THE "IMPURE MOTIVE" IN DR. DONNE

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by

Jessie Lynn MacLean

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SIGLA

ELH	Journal of English Literary History
ETC	ETC: A Review of General Semantics
JAAC	Journal of Aesthetics and Art Criticism
JEGP	Journal of English and Germanic Philology
JHI	Journal of the History of Ideas
KR	Kenyon Review
MP	Modern Philology
MR	Massachusetts Review
PMLA	Publications of The Modern Language Association
PPR	Philosophy and Phenomenological Research
PQ	Philological Quarterly
SEL	Studies in English Literature, 1500-1900
SP	Studies in Philology
SR	Sewanee Review
UTSL	University of Tennessee Studies in Literature
WHR	Western Humanities Review

TABLE OF CONTENTS

Chapter I

About Donne there hangs the shadow of the impure motive; and impure motives lend their aid to a facile success. He is a little of the religious spell-binder, the Reverend Billy Sunday of his time, the flesh-creeper, the sorcerer of emotional orgy. We emphasize this aspect to the point of the grotesque. Donne had a trained mind; but without belittling the intensity or the profundity of his experience, we can suggest that this experience was not perfectly controlled, and that he lacked spiritual discipline. (302)

But Bishop Andrewes is one of the community of the born spiritual, one

> che in questo mondo,
> contemplando, gustò di quella pace.

Intellect and sensibility were in harmony; and hence arise the particular qualities of his style. (303)

. . . . . .

When Andrewes begins his sermon, from beginning to end you are sure that he is wholly in his subject, unaware of anything else, that his emotion grows as he penetrates more deeply into his subject, that he is finally "alone with the Alone," with the mystery which he is seeking to grasp more and more firmly . . . . Andrewes's emotion is purely contemplative; it is not personal, it is wholly evoked by the object of contemplation, to which it is adequate; his emotions wholly contained in and explained by its object. But with Donne there is always the something else . . . . Donne is a "personality" in a sense in which Andrewes is not: his sermons, one feels, are a "means of self-expression." He is constantly finding an object which shall be adequate to his feelings; Andrewes is wholly absorbed in the object and therefore responds with the adequate emotion. (308-309)

T.S. Eliot's statements about Lancelot Andrewes and John Donne[1] have been challenged by many critics and modified by others, but no one has been able to clear Donne completely from Eliot's charge of "an impure motive." To a certain extent this comes from the difficulty of defining "impure" and the discomfort critics experience when obliged

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[1] T.S. Eliot, "Lancelot Andrewes" in Selected Essays, 2nd edition (New York, 1950), pp. 302-309.

to discuss tone. Eliot shrewdly indicates differences between Andrewes and Donne but, in his brief essay, does not enlarge upon, or sufficiently analyze the "impure motive." His short explanation gives a few headings under which the subject can be expanded but his suggestions do not begin to cover all aspects of the question.

This comparison of Donne and Andrewes will be based primarily on an examination of the relationship between the preacher and his auditory, the preacher and God, and the preacher and scripture. One of the most revealing things about a preacher is his attitude toward the listening congregation. No matter what statements he himself makes about the function of preaching, by examining his sermons and noting the ways in which he works on his auditory, one can grasp his attitude toward the souls in his charge. His own relationship to God can be discovered by analyzing his presentation of God to the congregation, the language he uses when speaking of God, while his method of Biblical exegesis illuminates his response to Scripture.

Faith in God and speech about or to Him are intimately connected; traditionally, love of God (known in the Word) has been expressed in words which act as an extension of man's body, permitting an invisible embracing of the invisible. The differences in the preacher's attitude towards language as an instrument or a creative force will play an important part in an analysis of the "impurity" in Donne. Why is the metaphor so important to Donne? Does this device of language, this mode of thinking which opens up vast areas

for human perception stand as a bulwark to a slightly tenuous faith? Does the extended metaphor, like the work of art, act as an expression of an initial emotional state, which by its evocative power intensifies the emotion, thus perpetuating it, and preventing doubts about the validity of the original response to God? Would the reality of God diminish for Donne if robbed of its verbal correlatives? Why does Donne continually rework spiritual truths into new language; for him must they be ever emergent to be vital? Fundamental questions which probe the origins of the differences between these men must be answered through a detailed analysis of their sermons. It is not enough to list devices of style or to relate these men to others in their period; in order to defend, reject or modify Eliot's statements, the critic must grasp the attitudes behind the styles.

The preacher stands in a difficult position, called to explain the Scriptures to men, to clarify points of doctrine, to bring men closer to God and to inspire them with a love of goodness. Ideally the priest is a vehicle through which God's presence should come to the members of the congregation; in the pulpit he should be surrounded by the holiness of his office and free from quirks of personality. However, such a "clear Glasse" does not exist and preachers frequently use the force of their personality to cajole or drive men to God.

Preaching involves the thorny question of rhetoric; a speaker desires to move men to the truth and uses the devices of style,

elocution and gesture which help his persuasive power. As a result, he often persuades men to his truth, since the truth becomes distorted and blurred by his commanding presence. True dialectic frees itself from such distortion by questioning each point, and permitting no a priori assumptions. However, intellectually honest, sceptical dialectic cannot move men toward ultimate truths. With insight, Kenneth Burke declares irony the quality characteristic of dialectic. From the standpoint of the "total form" in dialectic (the perspective of perspectives) none of the participating sub-perspectives can be treated as either precisely right or precisely wrong. Dialectic represents the drama of ideas, where several characters are needed to produce total development.[2] Irony undermines the certainty and reassurance vital to the communication of faith in spiritual truths, but these very qualities mark true dialogue. Martin Buber gives an illuminating account of the genuine dialogue which gives authenticity to the various, patterned helper-helped relationships in society. He indicates clearly that such a formal situation does not permit the total mutual awareness which can exist between individual, equal partners in a dialogue.

> The question is, how is it with the I-Thou relationship between men? Is it always entirely reciprocal? Can it always be, may it always be? Is it not--like everything human--delivered up to limitation by our insufficiency, and also placed under limitation by the inner laws of our life together?
>
> The first of these two hindrances is well enough known. From your own glance, day by day, into the eyes which look out in estrangement of your "neighbour" who nevertheless does need you,

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2 Kenneth Burke, "Four Master Tropes," Kenyon Review, III (1941), 432.

to the melancholy of holy men who time and again vainly offered the great gift--everything tells you that full mutuality is not inherent in men's life together. It is a grace, for which one must always be ready and which one never gains as an assured possession.

Yet there are some I-Thou relationships which in their nature may not unfold to full mutuality if they are to persist in that nature.

. . . . . .

Another no less illuminating example of the normative limitation of mutuality [the first was the relationship between teacher and pupil, elaborated in Section III of Between Man and Man] is presented to us in the relation between a genuine psychotherapist and his patient. If he is satisfied to "analyse" him, i.e. to bring to light unknown factors from his microcosm, and to set to some conscious work in life the energies which have been transformed by such an emergence, then he may be successful in some repair work. At best he may help a soul which is diffused and poor in structure to collect and order itself to some extent. But the real matter, the regeneration of an atrophied personal centre, will not be achieved. This can only be done by one who grasps the buried latent unity of the suffering soul with the great glance of the doctor: and this can only be attained in the person-to-person attitude of a partner, not by the consideration and examination of an object. In order that he may coherently further the liberation and actualisation of that unity in a new accord of the person with the world, the psychotherapist, like the educator, must stand again and again not merely at his own pole in the bipolar relation, but also with the strength of present realisation at the other pole, and experience the effect of his own action. But again, the specific "healing" relation would come to an end the moment the patient thought of, and succeeded in, practising "inclusion" and experiencing the event from the doctor's pole as well. Healing, like educating, is only possible to the one who lives over against the other, and yet is detached.

The most emphatic example of normative limitation of mutuality could be provided by the pastor with a cure of souls, for in this instance an "inclusion" coming from the other side would attack the sacral authenticity of the commission.

Every I-Thou relationship, within a relation which is specified as a purposive working of one part upon the other, persists in virtue of a mutuality which is forbidden to be full.[3]

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[3] Martin Buber, I and Thou, 2nd ed., trans. Ronald Gregor Smith (New York, 1958), pp. 131-134.

A preacher can illuminate the truths of religion for his auditory and leave the individuals to follow its way themselves, or he can persuade them, cajole them and threaten them in various ways, overwhelming their individuality and virtually forcing them to accept his message for the moment. The first way is nearest dialogue, for the individual separateness of each member of the congregation is acknowledged as is the separateness of the preacher. The relation between the "I" of the preacher and the "Thou" of each member of the congregation is not violated. Since the preacher cannot rely on the "purity" possible in questioning dialectic, the "purity" left him is the psychological honesty of dialogue.

Paul Tillich explains the two basic methods of approaching the "Word of God" -- preached.

> The minister, when he enters the pulpit, intends to give "Word of God" to the congregation. Taken in this sense, the term can be interpreted objectively and subjectively. It can mean that the preacher, by giving the Christian message, gives the "Word of God," whatever the effect of the sermon may be on the congregation. If he gives the message without distortion, if he is able to express the doctrine purely, wholly, and without deviation, he preaches the "Word of God." . . . . Such an interpretation of the "Word of God preached" is in line with classical orthodoxy. It is completely objectivistic. The other interpretation of the "Word of God preached" is subjective in the sense that the sermon must become "Word of God" for someone who listens to it. According to this understanding, the objective content of the sermon does not make it "Word of God." It must speak to the listener as God's self-manifestation to him. It must grasp the listener "existentially" in order to become "Word of God" for him.[4]

The objective approach favoured by Andrewes permits more detachment; the preacher can afford to minimize considerations of

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[4] Paul Tillich, "The Word of God," Language: An Enquiry into its Meaning and Function (New York, 1957), pp. 126-127.

rhetoric and to concentrate his energies on preaching the "Word" without "distortion." The subjective approach, which Donne follows, is more dynamic but more difficult to discipline. The preacher must consider the emotional needs of his listeners, sometimes at the expense of scrupulous honesty. He tends to overwhelm the audience, causing them to abandon their separate identity. The subjective approach involves the personality of the preacher; he may find it impossible to remain detached and the preaching may become a means of self-satisfaction.

It has been necessary to elaborate in some detail on the considerations which underlie this analysis and development of Eliot's seminal criticism of Donne. In order to restrict the material to be closely examined, yet to maintain a fair basis for comparison, the Easter sermons of both men have been chosen as the touchstone for Eliot's remakrs. Although this seems somewhat arbitrary, it represents a logical restriction. Eleven Easter sermons by Donne are extant, including one preached on Easter Monday, 1622, and there are eighteen sermons on the Resurrection by Lancelot Andrewes, including one prepared to be preached in 1624 which was possibly not delivered. Donne's sermons spread from 1619-30 and thus span the major years of his ministry, as do those of Andrewes (1606-24). Since the sermons are primarily concerned with the same doctrine of the Resurrection, the margin of difference between the two men has been reduced as far as possible.

A comparison of two groups of sermons such as these should prove to be a valid way to explore and assess Eliot's criticism of Donne. His very brief statements indicate a definite failing in Donne's preaching which no one has examined thoroughly enough. Critics of Donne's preaching have contented themselves with dismissing Eliot's criticism, or arguing against it without trying to define "impurity."

Chapter 2

One problem which must be considered in this discussion of Donne as preacher is the relationship between a work of art and dialogue. When discussing the rôle of dialogue in the work of art, Walter J. Ong describes the communicative potential and limitations of literary art.

> The manner of this literary communication is, of course, complicated in the extreme. As compared with real dialogue between two persons, a literary performance -- a story or a poem or a play -- has a special objective quality, signalized by the fact that the author himself stands outside the work . . . . A literary work is a sign of special alienation, for wherever we have literary creation some sort of mask inevitably appears . . . . The bard who sings the ballad is not the same person who sits down to eat afterwards. The courier who brings news by word of mouth is. The orator, being partly creative, both is and is not the same.[1]

The preacher's position is more delicate than either the author's or the orator's. As a preacher he must express the Word in such a way that men are moved toward God, yet, in the process, he must preserve truth of doctrine. A poet may strive for complete objectivity or he may write subjectively. Whichever mode he chooses, he focuses his attention on the work of art; the "mask" or distance necessary for dialogue becomes implicit in the work. The poet can only be approached through the work; his presence is felt more intensely because of the distance. "One thinks of the poignancy achieved by the device of the wall in the story of Pyramus and

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[1] Walter J. Ong, "Voice as Summons for Belief," The Barbarian Within (New York, 1962), pp. 53-54.

Thisbe" (p. 63). In the sermon situation, the preacher himself must perform the function of the work of art. This requires great self-discipline, for when in the pulpit he must become almost less than himself. His position must give him a vestment of impersonality which does not threaten the members of the auditory, but which permits him to act as the "mask" through which comes the Word of God, untrammelled and inviting response.

How does the conflict between the rôle of the artist and that of the preacher appear in the sermons of John Donne and Lancelot Andrewes? To answer this question, and to discuss the attendant problems of failure in dialogue, parallel passages from Andrewes and Donne will be considered. Both passages chosen deal with one particular aspect of the women's journey to the tomb on Easter morning, their early departure. Striking differences appear in the treatment.

> From this of their expense, charitas, we pass to the third, of their diligence, dilectio, set down in the second verse in these words "very early," &c. And but mark how diligent the Holy Ghost is in describing their diligence. "The very first day of the week," the very first part of that first day, "in the morning;" the very first hour of that first part, "very early, before the sun was up," they were up. Why good Lord, what need all this haste? Christ is fast enough under His stone. He will not run away ye may be sure; ye need never break your sleep, and yet come to the sepulchre time enough. No, if they do it not as soon as it may be done, it is nothing worth. Herein is love, dilectio, whose proper sign is diligentia, in not slipping the first opportunity of shewing it. They did it not at their leisure, they could not rest, they were not well, till they were about it. Which very speed of theirs doubleth all the former. For cito we know is esteemed as much as bis. To do it at once is to do it more than once, is to do it twice over.

