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READING OF DONNE'S ANNIVERSARIES.

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PROPHETIC VISION AND POETIC FAITH
A READING OF DONNE'S ANNIVERSARIES

by

Paul Austin Parrish

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ABSTRACT

Prophetic Vision and Poetic Faith
A Reading of Donne's Anniversaries
by
Paul Austin Parrish

Critical attention directed toward John Donne's Anniversaries has focused on two principal concerns: the structure of the poems and the role of the young girl, Elizabeth Drury, the apparent object of the poet's commemoration. This thesis is predicated on the recognition that no one has concentrated on two other important critical areas: a consideration of the roles of the poet and his audience, and a close reading of images and terms. The thesis treats both in an effort to interpret the comprehensive effect the poet wishes to achieve.

Chapter One examines previous criticism of the Anniversaries. Louis Martz and Frank Manley are recognized as the most important critics who have dealt, respectively, with the structure and the role of the girl. Several other critical writings considered here focus on one of these two concerns.

Chapter Two begins the presentation of my interpretation by examining the role of the poet. As he identifies himself, the poet is the physician and the prophet of God.
In both roles he is the healer, conveying the message of God to a world which responds only too weakly. He occupies a unique mediatorial role in his ability to be both a part of mankind and a spokesman for the Divine. Donne's own pronouncements about both roles—in the Devotions and in the Sermons—are examined for further insight into the poet's effort.

Chapter Three is complementary to Chapter Two, for it considers the role of the audience. The poet identifies his audience as the "new world," made up of "new creatures" who are distinct from the dying old world because of their ability to respond to goodness. The poet and his audience are thus at one in their commitment to virtue. Because of this shared a priori faith, certain assumptions are inherent in the poet's efforts, for he understands that the proper audience will still respond to him. This relationship is analogous to the one which exists between the preacher and his congregation in the Sermons. Faith is assumed in each case. Consequently, the poet does not have to argue his message; he must only remind.

Chapters Four and Five analyze the Anatomy and the Progres, respectively, in detail. These chapters are the climax of the study in two ways: they suggest the implications of the poet-audience relationship for the poems as a whole and especially for the role of the young girl; they also examine poetic themes and images in an effort to support
previous assertions and to convey a sense of the total poetic experience of an ideal reader. The key to our understanding of the figure of the girl is our recognition of the importance of poetic faith. We respond to the significance of the hyperbolic portrait of her, not because we must believe literally what the poet says but because that response is one of the requirements of faith placed on the "new world" audience. She is equal to all virtue and goodness because the poet, to fulfill his purpose, defines her as such. The proper audience accepts that poetic "naming" to allow the message to be conveyed fully. A close reading of the Anniversaries supports this interpretation and confirms the complementary nature of the poems. The Anatomy investigates a world of sin and death, producing feelings of contempt and withdrawal; the Progres portrays a vision of eternal life and health, producing feelings of joy and anticipation. Both are necessary steps for an audience seeking a proper response to this world and the next. It is only that kind of audience that the poet has in mind.
Dedicated to the memory of
Martin Luther King, Jr.,
for whom the prophetic vision of a new world
for mankind was both temporal and eternal.

And to my wife, Linda,
who shares my life and dreams.
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Less direct but more pervasive recognition is due on a more personal level. The contributions of my family and my wife's have been immense, especially in terms of their continuing support and faith in my efforts. The debt I owe my parents for many kinds of labor for me can only be acknowledged; it cannot be repaid. Above all, my wife, Linda, has given me encouragement and understanding when I needed it most. Her faith in me and confidence in my abilities has been so steadfast as to be almost frightening. Only I know the value of that faith and that, to use Donne's image, her "firmness makes my circle just,/And makes me end where I begun."
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CHAPTER ONE

