "removing." The likeness does not seem very valid. The couplet makes far more sense when read from the perspective of a description of the court. By the fact that the courts and plays are similes for the one thing, the court is criticized by being considered of the same calibre as a play. That is, the court is characterized by feigning and role-playing. Yet, that is not its only quality. It is also decaying (l.13). Donne has illicitly smuggled a criticism of the court into his depiction of the calm, and the reader may well wonder if Donne has indeed changed his object.

Throughout the poem Donne continues to emphasize the helplessness and torment of lack of directed motion. The predicament slowly revolves into a Pontormesque despair of directly communicated personal and fundamental anxiety. The last quarter of "The Calme" (39-56) brings to the forefront of the depiction the poet's concern about existence itself. As in the sermon where the soul's path was mirrorred by the syntax, so here Donne's searching of the paradoxes of human motivation and experience are expressed in a consciously winding manner:

> Whether a rotten state, and hope of gaine,
> Or to disuse mee from the queasie paine
> Of being belov'd, and loving, or the thirst
> Of honour, or faire death, out pusht mee first,
> I lose my end: for here as well as I
> A desperate may live,'and a coward die (ll.39-44).

Here, Donne's thoughts wind their self-reversing and serpentine way back and forth through contraries, oxymora, and mutually exclusive possibilities of motivation, to reach finally a conclusion that is also characterized by contraries "yoked by violence together." The "queasie paine" that he may have been trying to escape is related to love, yet it is left unresolved as to whether it is the pain of being loved or of loving or both. The poet then offers the further suggestion that the reason may rather have been the thirst for honour, or he adds, the paradoxically related thirst for "faire death." Yet, whatever the reason, and he has given a multitude of diverse ones, he has not achieved his desire. For even here, he can live careless of death and yet die fearing it (l.44). The contrasts and ambiguities are so sharp that the identity

of this figure seems on the verge of wordless disintegration (as Pontormo's despairing face in the *Deposition*), and threatens to take the empathetic reader with it.

The black wit of Donne's cynicism reaches its fullest extent as he observes that before man was created he was nothing, and now after creation he has progressed to being "for nothing fit":

> Wee have no will, no power, no sense; I lye,
> I should not then thus feele this miserie (ll.55-6).

Donne contemplates in cold scepticism the pointlessness of the world. That final couplet by way of paradox exacerbates its own despair. In the face of "Chance," man has no will, power, or sense. He is nothing; and yet, the final irony is that the agony can be felt, experienced. Donne has brought us right back to the opening couplet of "The Storme" in which Christopher Brooke is both something and nothing. Here, Donne is nothing and something. This conclusion has thoroughly presented life as a collection of heterogeneous and paradoxical words and things. "The Calme" has really only carried on the searching out of the nature of existence begun in "The Storme." Appropriately, it has concluded with paradox, the only expected conclusion to a discourse constructed of diverse and contradictory images and convoluted and searching syntax. Donne's *discordia concors* of images and wandering syntax clearly express his unclear, yet incisively questioning mindset. It is in this syntax and profoundly sceptical frame of mind that Donne truly says: "I lose my end."

* * * * *

The adequate expression of a personally felt alienation of man from his once secure cosmos necessitates the formulation of a new poetic. Donne's particularly probing and emotive searching out of the contraries of life's experiences is best expressed by a combination of a particularly serpentine mode of discourse and a drawing together of utterly unlike words and things in the expression of the chaotic and contradictory nature of the universe he depicts. This expression is characterized by controlled manipulation of perspective and gracefulness, complex deployment of *figures* as poetic *difficultà*, calculating use of *sprecher* and reader involvement strategies, and a thoroughly personal expression of deep scepticism which only succeeds because it is expressed through a congenial aesthetic; one that is searched out

and built up from the passion within. Truly, in Donne's creative genius, his inner passions combine with the excellency of his wit to force their way into an external expression which wholly bears the burden assigned to it. This is Donne's personal and powerful *maniera*, his individual expression of what could be seen as the beginnings of the English poetic best designated *early Maniera*. The *inscriptio* on the title page of Haydocke's translation of Lomazzo embodies perfectly the intentions of the writer of "The Storme" and "The Calme:" "In the handes of the skilfull shall the worke be approued."

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Notes

[1] Richard Studing and Elizabeth Kruz's sizable *Mannerism in Art, Literature and Music: A Bibliography* (San Antonio, Texas: Trinity University Press, 1979) is a testament to the vast amount written on the subject. See also James V. Mirollo's comprehensive bibliography at the end of his *Mannerism and Renaissance Poetry: Concept, Mode, Inner Design* (New Haven: Yale University Press, 1984), pp. 201-15. Most recently, the MLA Bibliography on compact disc lists about seventy works (under *Mannerism*) for the decade 1981-1991.

[2] David Evett, "Donne's Poems and the Five Styles of Renascence Art," *John Donne Journal* 5 (1986): 101-31.