> Yet this we must take with us, Διαγενομένου σαββάτου. Where falleth a very strange thing, that as we have commended them for their quickness, so must we now also for their slowness, out of the very first words of all. "When the Sabbath was past," then, and not till then, they did it. This diligence of theirs, as great haste as it made, stayed yet till the Sabbath were past, and by this means hath two contrary commendations: 1. One, for the speed; 2. another for the stay of it. Though they fain would have been embalming Him as soon as might be, yet not with breach of the Sabbath. Their diligence leapt over none of God's commandments for haste. No, not this commandment, which of all other the world is boldest with; and if they have haste, somewhat else may, but sure the Sabbath shall never stay them. The Sabbath they stayed, for then God stayed them. But that was no sooner over, but their diligence appeared straight. No other thing could stay them. Not their own sabbath, sleep -- but "before day-light" they were well onward on their way.[2]

In his sermon, Andrewes carefully goes through each detail of the women's actions mentioned by Mark as illustrations of the qualities which must mark full love of God. At the beginning of this passage he moves from charitas (love that is at charges) to dilectio (love characterized by diligence).

In this section, as throughout the sermon, Andrewes is a voice which clarifies and unfolds the depth of meaning inherent in the words of the Bible. He remains close to the text at all times and does not interpolate further illustrations into his discussion, contenting himself with the example given by the Holy Ghost, through Mark, "Therefore early in the morning, the first day of the week, they came unto the sepulchre, when the sun was yet rising." (Mark xvi, 2).

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2 Lancelot Andrewes, Works, edited by J.P. Wilson and James Bliss, 11 Vol. (Oxford, 1841-54), II, 227-228. Subsequent references will be to this edition.

Although impersonal in that his own quirks are banished as far as possible from his preaching, Andrewes encourages his audience to participate with him in his exploration of the Word. He anticipates their doubts and understands their confusions, "Why good Lord, what need all this haste?" He retains the simplicity of the first narration yet reveals what underlies the simplicity. As he speaks of the dilectio shown by the women, the auditory gradually realizes the intensity of love required by God. "No, if they do it not as soon as it may be done, it is nothing worth." He anticipates a likely question; if it was so important for them to act right away, why did they not go immediately to the tomb? They waited until the Sabbath had ended; "Their diligence leapt over none of God's commandments for haste."

The action of the women becomes real to the congregation by the colloquial vividness with which Andrewes speaks of them. "Christ is fast enough under His stone. He will not run away ye may be sure; ye need never break your sleep, and yet come to the sepulchre time enough." He relates their conduct to contemporary problems, comparing the women's regard for the Sabbath with recent carelessness about keeping the day.

The two paragraphs progress logically, each elucidating an aspect of the dilectio; the first explaining the nature and importance of the haste, the second revealing the paradox that, although they had

to make haste, they also had to wait until the time was right. As Andrewes speaks, the words of the text come to have a deeper meaning; he reveals the effort involved in the journey to the sepulchre, where, as far as the women were concerned, their love and hope lay buried. Andrewes imbues the text with contemporaneity; his voice wipes out spatial and temporal barriers. The love shown by the women is the same love men must always have to receive the news of the resurrection.

Stylistically these paragraphs do not reveal any astonishing figures of speech or complexity in arrangement. The style suits that of a gloss on the text. The auditory's confidence in the preacher's ability is reinforced by the calm, certain way he proceeds with the exegesis, "From this of their expense . . . we pass to the third, of their diligence." The elliptical sentences, the peaceful but insistent repetition (very first day of the week, very first part of that first day, very first hour of that first part) give an air of honesty and simplicity to the exegesis. Through the use of words and phrases such as "We," "And but mark," "For Cito, we know," "This we must take with us" the auditory is drawn into the sermon and becomes an integral part of it.

In this passage Andrewes is far removed from the position of an artist. He does not create, he does not intensify, but makes the words of the text live for his congregation. By interposing himself between the people and the Word, and by moving beyond his "self" while he

speaks, Andrewes becomes almost the equivalent of a work of art through which the presence of God (the author-creator) may be felt. This aspect of his position recalls the helper-helped relationship described in Chapter I, where mutuality must be limited in order for the relationship to flourish. A full mutuality cannot exist between the listener and the "mask"; the listener must strive to relate to the presence behind it, that is, to God.

Donne's treatment of the "earliness" differs significantly from Andrewes'. He carries out an amplifying exegesis, moving out from the text to reflect on its broadest meaning.

> Now, what is this early seeking of God? First, there is a generall rule given Salomon , Remember thy Creator in the dayes of thy youth: submit thy selfe to a religious discipline betimes. But then, in that there is a Now inserted into that Rule of Solomons, (Remember Now thy Creator, in the dayes of thy youth,) there is an intimation, that there is a youth in our age, and an earlinesse acceptable to God, in every action; we seeke him early, if we seeke him at the beginning of every undertaking. If I awake at midnight, and embrace God in mine armes, that is, receive God into my thoughts, and pursue those meditations, by such a having had God in my company, I may have frustrated many tentations that would have attempted me, and perchance prevailed upon me, if I had beene alone, for solitude is one of the devils scenes; and, I am afraid there are persons that sin oftner alone, then in company; but that man is not alone that hath God in his sight, in his thought. Thou preventedst me with the blessings of goodnesse, saies David to God. I come not early enough to God, if I stay till his blessings in a prosperous fortune prevent me, and lead me to God; I should come before that. The dayes of affliction have prevented me, saies Job. I come not early enough to God, if I stay till his Judgements prevent me, and whip me to him; I should come before that. But, if I prevent the night watches, and the dawning of the morning, If in the morning my prayer prevent thee O God, (which is a high expression of Davids, That I should wake before God wakes, and even prevent his preventing grace, before it be declared in any outward act, that day) If

before blessing or crosse fall upon me, I surrender my selfe intirely unto thee, and say, Lord here I lye, make thou these sheets my sheets of penance, in inflicting a long sicknesse, or my winding sheete, in delivering me over to present death, Here I lye, make thou this bed mine Altar, and binde me to it in the cords of decrepitnesse, and bedridnesse, or throw me off of it into the grave and dust of expectation, Here I lye, doe thou choose whether I shall see any to morrow in this world, or begin my eternall day, this night, Thy Kingdom come, thy will be done; when I seeke God, meerely for love of him, and his glory, without relation to his benefits or to his corrections, that is that early seeking, which we consider in those blessed Women, whose sedulity and earnestnesse, when they were come, and acceleration and earlinesse, in their comming, having already considered, passe we now to the Ad quid, to what purpose, and with what intention they came, for in that alone, there are divers exaltations of their devotion.[3]

This passage almost forms a small meditation within the larger framework of the sermon. Donne uses the incident of the women's "earliness" as a jumping-off point, expands the question of "earliness" and relates it to himself. Having considered Solomon's remark, Donne watches himself as he awakens at midnight and clings to God, thus avoiding sin. Then he moves on to David's statement and realizes that no matter how early he comes to God, he will be too late if he goes to Him in thanksgiving, for God will have "prevented" him. Reflecting on Job's position, he realizes that, should he wait to be driven to God by affliction, he will be late again. The only way to come to God early enough is to come (and here the circle is complete) as the women did, "meerely for love of him and his glory, without relation to his benefits or to his corrections, this is that early seeking, which we consider in those

[3] John Donne, Sermons, edited by George R. Potter and Evelyn M. Simpson, 10 vol. (Berkeley, 1953-62), IX, 195-6. Subsequent references will be to this edition.

blessed Women."

Louis Martz' discussion of meditative poetry sheds light on the basic posture necessary for meditation.

> But can we ever give a satisfying and precise definition of meditative poetry? We might begin by saying that meditative poetry displays an actor who, first of all, seeks himself in himself; but not because he is self-centered in our sense of that term -- no, he seeks himself in himself in order to discover or to construct a firm position from which he can include the universe.[4]

Meditation requires a concentration on oneself and one's reaction to God. In his account of this phenomenon in The Meditative Tradition Martz illustrates, with each quotation from the handbooks to meditation, that this form of devotion is a private spiritual exercise, aimed at developing to the fullest man's capacity to relate to God. As such it is perfectly suited to the sensibility of the artist, and in this passage, for a moment, Donne is the artist, passionately absorbed in his own emotional reaction to God.

He explores his own state, "If before blessing or crosse fall upon me, I surrender my self intirely unto thee, and say, Lord here I lye . . . . " As he concentrates on himself, one man before God, the sermon becomes a work of art through which the reader can sense the presence of the author, Donne, not the presence of God which informs the quotation from Andrewes.

Furthermore, the dialogue relationship between Donne and his auditory is diminished in a situation where he must turn away from

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[4] Louis L. Martz, "Donne and the Meditative Tradition," Thought, XXXIV (1959), 277.

its members in order to contemplate his own condition. According to Martz, the essential meditative process "depends upon the interaction between a projected, dramatized part of the self, and the whole mind of the meditative man."[5] Such a process does not create the aura of dialogue, described by Gusdorf, which should surround the great teacher.

> En dehors et en dépit des discours, un contact s'établit entre le maître et le disciple, dialogue sans paroles, et chaque fois différent, dialogue caché, le seul décisif. Il y a ainsi un mystère du rayonnement des grands maîtres; un Socrate et récemment encore un Alain exerçaient sur leurs élèves une véritable fascination, différente de chacun à chacun, et chaque fois exclusive, dont les lecteurs des écrits d'Alain ou des témoignages contemporains sur Socrate ne parviennent à se faire que très malaisément une idée. De même encore, la présence de Jésus signifiait pour chacun de ses fidèles une relation directe et vivante, au sein de laquelle la parole se faisait vocation, rencontre de l'être avec l'être, et les quelques mots effectivement prononcés n'en donnent qu'une bien lointaine approximation.[6]

The "meditation" which forms the bulk of the passage quoted is symptomatic of Donne's attitude towards his preaching. Such a spiritual exercise must be primarily self-oriented, and cannot be shared with others. Donne feels that he can communicate the depth of his experience with God to men by virtually carrying out such experiences before them. He does move his listeners, with probably more effect than does Andrewes, but he moves them toward himself, rather than toward God.

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[5] Louis L. Martz, "John Donne: The Meditative Voice," MR, I (1959), 329.

[6] Georges Gusdorf, La Parole (Paris, 1953), pp. 76-77.

To return to the consideration with which this section began, the difficulty in Donne's sermons may be connected to his attempt to speak directly to the congregation, to persuade them with his own creative strength and experience. There seems to be a basic unwillingness in Donne to acknowledge the essential alienation of the "other," in this case, the individual member of the congregation. He struggles with their "otherness" as he fights against his own separateness from God in his Divine Poems and Devotions upon Emergent Occasions. As a preacher, Donne is neither the true artist, completely absorbed in his work, nor the true preacher, selfless as he preaches. The lack of balance which such uncertainty gives to his sermons contributes to their disturbing quality.

Although the "true preacher" must be selfless, this does not mean that he cannot engage in dialogue with the members of his auditory. He can and does, but his otherness becomes the otherness of God so that the people feel God's presence in him, as he preaches. His role is that of the Word, through which God may be heard.

To a certain extent, Donne's problem stems from his sensibility as an artist. He cannot shrug off the absorption in himself and his creation in order to give the right kind of attention to his partners in dialogue. As he becomes more engrossed in extending figures of speech, in capturing the essence of God or eternity within the limits of speech, he leaves the congregation behind. They are no longer

essential for the completion of the sermon, although essential for its explicit end.

Modern critics tend to prefer Donne to Andrewes because, at moments, his sermons do become works of art. A modern reader, who may tend to be less interested in the sermons as a means of approach to God, can receive from parts of Donne's sermons the aesthetic pleasure to be gained from his poems. Now that the temporal audience of Donne's sermons has vanished, men can read each sermon as a poem, with the "beloved" written into the sermon-poem. The modern reader can participate in the tension, the forceful love between the preacher and the "beloved." Difficulty arises, however, if one tries to approach the sermon as a member of a genuine congregation, accepting the sermon as directed towards oneself. Then one is unable to appreciate the drama in which one has become an actor.

Andrewes is more limited in scope than Donne, less intriguing, but more satisfying spiritually. He cannot evoke a comparable complexity of emotion; to read his work properly, one must approach it to learn, and be willing, even if this means suspending disbelief, to become a full participant in the dialogue.

The problem of art in the sermons manifests itself in another very basic way, in the language used by the two preachers. Donne's language tends to be more figurative than Andrewes' and he uses more images which do not arise immediately from the text. In order to

study their respective uses of language, two short passages have been chosen, both containing one main figure of speech. The passage from Donne comes toward the end of a sermon on the text "What man is he that liveth, and shall not see death?" (Psalm lxxxix . 48)

> . . . but I will finde out another death, mortem raptus, a death of rapture, and of extasie, that death which S. Paul died more then once, The death which S. Gregory speaks of, Divina contemplatio quoddam sepulchrum animae, The contemplation of God, and heaven, is a kinde of buriall, and Sepulchre, and rest of the soule; and in this death of rapture, and extasie, in this death of the Contemplation of my interest in my Saviour, I shall finde my self, and all my sins enterred, and entombed in his wounds, and like a Lily in Paradise, out of red earth, I shall see my soule rise out of his blade, in a candor, and in an innocence, contracted there, acceptable in the sight of his Father. (II, 210-211)

The selection from Andrewes is taken from a sermon on Romans vi. 9-11. "Knowing that Christ being raised from the dead dieth no more; death hath no more dominion over Him. For in that He died, He died once to sin; but in that He liveth, He liveth to God. Likewise think (or account) ye also, that ye are dead to sin, but are alive to God in Jesus Christ our Lord."