THE CRITICS

Some time in 1611 two poems by John Donne, "A Funerall Elegie" and An Anatomy of the World, were published for the first time. The specific date of publication is not known, for the poems were not entered on the Stationers' Register. In 1612, before April,¹ the poems appeared in a second edition, this time with an additional poem, Of the Progres of the Soule. In that 1612 edition the Anatomy and the Progres were first identified by their more familiar titles, The First Anniversary and The Second Anniversary. Although the 1611 and 1612 editions remain the only substantive ones, the poems went through two more printings in Donne's lifetime, in 1621 and 1625.²

Judging from the response of Ben Jonson and Donne's rejoinder, one assumes that the poems provoked considerable comment, not all of it, certainly, favorable. Jonson's well-known objection and Donne's equally familiar defense are recorded by William Drummond of Hawthornden. Jonson had complained "that Dones Anniversarie was profane and full of Blasphemies that he told Mr. Donne, if it had been written of ye Virgin Marie it had been something to which he answered that he described the idea of a Woman and not as she was."³
Several of Donne's letters also acknowledge the outspoken criticism of the poems and, at the same time, reiterate his defense. In a letter written while he was traveling with the Drury family he says,

I hear from England of many censures of my book of Mistress Drury; if any of those censures do but pardon me my descent in printing anything in verse . . . , I doubt not but they will soon give over that other part of that indictment, which is that I have said so much; for nobody can imagine that I who never saw her, could have any other purpose in that, than that when I had received so very good testimony of her worthiness, and was gone down to print verses, it became me to say, not what I was sure was just truth, but the best that I could conceive; for that had been a new weakness in me, to have praised anybody in printed verses, that had not been capable of the best praise that I could give.  

At the same time we have contemporary evidence that the influence of the *Anniversaries* on other writers was considerable and that the poems therefore received that kind of lasting, though indirect, praise.  

A mixed reaction continues to be the dominant characteristic of criticism of these poems. Few have been willing to praise the *Anniversaries* without some significant qualification, but few, too, have been able to deny the singular effect which these poems create. My purpose here is to investigate the bases and conclusions of the criticism directed toward the *Anniversaries*. I have not attempted to include all comments but only those which have contributed most to our understanding of how and what the poems mean. In reviewing this criticism, I have divided the essays into two groups, depending on their principal concern. Much of the criticism
analyzes the structural basis of the poems. Here Martz is, of course, the focal point; all subsequent studies have had to deal with his significant pronouncements. Along with attempts to get at the poems' structure, efforts have been aimed at discovering the identity of the mysterious "she," the girl who obviously begins as Elizabeth Drury but who, to many critics, finally must be something or someone else. Given the results of this criticism, I have, at the end of this review, set out in brief my own efforts in this study and have suggested the basis for my own approach to these complex poems.

I

Louis Martz' significant criticism of the Anniversaries is found in his book-length study, The Poetry of Meditation. Although basically confined to one chapter, Martz' concern with the Anniversaries is a crucial part of his total effort; the study began, in fact, "in an effort to discover precedents for the unusual construction of John Donne's Anniversaries, with their surprisingly precise division and subdivision into formal sections." A study of the precedents for the poems leads Martz to a full consideration of the meditative tradition, a focus which occupies the first two-thirds of the book; that tradition, however, leads him again to the Anniversaries and a concern with their particular meditative structure.

Martz, like many other critics who have followed him,
sees the *Anniversaries* as the crisis and culmination of Donne's self-analysis between 1601 and 1615. Particularly related to Donne's persistent concern about his vocation, "the *Anniversaries* . . . may be seen as part of the spiritual exercises which Donne was performing in the effort to determine his problem of 'election.'"\(^8\) Martz, however, is not interested in the poems simply for what they reveal about Donne the man. Rather, he is the first important critic to concentrate on the poems as structural entities and to study them for their poetic quality. With this focus, then, Martz relates his conclusions before he provides the basis for them: "The *First Anniversary*, despite its careful structure, is, it must be admitted, successful only in brilliant patches; but I think it can be shown that the *Second Anniversary*, despite some flaws, is as a whole one of the great religious poems of the seventeenth century."\(^9\)