[3] See especially *Painting in Italy 1500-1600* (1970; rpt. Harmondsworth: Penguin, 1971), pp. 114-151 and 482n3. See also Freedberg's "Observations on the Painting of the Maniera," *Art Bulletin* 47 (1965), 187-97; and Craig Hugh Smyth, *Mannerism and Maniera* (Locust Valley, New York: J.J. Augustin, 1963).

[4] I refer to *The Sermons of John Donne* ed. George R. Potter and Evelyn M. Simpson, in ten vols. (Berkeley and Los Angeles: University of California Press, 1962). The sermon in question is in volume V, pp. 338-63. While the sermons in volume V are undated, Potter and Simpson suggest that they were all "preached before the middle of 1623" (V.3). See the introduction to volume V, pp. 1-31, esp. pp. 26-30.

[5] See also *Sermons*, VI.230: "So that this was Christs method, by these holy insinuations, by these approaches, and degrees, to bring this man to a knowledge that he was very God."

[6] See Mario Praz, "Baroque in England," *Modern Philology* 61(1964), 169-79; and *Mnemosyne: The Parallel Between Literature and the Visual Arts* (London: Oxford University Press, 1970), pp. 92-101, for his comments on the *linea serpentinata* and Donne's "tortuous line of reasoning" which often "takes the form of a statement, reversed at a given point." Praz does not refer to this sermon passage.

[7] See *A Tracte Containing The Artes of Curious Paintinge, Caruinge & Buildinge* trans. Richard Haydocke [1598 Facsimile] *The English Experience* Num.171 (Amsterdam and New York: Da Capo Press, 1969), I.i.17. See also Elizabeth G. Holt, *A Documentary History of Art* (1947; rpt. Garden City, New York: Doubleday Anchor, 1957), 2.74-82, which includes material from Book VI, Chapter iv, not translated by Haydocke.

[8] This is Haydocke's translation, *Tracte*, I.i.17; Holt, 2.78. Lomazzo, often heavily indebted to Alberti's *De pictura*, is so here (Holt, 1.213). See also *Tracte*, I.ii.23: "By *Motion*, the Painters meane that comelines, and grace in the proportion and disposition of a picture, which is also called the spirite and life of a picture."

[9] On this spiral ascent of the soul in Donne see also M. Thomas Hester, "Donne's 'Hill of Truth'," *English Language Notes* 14 (1976), 100-05; and *Kinde Pitty and Brave Scorn: John Donne's Satyres* (Durham, N.C.: Duke University Press, 1982), pp.64-66.

[10] See Zuccaro in Holt, 2.87-92.

[11] Cf. A.D. Cousins, "The Coming of Mannerism: The Later Ralegh and the Early Donne," *English Literary Renaissance* 9 (1979), 86-107, for a discussion of the *figura serpentinata*, the pseudo-Dionysius, and the movement of the soul in *Satyre III*.

[12] The word "Trench" should, of course, be granted its now obsolete meanings of "to encroach on" or "to verge on." It also contained the often sexual meaning, "to penetrate into." As Donne says a few lines later: to "get into God by such degrees."

[13] George Puttenham, *The Arte of English Poesie*, ed. Gladys Doidge Willcock and Alice Walker (1936; rpt. Cambridge: Cambridge University Press, 1970), p. 214.

[14] Cf. *Sermons*, IV. 102, where Donne refers to the act of Creation as "Gods outward Declaration of an inward purpose by the execution of that purpose."

[15] An analysis of Donne's scepticism is, of course, completely beyond the scope of this paper. Cf. W.J. Courthope, *A History of English Poetry* Vol. III (London: Macmillan and Co., 1903), pp. 147-68; and Louis I. Bredvold, "The Naturalism of Donne in Relation to Some Renaissance Traditions," *Journal of English and Germanic Philology* 22 (1923), 471-502. See also Terry G. Sherwood's revision of Bredvold in Part 1 of his *Fulfilling the Circle: A Study of John Donne's Thought* (Toronto: University of Toronto Press, 1984).

[16] For the sake of ease of reference, I will take the addressee to be Christopher Brooke, who shared his chamber with Donne at Lincoln's Inn from May 1592, and who gave Anne More in marriage to Donne in 1602. See the notes to the poem in the edition I am using: *John Donne: The Satires, Epigrams and Verse Letters* ed. Wesley Milgate (Oxford: Clarendon, 1967), pp. 203-06. See also two important critical studies of the descriptive verse epistles: Clayton D. Lein, "Donne's 'The Storme:' The Poem and the Tradition," *English Literary Renaissance* 4 (1974), 137-63; and Linda Mizejewski, "Darkness and Disproportion: A Study of Donne's

'Storme' and 'Calme'", *Journal of English and Germanic Philology* 76 (1977), 217-30.

[17] On the density of mannerist abundance and variety, cf. John Shearman, *Mannerism* (1967; rpt. Harmondsworth: Penguin, 1977), pp. 140-58.