> This enabling virtue proceedeth from Christ's resurrection. For never let us think, if in the days of His flesh there "went virtue out" from even the very edge of His garment to do great cures, as in the case of the woman with the bloody issue we read, but that from His Ownself, and from those two most principal and powerful actions of His Ownself, His I. death and 2. resurrection, there issueth a divine power; from His death a power working on the old man or flesh to mortify it; from His resurrection a power working on the new man, the spirit, to quicken it. A power able to roll back any stone of an evil custom, lie it never so heavy on us; a power able to dry up any issue, though it have run upon us twelve years long. (II, 204)

The image of Donne's soul rising like a lily out of its bloody tomb shocks the reader. At first it seems to illustrate the Baroque

sensibility which some critics (for example, M.M.Mahood) attribute to Donne. For purposes of comparison, Crashaw's poem "On the wounds of our crucified Lord" provides some good examples of high Baroque imagery.

> O these wakefull wounds of thine!
> Are they Mouthes? or are they eyes?
> Be they Mouthes, or be they eyne,
> Each bleeding part some one supplies.
>
> Lo! a mouth, whose full-bloom'd lips
> At too deare a rate are roses.
> Lo! a blood-shot eye! that weepes
> And many a cruell teare discloses. 7

The difference between Crashaw's images and Donne's may readily be seen. Donne's sentence contains great conflict; through the use of his bizarre image he attempts to express the complex nature of his relationship to the risen Christ. He cannot explain this in words, but an image can capture it. Simultaneously he adds to Christ's pain (being buried in his already bleeding wounds), undergoes a complete transformation and from the "red earth", the wounded "blade" of Christ he springs up, like a lily, white with an innocence "contracted there," in the bloody grave. A sensitive reader will not see this image as primarily meant to conjure up a Baroque, almost surrealistic vision of lilies growing out of still bleeding wounds. The impact in this figure comes from the tension between the doctrine of cleansing and rebirth and the correlative Donne tries to find for it. The correspondence he creates between the abstract doctrine and the concrete lily is not

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7 Richard Crashaw, Poems, ed. L.C. Martin, 2nd edition (Oxford, 1957), p. 99.

natural; the two elements do not fuse, yet the doctrine becomes immediate and insistent when "yoked violently" to the burial of a man in Christ's wounds and the release of his soul, growing upward, like a lily.

Crashaw considers the wounds and relates them to concrete objects in an intense attempt to create a spiritual experience through concentration on the physical. The Baroque sensibility specializes in imbuing earthly things with a spiritual force, although Crashaw's success in these two stanzas is doubtful. The lack of intellectual tension, the virtual flabbiness of the metaphors, differentiates such imagery sharply from Donne's poignant assertion.

Donne's magnificent combination of metaphor and simile, although most effective, must be questioned. What lies behind the need for such a poetic expression of belief in the resurrection? Does such a personal image have any function in a sermon which, by definition, is other-directed?

The power of metaphor to grasp at truth beyond the reach of reason has long been attested to in philosophic treatises, in every great poem. A power similar to this lies at the base of much of the Christian theology.

W.J. Ong deals with this question in an essay entitled "Wit and Mystery" in his collection, <u>The Barbarian Within</u>.

> For Thomas, Christian theology and poetry are indeed not the same thing, but lie at opposite poles of human knowledge. However, the very fact that they are opposite extremes gives them something of a common relation to that which lies between them: they both operate on the periphery of human intellection. A poem dips below the range of the human process of understanding-by-reason as the subject of theology sweeps above it. (104)
>
> . . . . In the science of theology based on Christian revelation, as well as in the science of poetry, the intellect must in a way come upon its objective by a kind of flank movement. It grasps it only by the periphery. The difficulty here, however, is that the human intellect is in contact with something too massive for it, whereas in the case of poetry the object was too fragile for it. (107)

Despite the relationship between metaphoric poetry and theology, man's attempt to understand God through linguistic phenomena must be limited. The glow of the "twinned vision"[8] may be too easily achieved, leading a man to feel that he has grasped the essence of a theological problem, and mastered it, without really achieving faith. Metaphor has to be a peripheral effort to come to truth; a spiritual man must try to arrive at the "still point" where his faith sustains him without verbalization.

The intensity and self-awareness of many images in Donne's sermons seem to indicate that he invents his faith as he speaks. The artist in him can express the truth which he wants to believe in such a way that the uncertain Donne may believe it. The preacher participates in a creative dialogue with himself.

Such poetic tension cannot exist in a sermon without communicating itself to the members of the auditory. The "impure motive," formed

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8 W.J. Ong, "Metaphor and the Twinned-Vision," The Barbarian Within, p.41.

partly of the need to convince himself, comes through such strong but desperate images and disturbs the listener.

Compare Andrewes' peaceful if unoriginal images which are taken from the Scriptures and scrupulously carry out the "eloquence" of the Holy Ghost. There is no poetic or metaphoric tension here; the illustrations heighten the comforting power of the passage and clarify the relationship between the resurrected Christ and the sinner. The mention of the stone (a power able to roll back any stone of an evil custom) reminds the audience of the hope in the stone rolled back from Christ's tomb. The healing power in the resurrection is illuminated by the reference to the woman who touched Christ's garment.

Such familiar things have no shock effect on the members of the auditory. A sense of calm certainty emanates from Andrewes' figures of speech while Donne's images intrigue and disturb but do not satisfy. Donne does not differentiate clearly enough between his power as a creative artist and his position as a preacher. Too much earthly tension comes through his exposition of heavenly truths.

Chapter 3

"Impurity" in Donne's sermons must rest, to an extent, on his methods of arousing response from his auditory. Both Andrewes and Donne use a calculated appeal to the senses as a fundamental way to reach their listeners. In turn, the senses which they stress influence the quality of dialogue achieved in their sermons. Throughout their sermons, Donne and Andrewes uphold sight and hearing in theory, but in practice Andrewes concentrates on evoking an aural response, while Donne tries to please (or terrify) the eye.

Donne's preaching glorifies sight, is designed to appeal to the eye, yet paradoxically he acknowledges that sight represents a more dangerous faculty than hearing, one more prone to distortion by the devil. This apparent contradiction may be understood in relation to the historical period during which Donne preached. The marvels of the eye, its triumphs in objective science,were just coming into their own, while hearing, characteristic of the less-fragmented mediaeval spirituality and closer to Andrewes' sensibility, was losing its hold. In Donne's sermons the fragmentation of the senses exists; the eye and the ear are given their separate functions but uncertainty about the trustworthiness of the eye, which can be deceived by optical illusion, remains.

A striking example of this conflict in Donne occurs in his sermon on I Corinthians xiii.12. At line 61 he begins to exalt sight, as incorporating all the other senses.

The sight is so much the Noblest of all the senses, as that it is all the senses. As the reasonable soul of man, when it enters, becomes all the soul of man, and he hath no longer a vegetative, and a sensitive soul, but all is that one reasonable soul; so, sayes S. Augustine (and he exemplifies it, by severall pregnant places of Scripture) Visus per omnes sensus recurrit. All the senses are called Seeing; as there is videre & audire, S. John turned to see the sound; and there is Gustate, & videte, Taste, and see, how sweet the Lord is; And so of the rest of the senses, all is sight. Employ then this noblest sense upon the noblest object, see God; see God in every thing, and then thou needst not take off thine eye from Beauty, from Riches, from Honour, from any thing. S. Paul speaks here of a diverse seeing of God. Of seeing God in a glasse, and seeing God face to face; but of not seeing God at all, the Apostle speaks not at all. (VIII, 221)

Then, a few hundred lines later, he seems to claim priority for the sense of hearing. On examining this passage closely, however, it may be seen that Donne praises hearing as the complement of preaching and as the sense through which man achieves faith. He does not attribute the inclusiveness of sight to this sense but it is interesting to watch him retreat, as though frightened by the power of sight to exist on its own and to progress, diminishing the force of the words of God, the Gospel.

So then thy meanes are the Scriptures; That is thy evidence: but then this evidence must be sealed to thee in the Sacraments, and delivered to thee in Preaching, and so sealed and delivered to thee in the presence of competent witnesses, the Congregation. When S. Paul was carried up In raptu, is an extasie, into Paradise, that which he gained by this powerfull way of teaching, is not expressed in a Vidit, but an Audivit, It is not said that he saw but that he heard unspeakeable things. The eye is the devils doore, before the eare: for, though he doe enter at the eare, by wanton discourse, yet he was at the eye before; we see, before we talke dangerously. But the eare is the Holy Ghosts first doore, He assists us with Rituall and Ceremoniall things, which we see in the Church; but Ceremonies have their right use, when their right use hath first beene taught by preaching. Therefore to hearing does the Apostle apply faith;

And, as the Church is our Academy, and our Medium the Ordinances of the Church, so the light by which we see this, that is, know God so, as to make him our God, is faith; and that is our other Consideration in this part. (VIII, 228)

Nothing could more clearly indicate that, although Donne recognizes the possibilities of being deceived by sight, he prefers to deal in terms of that sense, than this quotation where the faith gained from hearing becomes the "light by which we see this, that is, know God so, as to make him our God."

Andrewes emphasizes the ear over the eye; as he speaks to the people he concentrates on the sense by which they welcome his words, the sense by which the first disciples were called to Jesus. Andrewes grasps the essence of the communication possible between men through speech and hearing which also form the basis of the communion between God and man. The intense oral-aural element in Andrewes' sermons and their resulting vibrancy comes from his realization of the power of open communication.

Andrewes clearly states his awareness of the sense of hearing and the power of the word in his sermon on John xx. 11-17, as he speaks about Mary Magdalene.

But by this we see, when He would be made known to her after His rising, He did choose to be made known by the ear rather than by the eye. By hearing rather than by appearing. Opens her ears first, and her eyes after. Her "eyes were holden" till her ears were opened; comes aures autem aperuisti mihi, and that opens them.
With the pilosophers, hearing is the sense of wisdom. With us, in divinity, it is the sense of faith. So, most meet. Christ is the word; hearing then, that sense, is Christ's sense; voce quam visu, more proper to the word. So, sicut audivimus goes before, and then

> sic vidimus comes after. In matters of faith the ear goes first ever, and is of more use, and to be trusted before the eye. For in many cases faith holdeth, where sight faileth.
>
> This then is a good way to come to the knowledge of Christ, by hodie si vocem, to "hear His voice." Howbeit, it is not the only way. There is another way to take notice of Him by besides, and we to take notice of it. (III, 21-22)

Andrewes also realizes the importance of the sense of sight and, after these paragraphs, reminds his congregation that sight is intimately connected with the Resurrection; the men on the road to Emmaus do not recognize Christ until they see him break bread. Nonetheless, it is no exaggeration to say that Andrewes attempts to bring men to the point where they will hear God, while Donne tries to make God visible to them.

Although sight, as Andrewes himself admits, is the sense of certainty (II, 235), hearing brings a feeling of immediacy and comfort. Visual awareness, the classic method of scientific observation, leads to objective analysis. If a listener can stand back from a statement and scrutinize it with objectivity, he will more readily doubt it. Concepts, presented in a way which appeals primarily to the sense of hearing, tend to become part of the listener before he had had a chance to doubt them.

The truth of Christianity ultimately cannot be treated objectively. States of mind, emotional crises, responses to calls make up the Gospel; the actual events must be seen as manifestations, or, more often, enunciations of God's presence. Jesus is the Word

incarnate; the Gospels emphasize what He said, or the effect His pronouncements had on others. None of the Gospels includes a description of Christ's appearance, a fact which bothered members of the visually-oriented Western culture until a composite Christ-figure had been created. Andrewes picks up the emphasis on speech and response which dominates the gospels and carries this throughout his sermons. His acute sense of voice evokes an involuntary response from the audience, as he soothes them for Christ with "Quid pleuras" or commands respect with "Nolite me tangere."

The first quotation to be discussed is a straightforward passage from Andrewes' sermon on John xx.19 dealing with Christ's salutation, "Peace be unto you," which illustrates the aural texture of his sermons. The second quotation comes from Donne's sermon on II Corinthians iv.6 and emphasizes the importance of speech in preaching and in prayer, but shows the visual nature of his appeal.

> The chief point first: Pax vobis. The words are but two, yet even between them there seemeth to be no peace, but one in a manner opposite to the other. Looking to vobis, the persons, this should not be a salutation for them pax. Looking to the salutation, "peace," it should not be to those persons, vobis, "to you." So that our first work will be, to make peace between the two words.
>
> Vobis, "to you," Will you know who they be? "To you," Peter, and John and the rest. "To you", of whom none stood by me. "To you," of whom some ran away, some denied, yea forsware Me. "To you," of whom all, every one shrunk away and forsook Me. How evil doth this greeting agree with this vobis! Yet even to these, venit et stetit et dixit; "He came, stood, and said, Peace be to you."
>
> Used by them as He had been, no cause He should come, or stand, or speak at all; or if speak, not thus. Not come to them that went from Him, nor stand amongst them that had not stood to Him, nor speak to them that had renounced Him. It is said, "they feared the Jews."

All things considered, they had more cause to fear Him, and to look for some real revenge at His hands. If not that, some verbal reproof, a salutation of another style or tenor; and well, if they might scape so. Confitemini Domino, quia bonus: -- it is not so, no evil deed for all this, no, not so much as an unkind word. Above that they could look for, far above that they deserved it is; Pax vobis. You and I are at peace, you and I are friends; "Peace be unto you." (II, 240)

Illuxit Mundo, Illuxit Nobis, and Vobis too; God hath also shin'd sufficiently upon every of you, that hear this, already: upon the greatest part of you in both, upon all in one of his Sacraments. God hath been content to talk with you in your infancy, as Parents with their children, before they can speak plain, in his Language of Catechisms; and since you came to better strength, in his stronger Language of Preaching. He hath admitted you to him in your private prayers, and come to you in your private readings of his Word. He hath opened your Ears to him, and his to hear you in the publick Congregation: and as he that waters his Garden, pours in water into that Vessel at one place, and pours it out again at an hundred; God, who as he hath wall'd this Island with a wall of water, the Sea; so he waters this Garden with the waters of Paradise: the Word of Life hath pour'd in this water, into that great, and Royal Vessel, the Understanding, and the love of his truth, into the large and religious heart of our Soveraign, and he pours it out in 100, in 1000 spouts, in a more plentiful preaching thereof, then ever your Fathers had it; in both the ways of plenty; plentiful in the frequency, plentiful in the learned manner of preaching. (IV, 107)

In his treatment of Pax vobis, Andrewes recreates the sense of dialogue between Christ and his disciples as he indicates the significance of the words. Andrewes describes the encounter so vividly that his listener becomes aware of the fear and shame with which the apostles must have looked on Christ, and their wonder when Christ spoke to them gently. The preacher approaches the text as if he has the power to reveal what was in Christ's heart as he spoke to the disciples ("To you" of whom none stood by Me. "To you," of whom some ran away, some denied, yea forsware Me. "To you," of whom all,

every one shrunk away and forsook Me.) It seems that Christ acknowledges their sins of fear and doubt in order to wipe them away with His salutation, "Peace be unto you."