Martz shows that the structure of both *Anniversaries* is directly related to formal divisions in the meditative practice advocated by Ignatius Loyola. The *First Anniversary* contains "first, a meditation on some aspect of 'the frailty and the decay of this whole world'; second, a eulogy of Elizabeth Drury as the 'Idea' of human perfection and the source of hope, now lost, for the world; third, a refrain introducing a moral."\(^10\) An introduction, five meditative sequences, and a conclusion form the tightly constructed outline on which the fabric of *The First Anniversary* is based.\(^11\) The structure of *The Second Anniversary*, at the beginning,
recalls that of the First, including "(1) a Meditation on contempt of the world and one's self; (2) a Eulogy of the girl as the pattern of Virtue; (3) a Moral, introduced by lines which recall the refrain of the preceding poem."

The refrain proper, however, is found only in the first section, the moral only in the first two. We thus see a "creative freedom that absorbs and transcends formal divisions." The total structural outline of The Second Anniversary contains an introduction, seven meditative sequences (altered as already described), and a conclusion.

The five-part division of the Anatomy is seen to relate to the divisions of the Dominican rosary. The rosary consisted of three series of five meditations, thus associating the number five with the Virgin Mary. Likewise, the five-petaled rose becomes a flower uniquely suggestive of her. Because of this structural relationship between the Anatomy and more formalized meditations devoted to the Virgin, we can better understand why we respond throughout the poems to the "connotations of Mary" which necessarily lie behind Elizabeth Drury.

The seven divisions of the Progres are equally appropriate, for seven is a favorite number for religious meditation. Furthermore, "it is the mystic's traditional division of the soul's progress toward ecstasy and union with the Divine." In this case, Martz says, the ecstasy is only metaphorical, and we are actually engaged in a "spiritual
exercise of the purgative, ascetic life." The seven-part division is nevertheless instructive for it affirms the heaven-centered and God-directed nature of The Second Anniversary.

Martz' study consists equally of analysis and evaluation, and it is the latter which has frequently provided the impetus for subsequent judgments of the poems. As a comment quoted earlier indicates, Martz sees The First Anniversary as a qualified failure, the Second as "one of the great religious poems of the seventeenth century." The distinction in Martz' judgments is directly related to the role the girl occupies in each poem.

Behind the Anatomy, Martz observes, lies a whole tradition of contrasting meditations "leading to contempt of the world and of self with consolatory and uplifting meditation on Christ." Ignatian meditation frequently alternated between disgust at the vileness of man and praise for the excellence of God, contempt for man and his world and glorification of God and His. It is thus not surprising that critics such as William Empson and Charles Coffin have seen in the praise of the girl an implied identification of her as the Logos. A further question remains, however, and is voiced by Martz: "is it valid to write in such a tradition when the pattern of virtue is, literally taken, only a girl?"

Martz' apparent answer is affirmative, for he sees a similar audacity in the poetry of Dante and Petrarch. But
there remains a difference—and an important one—for Martz. Taking Petrarch as a contrast, he notes that the poet of the dolce stil novo "has successfully combined eulogy with religious themes by keeping his sequence always focused on his central symbol of perfection: the contemptus mundi, the hyperbole of the world's destruction, the praise of Laura in Heaven, are all justified by maintaining Laura as the origin and end of the poems' emotions, and thus making her the First Cause of the sequence."\(^23\) Instead of this focus, Donne's Anatomy has a "central inconsistency":

For it is not correct to say, as Empson says, that the complete decay of the universe is presented as having been caused by the death of Elizabeth Drury. If this were so, the poem might achieve unity through supporting a dominant symbol of virtue's power, and one might be able to agree with Empson that the 'only way to make the poem sensible is to accept Elizabeth Drury as the Logos.' But, after the Introduction has elaborately presented this hyperbole, one discovers in the first Meditation that Elizabeth Drury has, basically, nothing to do with the sense of decay in the poem.\(^24\)

