



# **Self and Symbolism in the Poetry of Michelangelo, John Donne and Agrippa D'Aubigne (Archives Internationales D'Histoire Des Idées Minor)**

*A.B. Altizer*

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Alienation, ecstasy, death, rebirth: in the poetry of Michelangelo, Donne, and d' Aubigne these archetypal themes make possible the ultimate formulation of new poetic symbolizations of self and world. As their poetry evolves from a primarily rhetorical towards a fully symbolic mode, images of loss of self (in ecstasy or in alienation), of death and rebirth, recur with increasing frequency and intensity. Whether the context is love poetry or religious poetry, the basic problem remains the same; love is the link between the two kinds of poetry. And love is indeed a problem for these three poets, since it involves the self in relation to the "other," the other being either God or another human being. Increasingly, the work of each poet centers on a need to analyze or abolish the gulf separating subject and object, self and other. The dominant mode of most of the three poets' work is neither rhetorical nor symbolic, but expressive. This transitional mode reveals the individual poet's most urgent concerns and conflicts, his sense of self in its most isolated or burdensome, affirmative or struggling state. Underlying most of their poems is a profound self-consciousness - a heightened awareness of self as a powerful, separate entity, with a corresponding objectification of all reality outside of self. The Renaissance in general is a time of increasing individualism and self-consciousness.

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