The importance of speech comes through Andrewes' exegesis very clearly. Christ's coming is important (his visual appearing) as is his standing (he stays with them) but his speech to them, accepting their presence and showing His love, remains most vital. Had He not spoken, they might not have realized the depth of His forgiveness, for He might have appeared only to show that they were mistaken to doubt his powers.

Andrewes extends the relevance of that speech and that forgiveness to all the members of his auditory. They are unworthy, as were the disciples, but they too hear Christ, "You and I are at peace, you and I are friends."

Awareness of speech and the power of the word permeates this passage from Andrewes' sermon. He does not speak of Christ's action in the abstract but consistently relates it to the precise occasion. Somehow, as he unfolds the full significance of Christ's salutation, its importance for all time is revealed. This selection is a good example of Andrewes' capacity to render the Scriptures so immediate that Christ's voice speaks to the congregation, removing the necessity for abstract explanations, aimed at the intellect.

Donne's account of God's willingness to speak to man seems to be completely opposite in sensibility to the passage just studied. Donne

speaks in abstractions, pointing out the various ways in which God does speak to man, through catechisms, through the sacraments, prayer, preaching and the Gospel. However, the sense of vital relationship between God and man which marks Andrewes' sermon does not appear. God comes to man from a distance, maintaining a separate position in the hierarchical order, as He speaks first through institutions, then through the king who carries out His will in commissioning preachers.

Donne's paragraph does not communicate a feeling of aural warmth. On the contrary, the passage is visually oriented as is shown by the "watering-can" image. The understanding is something which contains the "water" poured out by God. The relationship between man and God, even if one of speech, can be diagrammed in space according to the direction in which the speech flows, from God through His institutions to man, from God through the sovereign, through the preachers,to man. The images of container and contained seem to give God a distinct place in space, compared to Andrewes' words which make God immanent through Christ, and wipe out spatial and temporal barriers.

Donne tells the members of the auditory about a situation which exists; Andrewes plunges them into the midst of the situation, making them respond to Christ's words. The visual orientation which dominates the concepts behind Donne's passage, and the visual images used to express these concerns, inhibit the sense of comfort and certainty which flows from Andrewes' words as he makes Pax vobis alive and resonant.

Andrewes' concentration on the aural rather than the visual stems largely from his attitude towards the Scriptures and his retention of the atmosphere of the Bible in his own exegesis. Erich Auerbach describes the aural quality of the Scriptures in the first chapter of Mimesis. He centres his discussion on God's testing of Abraham, comparing the style of Genesis to Homer's visually-oriented style. The specific verse under discussion is Genesis xxii.1, "And it came to pass after these things, that God did tempt Abraham, and said to him, Abraham! and he said, Behold, here I am."

> Here, however, God appears without bodily form (yet he "appears"), coming from some unspecified place -- we only hear his voice, and that utters nothing but a name, a name without an adjective, without a descriptive epithet for the person spoken to, such as is the rule in every Homeric address; and of Abraham too nothing is made perceptible except the words in which he answers God: Hinne-ni, Behold me here -- with which, to be sure, a most touching gesture expressive of obedience and readiness is suggested, but it is left to the reader to visualize it. Moreover the two speakers are not on the same level: if we conceive of Abraham in the foreground, where it might be possible to picture him as prostrate or kneeling or bowing with outspread arms or gazing upward, God is not there too: Abraham's words and gestures are directed toward the depths of the picture or upward, but in any case the undetermined, dark place from which the voice comes to him is not in the foreground.[1]

The visual picture sketched by Auerbach proves unnecessary for an awareness of the confrontation between Abraham and God which is communicated by the verbal exchange.

Auerbach refers to two styles, the Homeric and the Hebraic; the former is "of the foreground," the latter "fraught with background" (p.9).

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[1] Erich Auerbach, Mimesis (New York, 1957), pp. 6-7.

Rather than speaking of these two styles in terms of painting, one could say that the Homeric style, with its sketches of people, its insistence on physical characteristics, its narration involving pictorial details, is primarily visual. As a contrast the Hebraic style, with its lack of pictorial detail and its prevalence of direct dialogue, dramatic confrontations and all-involving representations of characters, is aural in appeal. Speech between a God who never becomes completely visual and men who are not often described objectively dominates the Bible.

The pattern of biblical exegesis followed by St. Paul and the church Fathers in the early centuries after Christ, which enabled them to reinterpret "the entire Jewish tradition as a succession of figures prognosticating the appearance of Christ" (13), intensifies the aural quality of the Bible. The historical narration in the Bible becomes less important than the typological meanings, resting largely on correspondences between words and events which had to be sought in the Scriptures.[2]

Auerbach explains the results of this type of biblical study.

> The total content of the sacred writings was placed in an exegetic context which often removed the thing told very far from its sensory base, in that the reader or listener was forced to turn his attention away from the sensory occurrence and toward its meaning. This implied the danger that the visual element of the occurrences might succumb under the dense texture of meanings. (42)

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[2] An excellent example of this attitude toward the Scriptures is found in Andrewes' sermon on Isaiah lxiii,1-3, "Who is this that cometh from Edom, with red garments from Bosrah? . . . ." (III, 60-79).

The visual element, already less important in the Hebraic tradition, tends to diminish in importance while the aural quality of the Scriptures dominates. Hearing is the only senso capable of disentangling the complex of symbolic meanings where words mean many things at once.

Both Donne and Andrewes, especially Andrewes, work within the old exegetical tradition, although they have studied the Scriptures from an historical point of view and are aware of corruptions in the texts. Donne's concentration on sight does not fit into this tradition as well as Andrewes' emphasis on hearing.

In order to bring out this aspect of Andrewes' approach to Scripture as compared to Donne's, two relevant passages will be considered. The first comes from Andrewes' sermon on Isaiah lxiii, 1-3,the second from Donne's address on I Corinthians xv.29

Andrewes is discussing one line of the verses which form his text, "I speak in righteousness, and am mighty to save."

> His name indeed He tells not, but describes Himself by two such notes as can agree to none properly but to Christ. Of none can these two be so affirmed, as of Him they may. That by these two we know this is Christ, as plainly as if His name had been spelled to us. 1. "Speaking righteousness;" and righteousness referred to speech, signifieth truth ever. "No guile to be found in His mouth;" and <u>omnis homo</u> is -- you know what. 2. "Mighty to save;" and <u>vana salus hominis</u>, "vain is the help of man." Who ever spake so right as He spake? Or who ever was so "mighty to save" as He? And this is His answer to <u>quis est iste</u>.
>
> "That am I." One "that speak righteousness, and am mighty to save." Righteous in speaking, mighty in saving, Whose word is truth, Whose work is salvation. Just and true of My word and promise;

powerful and mighty in performance of both. The best description, say I, that can be of any man; by His word and deed both.

And see how well they fit. Speaking is most proper; that refers to Him, as the Word -- "in the beginning was the Word" -- to His Divine nature. Saving, that refers to His very name Jesus, given Him by the Angel as man, for that "He should save His people from their sins," from which none had ever power to save but He. There have you His two natures. (III, 67-68)

The resurrection sermons of Donne contain no comparable, typological treatment of an Old Testament text, but on several occasions passages from the Old Testament are used in sermons on a New Testament text. One such example will be considered containing a reference to the Song of Solomon.

First, Perdidimus nardum nostram, We have lost the sweet savour of our own Spikenard; for so the Spouse saies, Nardus mea dedit odorem Summ: My Spikenard hath given forth her sweet savour. There was a time, when we had a Spikenard, and a sweet savour of our own, when our own Naturall faculties, in that state as God infused them, in Adam, had a power to apprehend, and lay hold upon the graces of God. Man hath a reasonable soule capable of Gods grace, so hath no creature but man; man hath naturall faculties, which may be employed by God in his service, so hath no creature but man. Onely man was made so, as that he might be better; whereas all other creatures were but to consist in that degree of goodnesse, in which they entred. Miserable fall! Only man was made to mend, and only man does grow worse; Only man was made capable of a spirituall soveraignty, and only man hath enthralled, and mancipated himselfe to a spiritual slavery. And Perdidimus possibilitatem boni, We have lost that good and all possibility of recovering it, by our selves, in losing Nardum nostram, The savour of our Spikenard, the life, and vigour of our naturall faculties, to supernaturall uses. For though the soule be Forma hominis, it is but Materia Dei; The soule may be the forme of man, for without that, Man is but a carcasse; But the soule is but the matter upon which God works; for, except our soule receive another soule, and be inanimated with Grace, even the soule it selfe, is but a carcasse. And for this, we have lost Nardum nostram. The odour, the verdure, the vigour of those powers, in possession whereof God put us into this world. (VII, 108-109)

Andrewes explains the significance of one phrase in his text taken from Isaiah; he who comes from Edom says, "I speak in righteousness, and am mighty to save." The two attributes mentioned, the speaking and the saving are cited as proof that the speaker is Christ. Having drawn his parallel Andrewes substantiates it by seeking out all possible correspondences between the Christ of the New Testament, and the stranger who comes from Edom. The passage quoted is filled with phrases from the Bible, so much so that it seems almost an extension of the Bible. Christ as the Word and Christ as the Saviour dominate the passage; Andrewes does not move from his basic intention, to equate the stranger with Christ. He adopts this method throughout the sermon and gives a similarly exhaustive treatment to each phrase of the text.

This attitude toward the Bible permits Andrewes to capture the vitality of the Old Testament passage; each word has its full importance, and exists on many levels simultaneously. The original prophecy is closely related to the later happenings, and truth, both past and present, is claimed for it. The words of the text live, assured of continuing relevance.

Andrewes' aural bias is demonstrated both in the emphasis he places on speaking in the discussion of the text, and in his manner of preaching. He intersperses short quotes from the Scriptures and utters sentences which can only be fully understood if spoken with the correct emphasis, for example, "Omnis homo is-you know what."

Allowing for the necessary differences in treatment because Donne uses the Song of Solomon as an illustration for his argument, rather than as the basis for the sermon, Donne's attitude toward the Scriptures may still be gauged fairly accurately from the passage cited. The Song of Solomon had long been interpreted allegorically as a dialogue between Christ and his Spouse, the Church, but Donne does not appreach the book from that point of view although he takes advantage of his auditory's familiarity with the allegorical interpretation. He seems to choose his quotation because of its poetic expression of loss, "Nardus mea dedit odorem suum"; the loss of something precious yet natural. This loss parallels man's original fall from grace. Doctrinally Donne gains nothing from his evocation of the Song of Solomon, nor does he illuminate the significance of that book. Instead he takes advantage of the poignant expression of loss to bring home to his congregation their deprivation through Adam's fall.

The passage quoted from Donne's sermon forms a lament for man's fall; it does not explain the reasons for the fall, neither does it suggest any remedy, but it performs variations on the theme of Perdidimus and communicates, through its repetition and its falling cadences, the nature of the "miserable fall," Rhetoric plays an important part in this quotation, which exhibits parallelism, and repetition. "Only man was made so . . . . Only man was made to mend, and only man does grow worse; Only man was made capable of a spirituall soveraignty, and only man hathe enthralled . . . himself." As an emotive unit, this paragraph succeeds admirably in communicating

a sense of loss. Like the paragraphs which bracket it in the sermon, it depresses the auditory before giving them reassurance of the resurrection.

The prolonged sadness of this paragraph and the whole section from which it comes gives a slight impression of grief indulged. The exhibition of sensibility, the extremely beautiful emphasis on the loss, "And for this, we have lost Nardum nostram, The odour, the verdure, the vigour of those power," make the passage capable of arousing emotion but cast a certain amount of doubt on the validity of the emotion. Would the auditory repent man's first sin and repent the loss of the "Unguentum Domini, the sweet savour, and the holy perfume of that oyntment which the Lord hath poured out upon us" (109) or would it relax in the melancholic but pleasing sensation of mourning something one has never known? Donne's concentration on the senses here, especially the sense of smell, which he pleases with the evocation of exotic scents, casts some doubt on the validity of a "spiritual" response to the passage.

The validity of appealing to the senses in a sermon situation is linked to the question of rhetoric raised in chapter I. An appeal to the senses lies at the basis of rhetoric; just as rhetoric in the sermon must be controlled in order not to obscure the truth of the message, the appeal to the senses must be held in check so that the auditory does not merely revel in colour or harmony, forgetting the real purpose of their presence before the preacher. The problems of degree and balance, raised by this question, will be discussed in the next chapter.

Chapter 4

Donne's appeal to the senses contributes to his control of the auditory by reinforcing the impact of his complicated reasoning and by increasing his persuasive powers. Images of light act as a gloss on Donne's meaning and often come through to his audience more clearly and more rapidly than does his argument. In a sermon such as the one on I Corinthians xiii.12 (For now we see through a glasse darkly, but then face to face; now I know in part, but then I shall know, even as also I am knowne.)[1] the imagery of light and vision, the appeal to the auditory to see God, succeeds magnificently. Donne describes an invisible God, yet, by his insistence on sight, by his assertion that man may see God, renders Him almost visible.