The poem is firmly in the Christian tradition which testifies to the sinfulness of man as the cause of decay and death in the world. This tradition is reiterated in Donne's terms in the Meditations, but when we move to the Eulogies and the restatement of the Petrarchan hyperbole of the girl's death as the cause of general death and decay, the inconsistency is too great; we feel that "the Eulogy is being tacked on"\(^25\) and that though "the vague and general imagery tries to include both elements of the girl's death and original sin... it will not do."\(^26\) The structure of the whole
breaks down because of the absence of a clear and uniform focus on the role of the girl; "joints between sections and subsections are marked by strong pauses or by clumsy transitions; while the Morals are strained in an attempt to bring Meditation and Eulogy into some sort of unity."27

The Second Anniversary succeeds where the First fails, largely because it drops the Petrarchan hyperbole after the brief introduction and the first eulogy. Those opening sections connect the Progres to the Anatomy, but after that connection is made Donne assumes the "creative freedom" which to Martz makes the poem a success. The death of the young girl and its effect on the world are no longer the poet's principal concern; rather, he contrasts the world of the present, with its admitted picture of decay and disease, to the world of Heaven and to the young girl as a symbol of the glory which this world has lost. The transitions between meditations and eulogies are smooth because they are now working on the same level: "seven Meditations . . . may be called, for the most part, a description of the 'defaced image,' the Land of Unlikeness; while the seven Eulogies, for the most part, create a symbol of the original Image and Likeness, the lost beauty and nobility that must not be forgotten."28 Because it presents a clear picture of a way out of the world of death and decay, The Second Anniversary recognizes the importance of the Christian element of grace and thus has a religious basis that The First Anniversary lacks: "the omission of Grace may be said to indicate the
fundamental flaw of the First Anniversary; it lacks the firm religious center of the Progresse."29

Martz' convincing analysis has gained widespread, though not universal, approval. The most extensive pursuit of an alternative structure is that of O. B. Hardison. Like Martz, Hardison develops his study of the Anniversaries in one chapter of a book more generally concerned with a wider notion of poetic theory, in this case the theory of praise. Hardison's book, The Enduring Monument, examines this epideictic tradition in terms of both theory and practice.30 His examination of the Anniversaries is the climactic investigation of the prevalence of this theory of poetry in the Renaissance.

Noting the many and varying approaches to the Anniversaries, Hardison suggests that the "only approach that has not been exploited is the one suggested by their title."31 Relying especially on the comments of Julius Caesar Scaliger in Poetices libri septem, Hardison concludes that "an anniversary . . . is a formal epideictic type":

It may be defined as a funeral elegy composed annually to commemorate someone's death. The first anniversary will be a regular elegy and include the standard topics of praise, lament, and consolation. Later anniversaries will include praise and consolation, but will not emphasize lament; for, Scaliger remarks, 'no one continues to lament a man who has been dead for one or two years.'32

Hardison is emphatic in asserting that Elizabeth Drury alone is the principal interest of Donne. Admitting that one witnesses in the poem "the constant use of parallels
between the subject and the figures of Christ, the Blessed Virgin, and even God," Hardison nevertheless states that "Elizabeth is Donne's chief concern throughout both poems, and the praise of God is a secondary theme, almost a byproduct of the fact that praise of any created object is indirect praise of its Creator." Before Hardison presents his analysis of the overall structure of the poems, he makes what is perhaps his most important contribution by elaborating on the old and new world images found in the poems, particularly in the Anatomy. Donne's presentation of the two worlds is found in lines 63-90 of the first poem, and it is with both worlds that the poem has to deal. The first, says Hardison, is an "old" world, which is the world as it existed during Elizabeth's life. When she died it ceased to exist; metaphorically, it became a "carcasse." It was succeeded by a "new" world, which is created by her memory and formed on the pattern of her virtue. The new world is the world of the present, the world occupied by Donne and Elizabeth's other mourners. It is the real world of the poet and his society. In view of this fact, the widespread notion that the images of decay and the references to the "new philosophy" in the Anatomy simply represent Donne's response to a contemporary crisis becomes untenable. These images and references depict the old world. The new world—the world in which Donne lives while he writes the poem—has not "decayed" because of Elizabeth's death. In fact it is in some sense a "weedlesse paradise." A recognition of these two worlds allows us to distinguish the implications of the death of this young girl. Elizabeth's death has two effects. First, it makes her admirers aware of the true nature of the world which had seemed so adequate while she lived. Overwhelmed by grief, they realize that life is treacherous and corrupt, the world (i.e., the old world) a
place of darkness, pain, and death. Second, the process of disillusionment produces a new level of moral awareness. Elizabeth's mourners turn from the illusions of the temporal world to the truths of spirit. Symbolically, they become inhabitants of a new and better "world."  