[18] See John Hayward ed. *John Donne: Dean of St. Paul's—Complete Poetry and Selected Prose* (1929; rpt. London: Nonesuch Press, 1962), pp. 440-41.

[19] R.C. Bald, *John Donne: A Life* (Oxford: Clarendon, 1970), Appendix D.II: "Donne's Will," pp. 563-67; and Wesley Milgate, "Dr. Donne's Art Gallery," *Notes and Queries* (23 July 1949), 318-19.

[20] Bald, p.54 and Plate III. It is Dennis Flynn's opinion—in "Donne's First Portrait: Some Biographical Clues?," *Bulletin of Research in the Humanities* 82 (1979), 7-17—that there is no sure evidence for saying that Hilliard painted Donne.

[21] See Arthur F. Kinney and Linda Bradley Salamon's edition, *Nicholas Hilliard's Art of Limning* (Boston: Northeastern University Press, 1983).

[22] Peter De Sa Wiggins, "*Giovanni Paolo Lomazzo's Trattato Dell'Arte Della Pittura, Scultura et Architettura* and John Donne's Poetics: 'The Flea' and 'Aire and Angels' as Portrait Miniatures in the Style of Nicholas Hilliard," *Studies in Iconography* 7-8 (1981-82), 269-88, at p.270.

[23] Thomas Wilson, *The Arte of Rhetorique* [Facsimile 1553] *The English Experience* Num. 206 (Amsterdam and New York: Da Capo Press, 1969), Fol. 3.

[24] For ease of reference, I have hypothetically numbered the unnumbered pages of *To The Ingenuous Reader.*

[25] It could be added that Davenant's *Preface to Gondibert* (1650) notes that in the epic "all the *shaddowings, happy strokes, sweet graces,* and even the *drapery*" are clearly expressed. For drapery as *difficultà* see *Tracte* II.xxii.88-90 and IV.xiiii.156.

[26] M.F. Quintilian, *Institutio Oratoria*, trans. H.E. Butler, 4 vols. Loeb Library (1920; rpt. London: Heinemann, 1969), 3.353-55.

[27] *Trattato*, VI.iv in Holt, 2.81. For the development of the *figura serpentinata* see, David Summers, "*Maniera* and Movement: The *Figura Serpentinata*," *Art Quarterly* 35(1972), 269-301; and his *Michelangelo and the Language of Art* (Princeton: Princeton University Press, 1981).

[28] *Institutio Oratoria*, 3.209.

[29] *John Donne: Devotions upon Emergent Occasions*, ed. Anthony Raspa (Montreal and London: McGill-Queen's University Press, 1975), p. 99.

[30] I have taken Johnson's comments from *Samuel Johnson: Rasselas, Poems and Selected Prose* ed. Bertrand H. Bronson (1958; rpt. New York: Holt, Rinehart and Winston, 1963), p. 470.

[31] Raspa, p. 100.

[32] In this passage Donne refers to painting as by "Addition" and sculpture as by "Substraction." This antithesis is found in (among other places) Michelangelo's and Bronzino's replies to Benedetto Varchi on the *paragone* debate. See Robert

Klein and Henri Zerner, *Italian Art 1500-1600: Sources and Documents* (New Jersey: Prentice-Hall, 1966), pp. 9-14.

[33] Henry Peacham, the opening *Epistle* to *The Garden of Eloquence* [Facsimile 1577] (Menston, England: Scolar Press, 1971).

[34] Considering this aesthetic of *disegno* and *difficultà* is it no surprise that the one extant poem in Donne's own hand is meticulously and diligently punctuated for a precise, elegant and controlled effect. See A.J. Smith's notes on "*A Letter to the Lady Carey, and Mistress Essex Rich*, from Amiens," in *John Donne: The Complete English Poems* (1971; rpt. Harmondsworth: Penguin, 1987), pp. 559-60.

[35] On *tenor* as the "literal concept" and *vehicle* as the "figurative one," see John Stephens and Ruth Waterhouse, *Literature, Language and Change: From Chaucer to the Present* (London and New York: Routledge, 1990), pp. 218-20.

[36] Henry Wotton, *The Elements of Architecture* [Facsimile 1624] ed. Frederick Hard (Charlottesville: University Press of Virginia, 1968), pp. [87]-88.

[37] For other definitions of *sprecher* figures in Donne see Murray Roston, *The Soul of Wit: A Study of John Donne* (Oxford: Clarendon, 1974), pp. 163-68, 208; and Martin Elsky, "John Donne's *La Corona*: Spatiality and Mannerist Painting," *Modern Language Studies* 13 (1983), 3-11.

[38] Giorgio Vasari, *The Lives of the Painters, Sculptors and Architects* trans. A.B. Hinds in 4 vols. (1927; rpt. London: Dent, 1948), 3.254.

[39] John Louis Lepage, "Sylvester's Du Bartas and the Metaphysical Androgyny of Opposites," *English Literary History* 51(1984), 621-44, at p. 626.

[40] *Ibid.*

[41] Raspa, p. 17.