> God is our medium, we see Him, by him; God is our light; not a light which is His, but a light which is He; not a light which flowes from him, no, nor a light which is in him, but that light which is He himself. Lighten our darknesse, we beseech thee, O Lord, O Father of lights, that in thy light we may see light, that now we see this through this thy glasse, thine Ordinance, and, by the good of this, hereafter face to face. (VIII, 220-221)

In this sermon, Donne takes the light imagery from his text and the appeal to the specific sense of vision, although elaborated, is consonant with his text and fully justified in the sermon.

On examining the sermons closely, it becomes apparent that Donne sometimes works on the senses in other ways which are rather suspect in a sermon situation. He both pleases and terrifies his listeners through his concentration on the senses and achieves the power granted

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1 Donne, VIII, 219-236.

to someone who can order the irrational emotions of a mass.

An instance of Donne's ability to please and trouble the senses occurs in a breathtaking passage from a sermon which is also based on light (IV, 89-130). The passage occurs near the end of the sermon and forms part of a long period in which excitement mounts, reinforced by the skilful use of many rhetorical devices, especially the repetition both of words and parallel structures.

> . . . and we shall see, and see for ever, Christ in that flesh, which hath done enough for his Friends, and is safe enough from his Enemies. We shall see him in a transfiguration, all clouds of sadness remov'd; and a transubstantiation, all his tears changed to Pearls, all his Blood-drops into Rubies, all the Thorns of his Crown into Diamonds; for, where we shall see the Walls of his Palace to be Saphyr, and Emerald, and Amethist, and all Stones that are precious, what shall we not see in the face of Christ Jesus? and whatsoever we do see, by that very sight becomes ours. (IV, 129)

In this quotation, Donne moves his listeners into the realm of his vision, making it so palpable that his listeners are disturbed by the sudden shift from spiritual to concrete. The image appears to be artificial, high Baroque, yet the gem-studded Christ has a stranger quality. There are none of the soft curves of Crashaw's Baroque; this transformation of Christ's mangled body into a perpetually wounded body, one with no warmth, no life, reminds the reader of Salvador Dali's grotesque hearts of ruby which pump, or his hands of gold with blood-ruby fingertips. The power of the image lies in Donne's concentration on the sense of vision; he presents the strange picture of Christ so forcefully and so quickly that the listeners must feel they see it.

Donne uses the sense responses of his listeners in another way which represents an exploitation of man's intimate and frequently troubled relationship to his own body and to sex. This aspect of Donne's sermons is connected to his use of fear and disgust as psychological weapons to depress his auditory before raising them up to a heighth of spiritual experience. The congregation quakes before Donne's "thunder" which is often based on denunciations of man's sexual sins or his corrupt, putrifying body. The preacher exploits man's almost masochistic appetite for degradation and the curious sensual thrill he experiences as his carnality is described.

In passages such as the following, Donne uses this combination to overpower his audience so that he can mould their response.

> Wretched Blasphemer of the name of Jesus, that Jesus, whom thou crucifiest, and treadest under thy feet, in that oath, is thus exalted. Uncleane Adulterer, that Jesus, whom thou crucifiest, in stretching out those forbidden armes in a strange bed, thou that beheadest thy self, castest off thy Head, Christ Jesus, that thou mighst make thy body, the body of a Harlot, that Jesus, whom thou defilest there, is exalted. Let severall sinners passe this through their severall sins, and remember with wonder, but with confusion too, that that Jesus, whom they have crucified, is exalted above all. (IV,352)

This quotation vibrates with bizarre intensity. The description of the "uncleane" adulterer, with its vivid realism (he crucifies Christ as he supports himself with outstretched arms in "a strange bed") and the joining of body-harlot-Christ, intimately links the corrupt sexual with the transcendent spiritual. The passage compels the listener, under the press of conflicting emotions, to yield himself to the preacher so that he agrees that Christ is "exalted above all."

Andrewes does not use any such technique to overcome the resistance of his audience. He accepts the limitations imposed by man's essential separation from his fellows and his natural resentment of external pressure. Andrewes does not emphasize man's sexual sins, realizing that to approach him in that way is to reduce him from a total human being to one whose sexual nature has been exaggerated. Andrewes accepts the flesh in its good and in its evil.

> I add farther that it is agreeable, not only to the perfection of His work, but even to His justice, that Job's flesh should be admitted, upon the Septuagint's reason in the forepart of the verse τὸ ἀναντλοῦν τοῦτο that it hath gone through, joined in the good, endured all the evil, as well as the soul. "For God is not unrighteous, to deprive the labourer of his hire, but with Him it is a righteous thing to reward them jointly that have jointly done service, and not sever them in the reward that in the labour were not severed. But the flesh hath done her part, either in good or evil; her "members" have been members either ways. In the good, the flesh hath kneeled, prayed, watched, fasted, wasted and wearied itself, to and for God. In evil it hath done, I need not tell you what; and that, to and for sin. Therefore, even justice would they should share in the reward of the good; and in the evil, take like part of the punishment. (II, 262-263)

Donne sometimes concentrates on the physical corruption to which the body is subject, elaborating on its illnesses, filth and weakness. This evokes a physical reaction of disgust which strikes at man's pride in his body, debases him and makes him more willing to accept the dicta of one who brings truths from another, purer world.

In the following passage Donne skilfully arouses revulsion in the audience by assuming the rôle of the physically corrupt man.

When I consider what I was in my parents loynes (a substance unworthy of a word, unworthy of a thought) when I consider what I am now, (a Volume of diseases bound up together, a dry cynder, if I look for naturall, for radicall moisture, and yet a Spunge, a bottle of over-flowing Rheumes, if I consider accidentall; an aged childe, a gray-headed Infant, and but the ghost of mine own youth) When I consider what I shall be at last, by the hand of death, in my grave, (first, but Putrifaction, and then, not so much as putrifaction, I shall not be able to send forth so much as an ill ayre, not any ayre at all, but shall be all insipid, tastelesse, savourlesse dust; for a while, all wormes, and after a while not so much as wormes, sordid, senslesse, namelesse dust) When I consider the past, and present, and future state of this body, in this world, I am able to conceive, able to expresse the worst that can befall it in nature, and the worst that can be inflicted upon it by man, or fortune; But the least degree of glory that God hath prepared for that body in heaven, I am not able to expresse, not able to conceive. (VII, 390)

This quotation provides a good example of Donne's use of disgust to highlight the spiritual truth he wishes to make his listeners accept. He spends a good deal of time on the foulness of the body, and at the last points out that, although he can paint the corruption of the flesh for his audience, he can in no way express the glory which the body will receive in heaven. This device resembles revivalist techniques, in which man's sins, especially his flamboyant ones, are used as a reinforcing contrast to his salvation.

A description of the degeneration of man's body inevitably brings with it the fear of death and damnation. Donne confirms his hold over his listeners through their fear of death and their fascination with it. Death holds a vital place in each man's imagination and in his unconscious. Perceptively, Donne chooses to dwell on death as another way to overcome the defenses of his listeners. He assumes the position

of a man who has seen death's power and terror. In so doing he articulates and clarifies many of man's half-formed fears about death, thus gaining power as his spokesman. The acceptance of the man and his words paves the way for the acceptance of his doctrines.

A good example of Donne's ability to express man's concepts of death occurs in his sermon on Psalm lxxxix. 48 (II, 197-212).

> Wee are all conceived in close Prison; in our Mothers wombes, we are close Prisoners all; when we are borne, we are borne but to the liberty of the house; Prisoners still, though within larger walls; and then all our life is but a going out to the place of Execution, to death. Now was there ever any man seen to sleep in the Cart, between New-gate, and Tyborne? between the Prison, and the place of Execution, does any man sleep? And we sleep all the way; from the womb to the grave we are never throughly awake; but passe on with such dreames, and imaginations as these, I may live as well, as another, and why should I dye, rather than another? (II, 197-198)

Donne's poetic insight enables him to give his description of death the power to arouse a great response through strong images such as the archetypal womb-grave image which forms the basis for the analogy in this quotation. He is the priest, medicine man or artist, interpreting reality for his people so that they may know through a conscious intellectual process what they already know subconsciously. This gives his sermons an added dimension but, at the same time, removes them one step further from the "purity" of Andrewes' sermons. Donne serves as a mediator between man's unconscious self and his conscious self in the same way in which a poet can bridge the gap between these two aspects of man. Andrewes mediates between a real God and man's conscious self. He does not perform the rôle of an

artist since, in the Christian view of life, man needs only God to make reality meaningful. In order to see this more clearly one need only compare the preceding quotation from Donne with the following excerpt from Andrewes which represent a calm discussion of death. Andrewes relies ultimately on Christ as the deliverer from death's dominion.

> But the third is yet beyond both these, more worth the knowing, more worthy our account; "death hath no dominion over Him." Where, as we before said, one thing it was to rise again, another to die no more, so say we now; it is one thing not to die, another not to be under the dominion of death. For death, and death's dominion are two different things. Death itself is nothing else but the very separation of the life from the body, death's dominion a thing of far larger extent. By which word of "dominion," the Apostle would have us to conceive of death, as of some great lord having some large signory. Even as three several times in the chapter before he saith, regnavit mors, "death reigned," as if death were some mighty monarch, having some great dominions under him. And so it is; for look how many dangers, how many diseases, sorrows, calamities, miseries there be of this mortal life; how many pains, perils, snares of death; so many several provinces are there of this dominion. In all which, or some of them, while we live, we still are under the jurisdiction and arrest of death all the days of our life. And say that we escape them all, and none of them happen to us, yet live we still under fear of them, and that is death's dominion too. For he is, as Job calleth him, Rex pavoris, "King of fear." And when we are out of this life too, unless we pertain to Christ and His resurrection, we are not out of his dominion neither. For hell itself is secunda mors, so termed by St. John, "the second death," or second part of death's dominion. (II, 193-194)

Does Donne's ability to evoke a profound psychological response from his listeners through poetic images interfere with his communication of spiritual truth? Were Donne a poet, the heightened awareness of life which he gives to his listeners would be commended. As it stands, he has taken on the rôle of preacher and must bring his congregation into contact with spiritual truths which exist beyond immediate reality. Despite the force of passages such as the one analyzed above, the awareness

received reflects back on reality rather than illuminating spiritual matters.

In Donne's treatment of sexual sin and death the fear-laden atmosphere comes from the threat of damnation. As may be seen in the following quotation, Donne does not neglect the possibilities for horrific rhetoric presented by the Christian concept of damnation and torment in hell.

> Where the first part of the sentence is incomparably the heaviest, the departing worse than the fire; the intensnesse of that fire, the ayre of that brimstone, the anguish of that worm, the discord of that howling, and gnashing of teeth, is no comparable, no considerable part of the torment, in respect of the privation of the sight of God, the banishment from the presence of God, and absolute hopelesnesse, an utter impossibility of ever comming to that, which sustaines the miserable in this world, that though I see no Sun here, I shall see the Son of God there. (IV, 86)

In order to convince his listeners, Donne uses their senses and their irrational fears, to put himself in a position of control where his words must be accepted. His effort is praiseworthy in that he is attempting to bring the auditory to an awareness of religious truths, and their duties as Christians. When examined coldly it sounds like extremely clever propaganda but this judgment is hardly fair to Donne. A better analogy is given by one of his favorite images which he uses in different contexts, the figure of man as sealing wax which is softened and stamped with God's seal.

In one sermon he relates the melting sensation to the voice of God. Donne speaks of this voice in such a way that one connects it with his preaching.

Till thou heare him In clamore, in this cry, in this shout, in this voyce of Penetration, of perswasion, of power, that is, till thou feele in thy selfe in this place a liquefaction, a colliquation, a melting of [thy] bowels under the commination of the Judgements of God upon thy sin, and the application of his mercy to thy Repentance. (IV, 70)

In this particular example of the "melting" image, the figure is not completed by the idea of God stamping the man with His seal. In another sermon the image is used in connection with the function of the preacher who heats the wax so that God may seal it.

Now the universality of this mercy, hath God enlarged, and extended very farre, in that he proposes it, even to our knowledge, Sciant, let all know it. It is not only credant, let all beleeve it; for the infusing of faith, is not in our power: but God hath put it in our power to satisfie their reason, and to chafe that waxe, to which he himself vouchsafes to set to the great seale of faith. (IV, 350)

On another occasion, Donne sees himself as a preacher carrying God's seal which gives strength to his message.

(for the Resurrection is not a conclusion out of naturall Reason, but it is an article of supernaturall Faith; and though you assent to me now, speaking of the Resurrection, yet that is not out of my Logick, nor out of my Rhetorique, but out of that Character, and Ordinance which God hath imprinted in me, in the power and efficacy whereof, I speak unto you, as often as I speak out of this place.) (VII,95)

It is significant that Donne sees the relationship between God and man, even though figuratively, as one in which a lord stamps his mark on his followers, who are like inanimate wax. He sees the relationship as something objective which can be rendered by a concrete image in which one object (the seal) acts upon another object (the wax). The idea of dialogue is foreign to such a conception. The worshipper does not enter into a dynamic relationship with his God, rather he is

completely passive before Him. This figure helps one to pin down Donne's attitude both to his own function and to his listeners. They are, as he is, passive before God, and in order for him to perform his duty of "chafing their wax" for God's seal they must, by and large, be passive before him.

Such an attitude does not prevail throughout the sermons of Donne. However, when Donne works on the senses and the irrational fears of his listeners, then he shows himself in the role of a man "chafing wax." Andrewes continually attempts to reassure his listeners, to bring them to the point where they will have enough confidence in God and in themselves to approach God with Andrewes. Donne does not strive for this. He sometimes seeks to render the auditory passive and defenseless so that they will accept his statements about God, so that in their weakness they will feel His presence. Andrewes' method is more difficult to achieve, but much healthier. It does not permit any unnatural abasement through excessive dwelling on man's filth, neither does it encourage any great "altitudo" where the members of the auditory are swept up into an ecstasy. Instead it concentrates on inculcating a level but deep faith which cannot escape from its commitments in emotionalism.