In general Hardison's structural analysis is a less valuable contribution. He does not offer his outline as a direct antithesis to Martz' but rather as a qualification. He suggests that Martz' divisions of the Anatomy are subdivisions of three larger units in the poem as a whole: "The poem . . . moves from physical through aesthetic to spiritual aspects of the world. The first and second units have two sub-divisions each (mutability, corruptness; color, proportion); and the third is devoted to a single topic (loss of heavenly influence)." The tripartite division of each subsection suggests the lament, eulogy, and consolation of the epideictic tradition. The usual order--eulogy, lament, and consolation--is altered by Donne so as to create an effective ambiguity. By placing the lament before the eulogy he seems to be mourning the real decay of a real world, not simply the death of a young girl.  

In his analysis of the structure of the Progres, Hardison follows Martz' outline though he again relates the tripartite division to the epideictic rather than the meditative tradition. Hardison also sees the structure of the Progres dependent on antitheses within the poem, not on those between this poem and the Anatomy, and he thus denies that the Anniversaries are intended to be companion poems.
The basic change in *The Second Anniversary* is that "instead of a metaphorical 'old' and 'new' world, the *Progress* deals with a literal earth and heaven."\(^4^0\)

Since only Section IV of the poem (ll. 157-250) describes an actual ascent, *The Second Anniversary* is, for Hardison, "a meditation on the soul's state in heaven rather than the description of a journey."\(^4^1\) The answer to the meaning of this poem, however, is again found in the theory of praise, with the emphasis still on the role of the girl Elizabeth: "The praise of Elizabeth is twofold, as in the *Anatomy*. She is praised as a paragon of earthly perfection, and as an example stimulating her admirers to virtue."\(^4^2\)

Interestingly enough, Hardison voices an objection to *The Second Anniversary* similar to Martz' objection to the *First*. Martz is disturbed that the girl's death has basically nothing to do with the death of the world; Hardison finds that Elizabeth has virtually nothing to do with the glories of heaven--"the rewards of heaven do not depend on Elizabeth, and they are in themselves sufficient reason for despising the world."\(^4^3\) Hardison enunciates what Martz has already implied: "Elizabeth has become superfluous."\(^4^4\)

Three further studies of the structure of the *Anniversaries* are direct responses to Martz' analysis. Ralph Maud\(^4^5\) and Harold Love\(^4^6\) reply to Martz' study and criticism of the *Anatomy*; George Williamson calls into question the very basis of Martz' approach to both poems.\(^4^7\)
Maud acknowledges a considerable debt to the study of Martz but challenges his conclusions about the failure of the *Anatomy*. Maud recognizes the problem which Martz has already identified: the assertions regarding the girl's death as presented in the introductory section of the poem seem not to hold in what follows. "In the introduction, the *girl* causes the world's illness, and the central statement about the significance of her death is quite adequately supported, in terms of the hyperbole; but such 'legitimate' evidence is entirely lacking when the central statement is echoed in the subsequent eulogies, for it is *original sin* that has caused the world's decay in each of the meditations, 'strictly in the religious tradition.'"\(^{48}\)