Chapter 5

In the previous chapter, Donne's appeal to the senses was seen to contribute to the disturbing effect of his sermons. Another element which adds to this quality of Donne's sermons is the impact their structure has on the auditory. The development of thought in Andrewes' sermons seems to be logical, and convincing, if rather slow. The simplest member of the congregation can follow the gist of his message, and pick out the important parts, heavily stressed by the preacher. On the contrary, Donne's habit of digressing, of presenting a great many conflicting ideas on the same subject, taken from different authorities, can be confusing and unsettling. In his sermons the truth is not so obvious; the frequent juxtaposition of different opinions held by various authorities seems to admit the possibility of error and Donne's attempts to resolve the conflict in favour of one man are not always convincing.

In this chapter two sermons, based on similar texts, will be compared in an attempt to discover what the organization of material, and the structure of thought, means to the power of the sermons. Andrewes' sermon is based on Mark xv.I-7 (I, 221-237), Donne's on Matthew xxviii.6 (IX, 189-212); both texts refer to the visit of the Marys to Christ's tomb on Easter morning. Donne chooses one verse of the account, while Andrewes comments on the whole story. However, in his description of how he will deal with his chosen text, Donne says that he will refer to the rest of the story:

I shall not therefore now stand to divide the words into their parts and branches, at my first entring into them, but handle them, as I shall meet them again anon, springing out, and growing up from the body of the Story; for the Context is our Text, and the whole Resurrection is the work of the day, though it be virtually, implicitely contracted into this verse, He is not here, for he is risen, as he said; Come, and see the place where the Lord lay.

(IX, 189-190)

When the sermons are examined closely, significant differences come to light, on the level of organization, unity and audience involvement. Both sermons begin with a consideration of the people to whom the messages were given, but Donne is not content just to indicate the strangeness and significance of this, as Andrewes does:

For it may seem stange that passing by all men, yea the Apostles themselves, Christ would have His resurrection first of all made known to that sex . . . . We may be bold to allege that the Angel doth in the text, verse 5. Vos enim quaeritis, for they sought Christ . . . . Verily there will appear more love and labour in these women, than in men, even the Apostles themselves.

(1,223)

Donne refers to St. Ambrose's commentaries on the epistles of St. Paul and raises the old question, whether woman, as well as man, was created according to God's image. Donne defends woman from a charge which he has irrelevantly raised, and in his discussion of woman's rôle in state and ecclesiastical affairs, moves far away from a discussion of the resurrection. This is the first example of the digressive structure which he maintains throughout this sermon. After more than eighty lines of digression, Donne returns to the women in the story, only to move off once more into a consideration

of their names. They were both called Mary, and he discusses the importance and significance of that name. Not until line 162 does he begin to consider the significance of their action, their early rising, and he speaks of their "sedulity." He soon leaves the women for a general consideration of true devotion and the importance of an early seeking of God.

This pattern is repeated throughout the sermon. A discussion of embalming and a description of the winding sheet at Savoy comes out of the purpose of the women's visit, to embalm Christ. From the angel's speech, "He is not here, for He is risen," Donne proves that the doctrine of transubstantiation and that of the "Ubiquetaries" are both wrong. He then attacks the doctrine that pilgrimages to holy places, of necessity, bring spiritual betterment, basing his discussion on the phrase "Come, see the place where the Lord lay."

Andrewes' sermon differs remarkably from Donne's at the very beginning, where he states methodically what he intends to consider.

> Seven verses I have read ye. The first four concern the women, the fifth the Angel, the two last the Angel's message. In the women, we have to consider I. themselves in the first; 2. their journey in the second and third; and 3. their success in the fourth.
>
> In the Angel, 1. the manner of his appearing, 2. and of their affecting with it.
>
> In the message, the news itself: I. that Christ "is risen;" 2. that "He is gone before them to Galilee;" 3. that "there they shall see Him;" 4. Peter and all. 5. Then, the Ite et dicite, the commission ad evangelizandum; not to conceal these good news but publish it, these to His disciples, they to others, and so to us; we to day, and so to the world's end. (I, 222)

This very straightforward structure is followed throughout the sermon which considers all these things and ends with an application of the passage "to us." (I, 237) The sermon takes its organization from the verses quoted. Andrewes comments on each detail, as it arises, and reveals its importance, from the women's purchase of "precious odours" which shows "charitas", love that is "at charges" (I,225) to the description of the angel sitting:

> They saw him "sitting," which is we know the site of rest and quietness, of them that are at ease. To shew us a second quality of our estate then; that in it all labour shall cease, all motions rest, all troubles come utterly to an end for ever,and the state of it a quiet, a restful state. (I, 231)

Andrewes, who concentrates on the actual event in Scripture, makes it more meaningful to the people. In this sermon, as always, he is a guiding finger to help one read, a voice which gives weight and resonance to the words of the Gospel. Donne dazzles, intrigues with his varied information, but, in the end,virtually loses the text in his vehement discussion of pilgrimages, his urgent account of zeal.

Inevitably, the differences in basic organization create differences in the impact of the sermons. Andrewes works over a small area, focussing all his energy on this, and thus, at the end of his sermon, the listener has an intense awareness of this part of the Gospel. Donne sacrifices this type of total impact coming from a logical and gradual unfolding of the text and instead achieves

a fluctuating power. Certain parts of his sermon break in upon the consciousness, like flashes of light.

> And so beloved, behooves it thee to do in thine own behalf, if at any time having cast thy self into the posture of prayer, upon thy knees, and entred into thy prayer, thou have found thy self withdrawn, transported, strayed into some deviations, and by-thoughts; Thou must not think all that devotion lost; much lesse, that prayer to be turned into sin; for, God, who hath put all thy tears into his Bottle, all thy words into his Register, all thy sighs into his bosome, will also spread that zeale with which thou entredst into thy prayer, over thy whole prayer . . . . (IX,200)

A comparison of Donne's and Andrewes' commentary on the Angel's speech, "He is risen" provides a method of exploring the extent to which the structure of their sermons influences their audience. Donne deals with the passage in this way:

> But is there such a comfort exhibited in this Surrexit, he is risen, as may recompence the discomfort that arises from the Non est hic, That he is not here? Abundantly, super-abundantly there is; in these two channels and derivations of comfort; First, that hee in whom we had placed our comfort, and our hope, is, by this his rising, declared to be the Son of God. God hath fulfilled his promise, in that he hath raised Jesus from the dead, as it is written in the second Psalme, sayes S. Paul in his sermon at Antioch. Now, what is written in that Psalme, which S. Paul cites there, to our present purpose? This: Thou art my Son, this day have I begotten thee. But is not this Hodie genui, This this dayes begetting intended rather of the eternall filiation and generation of the Son of God, then of this daies work, the Resurrection? Those words of that Psalm may well admit that interpretation, and so many have taken them. But, with S. Hilary, most of the ancients have applied them to the Resurrection, as the application of S. Paul himself directly binds us to do, That the Hodie genui, This dayes generation, is this dayes manifestation that Christ was the Son of God. Calvin enlarges it farther; That every declaration of the Son by the Father, is a generation of the Son: So his baptisme, and the voice then, so his Transfiguration, and the voice then, were each of them, a Hodie genui, a generation of the Son that day. But especially (sayes Calvin) do those words of the Psalm belong to this

day, because the Resurrection was the most evident actuall declaration that Christ was the Son of God, for He was declared to be the Son of God by the Resurrection from the dead, saies the Apostle expresly. But how? wherein was he declared? There were others that were raised from the dead by Prophets in the old Testament, by Christ and his Apostles in the new, and yet not thereby declared to be such Sons of God, Essentiall Sons; no nor any Sons of God, not Sons by adoption; for we are not sure that all those that were miraculously raised from the dead, were effectually saved at last. Therefore the comfort in our case is in that word of the Angel, Surrexit, He is risen; For so all our Translators, and Expositors do constantly carry it, not in a Suscitatus (as all the rest are) That he was raised, but in this Surrexit, He is risen, risen of himself. For so he testifies of himself, Destroy this Temple, and in three dayes Ego suscitabo, I will raise it up again; Not that the Father should, but that he would; so also, Ego pono, and Ego sumo, sayes Christ, I lay down, and I take again my soul; Not that it is given, or taken by another. And therefore Gregory Nyssen suspects, that for the infirmity of the then hearers, the Apostles thought it scarce safe, to expresse it often in that phrase, He rose, or He raised himself, and therefore, for the most part, return to the Suscitatus est, that He was raised, lest weak hearers might be scandalized with that, that a dead man had raised himself of his own power. And therefore the Angel in this place enlarges the comfort to these devout women, in a full measure, when he opens himselfe in that word Surrexit, He is risen, risen of himselfe.

This then is one piece of our evidence, and the foundation of all, that we cannot be deceived, because he, in whom we trust, is, by this his own rising, declared to be the Son of God; And another, and a powerfull comfort is this, That he being risen for our justification, we are also risen in him. He that raised the Lord Jesus, shall raise us up also by the same Jesus. He shall; there is our assurance; but that is not all; for there is a con-resuscitavit, He hath quickned us together, and raised us together, and made us to sit together in heavenly places; not together with one another, but together with Christ. There is our comfort collected from this surrexit, He is risen, equivalent to the discomfort of the non est hic, he is not here; That this his rising declares him to be the Son of God, who therefore can, and will, and to be that Jesus, an actuall Redeemer, and therefore hath already raised us. To what? To that renovation, to that new creation, which is so excellently expressed by Severianus, as makes us sorry we have no more of his; Mutatur ordo rerum, The whole frame and course of nature is changed; Sepulchrum non mortuum, sed mortem devorat, The grave, (now, since Christs Resurrection, and ours in him) does not bury the dead man, but death himself; My Bell tolls for death, and my Bell rings out for death, and not for me that dye; for I live, even in death; but death dies in me, and hath no more power over me. (IX, 202-203)

Andrewes' discussion of the angel's message differs significantly from Donne's.

> In that you thus testify your love in seeking Him, I dare say ye had rather He ye thus come to embalm, that He were alive again; and no more joyful tidings could come to you than that He were so. Ye could I dare say with all your hearts be content to lose all your charge you have been at, in buying your odours, on condition it were so. Therefore I certify you that He is alive, He is risen. No more than Gaza gates could hold Samson, or the whale Jonas, no more could this stone keep Him in the sepulchre, but risen He is.
>
> First,of this ye were sure, here He was: ye were at His laying in, ye saw the stone sealed, and the watch set, so that here He was. But here He is not now; come see the place, trust your own eyes, non est hic.
>
> But what of that, this is but a lame consequence for all that; He is not here, therefore He is risen. For may it not be, He hath been taken away? Not with any likelihood; though such a thing will be given out, that the Disciples stole Him away while the watch was asleep. But your reason will give you; 1. small probability there is, they could be asleep, all the ground shaking and tottering under them by means of the earthquake. 2. And secondly, if they did sleep for all that, yet then could they not tell sleeping, how, or by whom, He was taken away. 3. And thirdly, that His Disciples should do it; they you know of all other were utterly unlike to do any such thing; so fearful as miserably they forsook Him yet alive, and have ever since shut themselves up since He was dead. 4. And fourthly, if they durst have done such a thing, they would have taken Him away, linen, clothes and all, as fearful men will make all the haste they can possibly, and not stood stripping Him and wrapping up the clothes, and laying them every parcel, one by one in order, as men use to do that have time enough and take deliberation, as being in no haste, or fear at all. To you therefore, as we say, ad hominem, this consequence is good; not taken away, and not here, therefore risen He is.
>
> But, to put all out of doubt, you shall trust your own eyes; videbitis, 'you shall see' it is so; you shall see Him. Indeed, non hic would not serve their turns; He knew there question would be, Where is He? Gone He is; not quite gone, but only gone before, which is the second comfort; for if He be but gone before, we have hope to follow after; I prae, sequar; so is the nature of relatives....
>
> (I, 233-234)

But what is this to us? Sure, as we learned by way of duty how to seek Christ after their example, so seeking Him in that manner, by way of reward we hope to have our part in this good news no less than they.

I. "Christ is risen." That concerneth us alike. "The head" is got above the water, "the root" hath received life and sap, "the first fruits" are lift up and consecrate; we no less than they, as His members, His branches, His field, recover to this hope.
2. And for His going before, that which the Angel said here once, is ever true. He is not gone quite away, He is but gone before us; He is but the antecedent, we as the consequent to be inferred after. (I, 236)

The difference between these two commentaries on the angel's speech "He is risen" reveals a great deal about the way in which Andrewes' and Donne's pattern of thought and expression influences their congregations more than the substance of their thought. Basically the same conviction underlies both passages quoted; the two preachers see the speech of the angel as one which brings comfort to men of the Seventeenth Century, as it brought comfort to the women. With much elaboration, quoting St. Paul, referring to St. Hilary, Calvin and Severianus, Donne upholds two reasons for gaining comfort from the "Surrexit." In a much simpler way, Andrewes makes the listener feel the comfort emanating from this speech. First he brings the audience into contact with the emotion felt by the women, then makes them realize that they too have a right to this same feeling.

The differing organization and construction of the passages contribute to their total effect. Donne's discussion is difficult to follow and contains references to matters outside the text with which not everyone would be familiar. He bases a good deal of his argument on a point of grammar; the angel, when speaking about Christ, uses the active rather than the passive voice. He introduces the doctrine that

the Resurrection reveals the generation of the Son by the Father, and speaks about the development of this doctrine. He moves away from the angel's speech, ending with a denial of the power of death in which he refers specifically to himself. However, this is not entirely convincing; his listeners must be sure of his death, for they are sure of their own, but his resurrection is as unproven as theirs.

Andrewes' discussion of the angel's speech weaves quietly in and out of the words of the message. He points to its truth, brings out its impact on the women, on the other disciples, and finally speaks of the joy and hope that belong to his congregation, thanks to Christ's resurrection. The methodical way in which he progresses, his careful account of the reasons why the words "he is risen" are true, and his scrupulous relating of these events to the lives of his listeners, soothe and convince them by their very order and calm.

The problem of the form of the sermons, the way in which thoughts are presented or developed, has wider application. In the first chapter of this paper, the irony inherent in true dialectic, which makes it, although honest, unsuitable for moving men towards ultimate truths, was discussed. It is interesting to note that Kenneth Burke, whose article was cited in the discussion of dialectic, also attributes irony to drama; he speaks of the "equatability of dialectic with dramatic"[1] dialectic is merely drama of ideation. Critics often

[1] "Four Master Tropes," p.431.

praise Donne's sermons for their dramatic immediacy, the clash of ideas and images characteristic of them. According to critics such as William R. Mueller, John Donne: Preacher and Toni Ann H. McNaron, in her doctoral dissertation, John Donne's Sermons Approached as Dramatic "Dialogues of One", this dramatic quality involves the auditory in the sermon. However, it could be that the undeniable dramatic nature of Donne's addresses conveys a certain uneasiness, a restlessness of spirit which eats away at the basis of calm conviction needed in a preaching situation. A serious dramatic performance does not tend to convince people of transcendent truth. Instead it fragments their world view, makes them aware of the ironies in life and the probability of conflict and opposition. A "dramatic" sermon of Donne's might affect his auditory in this way, introducing a disturbing element into the preacher-listener relationship.

Donne seems to think and to organize his thoughts in a dramatic manner; he delights in marshalling contradictory opinions, in opposing them to each other and resolving the conflict which he has created. This is his usual method when faced with a controversial point. This technique introduces a great deal of variety, gives scope to Donne's inquiring mind and room for him to display his learning, but it tends to make the listener more aware of the conflict of the resolution. When he quotes other theologians who have erred, he admits the possibility of error. Donne cannot create the sense of certainty which emanates from Andrewes' sermons; Andrewes bases his discussion very firmly on the

text, and never moves far enough away from the word of God to lose the weight of divine authority behind his words.

The following quotation provides a brief example of Donne's quotation of other sources, including an erroneous one.

> What shall we see, by seeing him so, face to face? not to inlarge our selves into Gregories wild speculation, Qui videt videntem omnia, omnia videt, because we shall see him that sees all things, we shall see all things in him, (for then we should see the thoughts of men) rest we in the testimony of a safer witnesse, a Councell, In speculo Divinitatis quicquid eorum intersit illucescet; In that glasse we shall see, whatsoever we can be the better for seeing. First, all things that they beleeved here, they shall see there; and therefore, Discamus in terris, quorum scientia nobiscum perseveret in Coelis let us meditate upon no other things on earth, then we would be glad to think on in heaven; and this consideration would put many frivolous, and many fond thoughts out of our minde, if men and women would love another but so, as that love might last in heaven. (VIII, 234)

In this passage Donne attempts to answer some questions about the mystery contained in the text of his sermon. "For now we see through a glasse darkly, but then face to face; now I know in part, but then I shall know, even as also I am knowne." (I Corinthians xiii.12) He does not answer his own question, "What shall we see, by seeing him so, face to face," directly. First of all, he points out an error, something we shall not see, and then adopts the "testimony of a safer witnesse." Since Gregory has been discredited, the listener has less willingness to believe another potentially fallible witness, the "Councell." When this technique is used very often, as it is in Donne's sermons, the frequent rejection of one authority, and the acceptance of another, the dramatic opposition of contrasting points of view, the revelation that there are different truths for different commentators,

create an atmosphere of unrest.

A more serious way in which Donne creates doubt is by his method of asking questions which cannot be answered, of pointing relentlessly to the need for faith, yet by his needling questions cutting away at the basis of faith. This represents a skilful way of drawing members of the audience into the sermon, for when they hear these sceptical questions asked, they are immediately intrigued. However, what he gains in audience participation, Donne sacrifices by the uncertainty which arises in his listeners.

Andrewes does not trouble his listeners with questions to which there are no answers. He explains what he can and leaves the rest up to unchallenged faith, which he has nurtured in his sermon. He does not dwell on the necessity of accepting things by faith which cannot be proved logically and reasonably. Whenever possible, he points out that reason reinforces what Christians accept by faith. Compare the certainty of Christ's resurrection communicated in his commentary on the angel's statement, "He is risen," quoted on pages 56-57 of this chapter, with Donne's discussion of the resurrection, quoted below.

> And truly, if we take a holy liberty, (as piously we may) to consider Christs bodily actions after his resurrection, they were not such, as without admitting any opposition, might induce a necessity of confessing a resurrection. For, though he exhibited himself to their eyes to be seene, and to their eares to be heard, and to their fingers to be felt, though he eate with them, and did many other actions of a living body, yet, as the Angels in the old Testament, did the like actions, in those bodies which they had assumed; so might Christ have done all these, in such a body, though that which was buried in the Sepulchre had had no resurrection.

> It is true, that Christ confirmed his Resurrection, Multis argumentis, as the vulgat reads that place; with many infallible tokens, sayes our former translation, with many infallible proofes, sayes our later; But still all these arguments, and tokens, and proofes wrought by way of confirmation, something was otherwise imprinted in them, and established by a former apprehension of faith, and these arguments, and tokens, and proofes confirmed it. For, the reasons for the resurrection, doe not convince a naturall man at all, neither doe they so convince a Christian, but that there is more left to his faith, and he beleeves something beyond and above his reason. (VII, 99-100)

Such a clear presentation of the fact that one can successfully question the resurrection, the most crucial belief of the Christian church, would create unrest among a congregation of men who must make an effort to believe in the resurrection even with the reassurance of all Andrewes' reasonable proofs. By asking questions which cannot be answered, Donne too frequently, ignores his own advice, "in such things as are problematicall, if thou love the peace of Sion, be not too inquisitive to know, nor too vehement, when thou thinkest thou doest know it." (II,207)

Donne's assumption of the role of Devil's advocate is another example of his tendency to dramatize his sermons. He obtains certain benefits from this dramatization; more variety, more audience involvement, more immediate vitality, but the same techniques that gain him these things impinge on the security of the members of his audience, and permit them to glimpse an abyss of loneliness and fright, where there is no certainty. Donne never permits men to plunge into the darkness, he constantly holds himself and his congregation back from it through will power and tremendous control over the resources of language. Thus, at

the end of the sermon in which he questions the resurrection of Christ, he can proclaim the resurrection of all men.

> He that rises to this Judgement of recollecting, and of judging himselfe, shall rise with a chearfulnesse, and stand with a confidence, when Christ Jesus shall come in the second . . . . When thy body, which hath been subject to all kindes of destruction here; to the destruction of a Flood, in Catarrhs, and Rheums, and Dropsies, and such distillations, to the destruction of a fire, in Feavers, and Frenzies, and such conflagrations, shall be removed safely and gloriously above all such distempers, and malignant impressions, and body and soule so united, as if both were one spirit in it selfe, and God so united to both, as that thou shalt be the same spirit with God. (VII, 117)

Donne's use of hyperbole contributes to the dramatic effect of his sermons. His exaggeration permits him to overwhelm his audience with a flood of detail, a piling up of numbers, of adjectives. The following passage, describing the martyrdom of the first Christians, reveals this technique clearly.

> We wonder, and justly, at the effusion, at the pouring out of blood, in the sacrifices of the old Law; that that little countrey scarce bigger then some three of our Shires, should spend more cattle in some few dayes sacrifice at some solemnities, and every yeare in the sacrifices of the whole yeare, then perchance this kingdome could give to any use. Seas of blood, and yet but brooks, tuns of blood, and yet but basons, compared with the sacrifices, the sacrifices of the blood of men, in the persecutions of the Primitive Church. For every Oxe of the Jew, the Christian spent a man, and for every Sheep and Lamb, a Mother and her childe; and for every heard of cattle, sometimes a towne of Inhabitants, sometimes a Legion of Souldiers, all martyred at once; so that they did not stand to fill their Martyrologies with names, but with numbers, they had not roome to say, such a day, such a Bishop, such a day, such a Generall, but the day of 500. the day of 5000. Martyrs, and the martyrdome of a City, or the Martyrdome of an Army; This was not a red Sea, such as the Jews passed, a Sinus, a Creek, an Arm, an Inlet, a gut of a Sea, but a red Ocean, that overflowed, and surrounded all parts; and from the depth of this Sea God raised them; and such was their Resurrection. Such, as that they which suffered, lay, and bled with more ease, then the executioner stood and sweat; and embraced the fire more fervently, then he blew it; and many times had this triumph in their death, that even the executioner himself, was in the act of execution converted to Christ, and executed with them; such was their Resurrection. (VI, 65-66)

Donne's sermons have been praised for their very marked dramatic quality. However, response to a dramatic representation requires at least a partial abnegation of one's own individuality for the duration of the performance, and a willingness to be worked on by something external and artificial. Although Donne's sermons arouse a strong immediate reaction, it resembles the kind of emotional uplift given by a play, which comes from the outside. On the contrary, response to a sermon by Andrewes requires active participation by the listener, a working through of a spiritual exercise with the speaker. The results of this clearer vision, greater understanding, a firmer faith stay with the listener long after the sermon has ended.

Chapter 6

In his essay on Andrewes, Eliot refers to the problem of personality in Donne's sermons. He seems justified in his observations, for a unique and complex man speaks to the listener in these sermons. Eliot again fails to proceed beyond his illumination of the problem, although he mentions Donne's need for self-expression, and his search for objects which would be "adequate" to his emotion. This chapter will expand Eliot's suggestions, and attempt to move beyond them.

Andrewes' sermons will serve to counterbalance Donne's; they are marked by a definite lack of personality, as if, in the interests of bringing his congregation into relationship with God, Andrewes purposely drains his preaching of anything which might make it peculiarly his, rather than God's. Aware of the limitations placed on communication by his function as pastor, Andrewes is content to deal with the words of the text and to use them as a vehicle through which to approach his auditory. He avoids using the "I" of Donne, for he fears that his listeners will be deflected from the necessary relationship with God, by entering into relationship with him. In addition, he realizes that should they respond directly to him as Lancelot Andrewes, his sacred authority would be undermined. Andrewes attempts to suppress the personalist element in his preaching, and to let his insight shine through the word of God, so that the members of the congregation will not be dazzled, but will see the words of the text glow, and will hear them in their full resonance. In his sermons

he becomes an uplifting voice which makes the familiar words of the Bible poignant.

Eliot mentions Donne's need to express his complex personality as one of the factors contributing to the "impurity" of his preaching. Self-expression has definite limitations and primarily satisfies the man speaking. In La Parole Georges Gusdorf carefully explains the nature of self-expression:

> Tous les hommes n'écrivent pas, mais tous recourent à la vertu de l'expression, dans la parole ou dans l'action, pour dominer les menaces intimes, faire échec à la tentation paresseuse du souci ou de la souffrance. La parole ici atteste la distance prise. La décision pour l'expression marque le seuil qui permit de passer de la passivité du rongement intérieur à l'activité créatrice. Parler, écrire, exprimer, c'est faire oeuvre, c'est durer par delà la crise, recommencer à vivre, alors même que l'on croit seulement revivre sa peine. L'expression a valeur d'exorcisme parce qu'elle consacre la résolution de ne pas s'abandonner.[1]

> L'expression parfaite signifierait, pour la personne, la manifestation plenière de ce qu'elle est, sans aucune réserve. La communication parfaite consisterait dans une communion avec autrui où la personalité perdrait le sens de ses propres limites.[2]

In other situations, artistic creation probably satisfied the need for self-expression, but in Donne's sermons, his demanding, hungry self reaches the people uncurbed by the discipline or the limitations of a work of art. A work of art, a poem or a play, stands by itself; the author creates the work from his own experience but writes himself out of the work so that it may be experienced by the reader as something complete in itself, not an extension of the author's personality. A

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[1] Gusdorf, p. 68.

[2] Gusdorf, p. 72.

sermon cannot exist alone, for the auditory participates in it as the preacher creates it, and the sermon becomes intimately connected with that man, his voice and gesture. His personality may easily dominate and inform the sermon, eclipsing God.

Donne needs an audience to listen to him speak, to accept him as he invents himself and re-invents himself in the pulpit. He seems to have the kind of personality which cannot exist in a vacuum; he needs beings to pit himself against, to coerce, to exalt or depress. Many of his poems contain such conflict between the speaker of the poem and the "thou" he addresses, and the reader of his poetry can, obliquely, enter into the emotional tension between the speaker and the person addressed. Yet, when Donne, as Donne, turns to address us directly we cannot respond because we have now entered the work of art and are being manipulated to satisfy some particular need in the man. This tendency in his sermons comes out clearly in a particular passage quoted by Evelyn Simpson in her account of Donne as preacher.

> For, when I have given that man comfort, that man hath given me a Sacrament, hee hath given me a seale and evidence of God's favour upon me; I have received from him, in his receiving from me; I leave him comforted in Christ Jesus, and I goe away comforted in my selfe, that Christ Jesus hath made me an instrument of the dispensation of his mercy; And I argue to my selfe, and say, Lord, when I went, I was sure, that thou whc hadst received me to mercy, wouldst also receive him, who could not be so great a sinner as I; And now, when I come away, I am sure, that thou who art returned to him, and hast re-manifested thy selfe to him, who, in the diffidence of his sad soule, thought thee gone for ever, wilt never depart from mee, nor hide thy selfe from me, who desire to dwell in thy presence; And so, by this liberality I stand; by giving I receive comfort.
>
> (VIII, 249)

Donne requires reassurance of God's favour, and he gains this from the pouring out of himself into other men, and reflecting that they have come to God through him. According to contemporary accounts, the auditory definitely responded to his preaching, and Donne could, without excessive egotism, feel that their spiritual awakening came from the Holy Ghost working through him. Isaak Walton's justly famous description of Donne preaching must make its inevitable appearance here.