Maud's response is to read the implications of the girl's death with more complex results: "The particular lesson in Elizabeth Drury's death is not that the world is corrupt and mortal (as Professor Martz points out, one knew that before) but that the world is corrupt and mortal *in its purest part*. Her death is not responsible for the complete decay of the universe; it is nothing more--nor less--than the last blow; and the saving virtue acquired by the new world as a consequence of this blow is nothing more--nor less--than complete hopelessness."\(^{49}\) Maud thus sees the poem operating on "two levels of intensity of meditation":

first, meditation on pervasive original sin; second, on the shattered hope of seeing perfection even in the nearest perfect. The poem is perhaps at fault in not making these two levels clear in the introduction, which is entirely taken up with the second;
but once we recognize them, their logical relation cannot be denied; and when (taking a broad view of the poem) we see that the meditations stay strictly on the first level and the eulogies on the second, we must grant the poem a basic consistency.50

A similar point of view is declared by Harold Love. He, too, acknowledges the value of Martz' analysis but questions his conclusions about The First Anniversary. Love's principal concern is that no previous critic has been able "to recognize the full complexity of the role played in the poem by the figure of Elizabeth Drury."51 Citing Martz as an example, Love states that the essential point that he overlooks is that Donne's initial conceit is really a double one, like the combined theme-counter-subject of a double fugue. Besides telling us that the death of the world has been caused by the death of Elizabeth Drury, Donne has also gone to some pains to state the apparently contradictory proposition that the death of Elizabeth Drury has been caused by the death of the world. Elizabeth Drury exists in the poem not only as the soul of the world whose withdrawal from it has caused its corruption but as the heart of the world, a heart that despite its perfections has been finally unable to avoid becoming involved in the universal process of corruption that began with the fall.52

Love supports his contention by relating the Anatomy, not to the Ignatian meditation but to "the oratio iudicalis in six (or four, or five, or seven) parts of the classical rhetoricians."53 Using this traditional form as a guide, we find as the stated propositio of the poem this couplet (one also emphasized by Maud):

Her death hath taught us dearely, that thou art
Corrupt and mortall in thy purest part.54
The point is that here and elsewhere Elizabeth Drury is seen as the heart, not just the soul, of the world; its death thus causes her death. The purpose of the poem is argument, specifically an argument which demonstrates the corruptness of the world and that with this corruptness even the purest part, the heart, cannot live. Love concludes that Martz failed to recognize this level of argument—"a vision of the girl's death not as the cause but as the consequence of the innate corruption of the natural world and hence the culminating argument for it."\(^{55}\)

George Williamson's essay is an even more pronounced rebuttal to the whole scheme proposed by Martz. He questions that Donne uses the term "meditation" with any specific connotations and feels that Martz tends to confuse the "methodical meditation" with the areas of logic and rhetoric.\(^{56}\) He further doubts that Martz' numerology adds to our understanding of the poem and its structure.\(^{57}\)

Williamson's own effort is primarily directed toward developing an understanding of the Anniversaries in relation to Donne's earlier Metempsychosis, the first Progress of the Soul.\(^{58}\) In each of these poems, Williamson says, "Donne is concerned with central questions of his time about the origin, nature, and powers of the soul."\(^{59}\) More specifically, Donne's Metempsychosis introduces the progress of the soul as the formal conceit of his major poems; to this the scale of being is instrumental. In the Metempsychosis we see the rise of sin in the scale of being. In the First Anniversary we see the descent of sin in the scale of being from the angels to nature, or the effects of the Fall which brought
death into the world. In the Second Anniversary we see the rise of man on the scale of being to virtue and Heaven, or lessons of the Fall that concern his progress. Pythagorean change or mutability as the eternal flux of form has a bearing on all of these progresses. 60

The remainder of Williamson's essay is a rather hurried overview of the role of Elizabeth Drury in this scheme, especially in terms of her identification "with the soul of both the microcosm and the macrocosm--the essential form: in man, of virtue; in the world, of order and harmony. Her death represents the death of virtue and leaves the world to corruption." 61 In The Second Anniversary "death passes from a mortal context to an immortal context, for a religious death releases the soul from its mortal prison to its immortal home." 62