> . . . preaching the word . . . so as showed his own heart was possessed with those very thoughts and joys that he laboured to distil into others: a preacher in earnest, weeping sometimes for his auditory, sometimes with them; always preaching to himself, like an angel from a cloud, but in none; carrying some, as St. Paul was, to heaven in holy raptures, and enticing others, by a sacred art and courtship, to amend their lives; here picturing a vice so as to make it ugly to those that practised it, and a virtue so as to make it be beloved even by those that loved it not, and all this with a most particular grace and an inexpressible addition of comeliness.[3]

Such direct working on the auditory is something which Andrewes cannot risk; the sinful nature of man could too easily cloud God's truth. Andrewes urges men to come to God, in company with him, but not through him, through their own volition. Donne seeks to raise men up through the sacrament of his inspired preaching.

Donne seems to be extremely conscious of himself as a preacher; he often speaks about the function of a preacher and his attempts to fulfill his ideal. This concentration on himself and his art is disturbing for the audience because they can sense the preacher's analysis of his effect on them. The heightened awareness Donne has of

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[3] Isaak Walton, The Lives of Donne, Wotton, Herbert, and Sanderson Boston, 1832, I, pp. 62-63.

his function provides an example of the excessive self-concern which marks his sermons.

> . . . I comfort my self at my first setting out, with that of S. Gregory, Purgatas aures & hominum gratiam nancisci, nonne Dei donum est? I take it for one of God's great blessings to me, if he have given me now an Auditory, Purgatae auris, of such spiritual and circumcised Ears, as come not to hear that Wisdom of Words, which may make the Cross of Christ of none effect; much less such itching Ears, as come to hear popular and seditious Calumnies and Scandals, and Reproaches, cast upon the present State and Government.
> . . . . But if for speaking the mysteries of your salvation, plainly, sincerely, inelegantly, inartificially; for the Gold; and not for the Fashion; for the Matter, and not the Form, Nanciscor populi gratiam, my service may be acceptable to Gods people, and available to their Edification; Nonne Dei donum, shall not I call this a great Blessing of God? Beloved, in him, I must; I do. And therefore, because I presume I speak to such, I take it to my self, that which follows there, in the same Father, that he that speaks to such a people, does not his duty, if he consider not deliberately, Quibus, Quando, Quantum loquatur; both to whom, and at what time, and how much he is to speak. (IV, 91-92)

He is aware of the power that is given to him to move others to faith.

> . . . it is not enough for us, in our profession to tell you, Qui non crediderit, damnabitur, Except you beleeve all this, you shall be damned, without we execute that Commission before, Ite praedicate, go and preach, work upon their affections, satisfie their reason; (IV,351)

He sees the congregation as a mass of sensitivity which must not be alienated. Were he to do that, he would be cut off from the power to influence them.

> . . . when God shall call us, The Apple of his own eye, The Seale upon his own right hand, who would go farther for an Example, or farther then that example for a Rule, of faire accesses, of civill approaches,

of sweet and honourable entrances into the affections of them with whom they were to deale. Especially is this manner necessary in men of our profession; Not to break a bruised reed, nor to quench smoaking flaxe, not to avert any, from a will to heare, by any frowardnesse, any morosity, any defrauding them of their due praise, and due titles; but to accompany this blessed Apostle, in this way of his discreet, and religious insinuation . . . . (IV, 347-348)

This quotation provides a very good illustration of Eliot's statement about the Jesuitical strain in Donne.

In his thought Donne has, on the one hand, much more in common with the Jesuits, and, on the other hand, much more in common with the Calvinists, than has Andrewes. Donne many times betrays the consequences of early Jesuit influence and of his later studies in Jesuit literature; in his cunning knowledge of the weaknesses of the human heart, his understanding of human sin, his skill in coaxing and persuading the attention of the variable human mind to Divine objects.[4]

Compared to Donne, Andrewes is quite matter-of-fact about his function as preacher. He sees himself as one of many, preaching the word of God, fulfilling one of the duties assigned by Christ. He does not refer to preaching as often as does Donne, and when he does, he generally refers to it as one of the priest's manifold duties. "For not only the power to pray, to preach, to make and to give the Sacrament; but the power also to bless you that are God's people, is annexed and is a branch of ours, of the Priest's office." (III, 81)

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[4] Eliot, p. 309.

Donne's insistence on discussing the rôle of the preacher, and the way he should approach his congregation, may well rise out of an uncertainty on his part as to his ability to satisfy the demands of his position as a priest. It is significant that he concentrates on preaching more than on the other priestly functions, as if, while preaching, he wants to convince himself, and his auditory, that he understands the full import of what he is doing. He understands, very clearly, the difficulties experienced by a preacher, and he senses the dangers inherent in the rôle.

> And truly, a Hearer hath in some respects advantage of the Preacher: for, a Preacher, though in some measure, well dispos'd, can hardly exuere hominem, put off the affections of man, by being a Preacher; they stick closer to him then his Hood and habit, even in the Pulpit. Some little Clouds, if not of ostentation, and vain glory, yet of complacencie and self-pleasing, will affect him; the hearer hath not that tentation, but hath herein a more perfect exercise of the most Christian vertue, Humility, then the preacher hath. (IV, 119)

Donne receives self-satisfaction as he preaches; as he addresses other men and sees them stirred by his voice, he is certain of his importance to them, certain of his importance to God. Perhaps this feeling only lasts while he preaches, while he creates something which is living proof of the power of his faith, because it reaches out to others and affects them. Ideally, however, a man's ability to preach effectively should not be essential to his own faith. The desperation which often can be sensed in Donne's sermons, and which disturbs sensitive readers such as T.S. Eliot, may stem partially from the fact

that Donne the man is too vitally bound up in his sermons, which provide him with a continuing reassurance of God's love, and his own faith.

The issue of personality in Donne's sermons has wider application. The more one recognizes the constant presence of Donne's personality, the more one senses that the whole creation of the sermon and the framework behind it exist to satisfy a ravenous hunger for certainty, for reassurance, for meaning, on the part of the preacher. The reader of Donne's sermons becomes increasingly aware that the most vital thing in them is the preacher, and that other matters only become urgent when they are related to this man. Donne has a burning need to relate himself to everything, to God, Christ, his listeners, death, the resurrection. The whole represents a desperate attempt to ward off the threat of meaningless death, and resulting annihilation. So long as Donne is involved in the process of convincing others of God's love for man, he can convince himself. The excitement in his sermons comes from the tension between his psychological need to persuade others and the power of his sermons. At certain points, when he is building up a powerful climax, one has the feeling that, were the process to stop, or the persuasion fail, the whole structure of Donne's religion, the shape he imposes on the universe, would shatter.[5]

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[5] The last stanza of Donne's poem, "A Hymne to God the Father" provides a good illustration of this:

> I have a sinne of feare, that when I have spunne
> My last thred, I shall perish on the shore;
> But sweare by thy selfe, that at my death thy sonne
> Shall shine as he shines now, and heretofore;
> And having done that, Thou hast done,
> I fear no more.

John Donne, The Poems, edited by Sir Herbert Grierson (London, 1933), p. 388.

In Donne's sermons, virtually nothing has an objective existence, separate from him, but everything is involved in, engulfed by, his "I." In the discussion of doctrine he almost always relates it to himself. He is his own favourite example, and the most forceful parts of his sermons tend to be those dealing with himself. A good example of this is provided by his discussion of the "resurrection" of the soule.

> So then, to the resurrection of the body, there is an ordinary way, The Grave; To the resurrection of the soule, there is an ordinary way too, The Church. In the grave, the body that must be there prepared for the last resurrection, hath wormes that eat upon it: In the Church, the soule that comes to this first resurrection, must have wormes, The worme, the sting, the remorse, the compunction of Conscience; In those that have no part in this first resurrection, the worme of conscience shall never die, but gnaw on, to desperation; but those that have not this worme of conscience, this remorse, this compunction, shall never live. In the grave, which is the furnace, which ripens the body for the last resurrection, there is a putrefaction of the body, and an ill savour; In the Church, the wombe where my soule must be mellowed for this first resurrection, my soule, which hath the savour of death in it, as it is leavened throughout with sin, must stink in my nostrils, and I come to a detestation of all those sins, which have putrified her. And I must not be afraid to accuse my selfe, to condemne my selfe, to humble my selfe, lest I become a scorne to men; (VI, 72)

Aside from relating specific doctrines to himself, Donne has a particular power over God in the sermons. They are his creation, and he represents God as he wishes Him to appear. We find much more concentration on the Father and the Son, separated from the Gospel, than we do in Andrewes. Andrewes is wary of discussing God apart from his Word; he seems to be aware of the tremendous, personal misrepresentation one can give of God. Donne does not appear to have such scruples; he often uses the words of Scripture as a jumping-off point for a rather independent consideration of God.

Donne creates a God to whom he often gives a certain individuality by describing Him through concrete physical images:

> But he is Idem Deus: that God who hath begun, and proceeded, will persevere in mercy towards us. Our God is not out of breath, because he hath blown one tempest, and swallowed a Navy: Our God hath not burnt out his eyes, because he hath looked upon a Train of Powder . . . . (IV, 95-96)

> All these pieces, that it is In clamore, In a cry, in a shout, that it is in the voyce of the Archangell, that it is In the Trumpet of God, make up this Conclusion, That all Resurrections from the dead, must be from the voice of God, and from his loud voice; It must be so, even in thy first Resurrection, thy resurrection from sin, by grace here: here, thou needest the voice of God, and his loud voyce. And therefore, though thou thinke thou heare sometimes Gods sibilations, (as the Prophet Zechary speaks) Gods soft and whispering voyce, (inward remorses of thine owne; and motions of the Spirit of God to thy spirit) yet thinke not thy spirituall resurrection accomplished, till, in this place, thou heare his loud voyce; (IV, 70)

This humanization of God permits Donne to arouse much stronger emotional responses from his auditory, for they can relate more easily to a God made human, but the same process reduces Him from a totally involving, and inexpressible presence, to an actor in a drama controlled by Donne. Ultimately, Donne is responsible for the God he represents, and for the effect this creation has on his listeners. Donne, the man, remains in control.

The Easter sermons provide a unique opportunity to study the presence of Donne's personality in his sermons. Of necessity, this cycle revolves around a central theme vital to Donne, Christ's resurrection which insures man's resurrection. In these sermons Donne concentrates on the body (his body), the soul (his soul), death (his

death) and the consequent annihilation of both the body and the soul which is prevented by the miracle of Easter, Christ's resurrection. The following passage reveals his pre-occupation with the phenomenon of man, his death and his salvation.

Hoc verbo reconcinnor, & componor, & in alium virum migro: with that word, Surgite mortui, Arise yee that sleep in the dust, all my peeces shall be put together again, Reconcinnor; with that word, Intra in gaudium, Enter into thy Masters joy, I am settled, I am established, Componor; and with that word, Sede ad dextram, sit down at my right hand, I become another manner of man, In alium virum migro; another manner of Miracle, then the same Father makes of man in this world; Quodnam Mysterium, says he, What a Mystery is man here? Parvus sum & Magnus: I am less in body then many Creatures in the World, and yet greater in the compass and extent of my Soul then all the World; Humillimus sum, & Excelsus; I am under a necessity of spending some thoughts upon this low World, and yet in an ability to study, to contemplate, to lay hold upon the next: Mortalis sum,& immortalis: in a Body that may, that must, that does, that did dye ever since it was made, I carry a Soul, nay, a Soul carries me, to such a perpetuity, as no Saint, no Angel, God himself shall not survive me, over-live me. And lastly, says he, Terrenus sum, & Coelestis; I have a Body, but of Earth; but yet of such Earth, as God was the Potter to mold it, God was the statuary to fashion it; and then I have a Soul, of which God was the Father, he breath'd it into me, and of which no matter can say, I was the Mother, for it proceeded of nothing. Such a Mystery is man here; but he is a Miracle hereafter; I shall be still the same man, and yet have another being: And in this is that Miracle exalted, that death who destroys me, re-edifies me: (IV, 125-126)

An urgency, a determination to believe mark this passage. As in other similar passages, Donne concentrates on the miracle, the mystery that resurrection happens to a totally passive man; once he merits it, he has no part in it, but is acted on entirely by God.

Rapiemur, we shall be caught up. This is a true Rapture, in which we doe nothing ourselves. Our last act towards Christ, is as our first; In the first act of our Conversion we do nothing; nothing in this last act, our Resurrection, but Rapiemur, we are caught. In

every thing, the more there is left to our selves, the worse it is done; that that God does intirely, is intirely good . . . . Man is but a vapour; but a glorious, and a blessed vapour, when he is attracted, and caught up by this Sun, the Son of Man, the Son of God. (IV, 82-83)

Donne reveals an intense interest in the physical resurrection, as if he desperately wants, even after death, to cling to those particles of dust that are John Donne.

And therefore when our bodies are dissolved and liquefied in the Sea, putrified in the earth, resolv'd to ashes in the fire, macerated in the ayre, Velut in vasa sua transfunditur caro nostra, make account that all the world is Gods cabinet, and water, and earth, and fire, and ayre, are the proper boxes, in which God laies up our bodies, for the Resurrection. (IV, 359)

Donne's concentration on this physical resurrection disturbs more than it convinces, for the mind balks at accepting a total re-compacting of every bit of the body which has decayed, or burned to ashes.

Donne's personal involvement in the sermons, his frequent use of "I" or "we," is vital for his own survival. He wants to lift himself, as well as his listeners, to heights of belief, and persuade himself, with them, to believe in the Resurrection, specifically a resurrection which will permit him to retain his unique identity, his grasp on himself.

It would seem that all the manifestations of the "impure motive" in Donne stem from this excessive concentration on himself. His preoccupation with himself prevents the development of an authentic, if limited, dialogue with his congregation. His need to satisfy himself

that he, Donne, is controlling the response of his listeners and bringing them to God, leads him to use ruthlessly every means available to arouse his auditory. His intense personal involvement in the sermons, and his demand for support, for acceptance, cause his listeners to respond to him, rather than to God. Donne's "impure motive" makes his preaching more powerful, more fascinating than that of Andrewes but, at the same time, very disturbing.

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