Several conclusions should be apparent from the survey thus far. It seems above all true that no one has provided a convincing alternative to the meditative structure proposed by Martz. Martz' evidence is almost overwhelming, and only a portion of it has been suggested here. Furthermore, only Williamson really questions the validity of Martz' findings, and he offers no consistent or developed alternative. His overview is so general and speculative that it seems not even to confront the significant issues related to structure. Hardison provides a more concrete analysis; however, he offers it not in opposition to Martz but as an alternative view within Martz' basic outline. Although an interesting presentation, his analysis--of the Anatomy espe-
cially—seems too artificial; our experience in reading the poems invariably leads us back to the consistent meditative structure Martz has identified.

If the question of structure seems for the moment settled, the question of the role of "she" seems very enigmatic. Martz finds this role particularly inconsistent and disturbing in the Anatomy; Hardison finds the role inconsistent and disturbing in the Progres. The contributions of Maud and Love are, as I have intimated, helpful and convincing. Both deal only with the Anatomy, however, and both are too brief to do justice to the many questions which Martz and Hardison, as well as others, raise. Further answers to these questions are provided by other critics who have devoted particular attention to the role of the mysterious "she."

II

The three critics whom I wish to consider here have each affirmed the necessity of getting behind the girl Elizabeth Drury in discovering what meaning Donne has attached to the role of "she" in his poems. Both Martz and Hardison, especially the latter, are somewhat reluctant to do so. Certainly their feelings about the respective weaknesses of the Anatomy and of the Progres result from their identification of "she" as the girl Elizabeth Drury. In the studies of Marjorie Nicolson, Richard Hughes, and Frank Manley Elizabeth Drury has given way to a host
of persons, ideas, and themes.

Miss Nicolson's study has its origin in her assumption that "we must understand basic Renaissance preconceptions about man, the world, and the universe if we are fully to appreciate the art of the Renaissance poets." In the *Anatomy* Miss Nicolson finds the most condensed statement about Elizabethan thought in any one poem; from that poem "a modern reader will understand better than from any other one poem what the Elizabethans had made of the world and the universe. Macrocosm, geocosm, and microcosm, elements and humors, correspondences—all the parts are there. Yet the whole is more than mere sum of its parts. With the sequel, *Of the Progres of the Soul*, the Anniversaries constitute one of the great religious poems of the seventeenth century."^68^

Before her investigation into the role of "she," Miss Nicolson offers an important suggestion about the structure of the poems. They are, she says, intended as companion poems. Granted that Donne indicated his intentions to make them part of a series, it is probable "that Donne as an artist realized that his companion-poems were structurally and emotionally complete as they stood."^69^ Their companion nature is seen especially in their antithetical qualities: "the first is a lament over the body—the body of man and the body of the world—a meditation upon death and mortality. The second is a vision of the release of the soul from its
prison. The whole, with antitheses of doubt and faith, despair and hope, death and the triumph of immortality, is a great symphony in which the harmony is more profound because of cacophony."70

Miss Nicolson's theory of "she-shee" is by now well-known, and the specifics of it hardly need to be related. In brief, she suggests that, since Donne was presumably careful about the printing of his manuscripts, there must be a method behind the madness of the variant spellings, "she" and "shee." In summary, "when Donne uses the more common 'she,' he is speaking of a real person. When he uses the 'double shee,' he is writing in symbolic, universal, and abstract terms about what he himself called 'the Idea of a Woman.'"71

"She" is not, however, simply Elizabeth Drury but is, in fact, a much more important Elizabeth, Elizabeth the Queen; the Anniversaries are thus to Miss Nicolson "the greatest poetic tribute to Elizabeth after The Faerie Queene."72 Furthermore, behind the development of the figure of "she" is the legend of Astraea or Virgo, the pagan goddess of Justice who, like Elizabeth Drury, left this wicked world because of its inherent corruption. The extension of the roles of "she-shee" leads Miss Nicolson to this conclusion:

In his "double shee" Donne combined memories of the pagan Virgo, the Virgin Mary, and the Virgin Queen, all woven into his "Idea of a Woman," symbol of beauty, virtue, justice, truth. It is "Shee" who merits those encomiums critics have attempted to
heap upon a dead young girl. Read in their context, the Anniversaries are far from being "preposterous eulogies" filled with "execrable extravagancies," "prophane and full of blasphemies." They are the lament of a great poet over the decay of a world from which all values seemed to have fled, a Christian's confession of faith in immortality and the Resurrection, and a prophet's vision of another Age of Gold when "Shee," who was truth and beauty, justice and righteousness, mercy and peace, would be found again, not on earth but in Heaven.73

Miss Nicolson's theory of "she-shee" is simply too speculative and, frankly, too fantastic to be convincing. Thus, challenges to her ideas have been frequent. Behind her theory, however, is an important development, for she was the first critic to get significantly behind the figure of Elizabeth Drury in interpreting the nature of "she." If the theory Miss Nicolson proposes is unconvincing, the extension she elaborates and the symbolic implications she recognizes have been suggestive.

I want to ignore chronology and consider next the study of Richard Hughes, for Frank Manley's essay, though earlier, seems to me a more fitting climax to this review. Hughes' book is a study of the mind of the poet, a study not so much of the poetry itself as of the mental processes which (presumably) produced it. Hughes sounds very much like Donne's enthusiasts of the earlier twentieth century when he says, in his preface, "What we witness in the whole of Donne's art is a mind discovering itself, and in the process standing as a dramatization of today's flight from loneliness and towards fulfilling participatory experience. For the central fact of Donne is that he is a man who expended
himself entirely, who in grasping the particularities of experience found himself clutching a universal."\textsuperscript{74} Hughes believes, with Martz and others, that the \textit{Anniversaries} are central in Donne's development, in this case the development of his "interior life": "An Anatomy of the World and Of the Progresse of the Soule constitute the apogee of his interior life, the irreversible moment toward which everything before moves and from which everything after flows."\textsuperscript{75}

The key to Hughes' understanding of the role of the girl in the \textit{Anniversaries} is "Donne's continual excitement over the way events collapse into one another, revealing in a sudden flash a pervasive unity in the world . . . . These epiphanies were, for Donne, manifestations of a significance that gives the lie to the profane illusion of directionless and inchoate existence."\textsuperscript{76} Specifically, Hughes relates that on December 13, 1610, the Feast of St. Lucy, the first reports of Elizabeth Drury's death were abroad. To Hughes, Donne must have reacted with an incredible sense of awareness to this "coincidence":

For Donne, the death of a virginal fourteen-year-old on this liturgical festival and almost on the eve of her marriage was an indisputable declaration, a demand being made on him. He sensed a plan underlying the jumble of history, and to comprehend it fully he needed to articulate it in his poetry. The simple coincidence became the charged symbolic core around which Donne's major ideas and intuitions arranged themselves: a solar system whose center involves Lucy, the patroness of light.\textsuperscript{77}

St. Lucy, then, is the "proclaimed pattern,"\textsuperscript{78} not Elizabeth Drury, and the impact of the poem increases "when we realize
that the virgin is Lucy, and that the contempt for the world and juxtaposed celebrations of her glory are compressed visions of her legendary scorning of the three temptations."79

Even with this shift of focus to Lucy, however, we have not discovered the heart of the poems. Because the Anniversaries resulted from such an individual response to a situation, Hughes believes that the poet himself is at their center. Neither Elizabeth Drury nor Lucy is the central concern: "that place is reserved for Donne's own experience of rebirth, the climax of his own progress."80

Hughes' analysis is provocative but not convincing. One consistently disturbing factor is his highly speculative approach to contemporary situations and their possible impact on the poet. In the case of the Anniversaries he builds a complete interpretation on the imagined response of the poet to a possible coincidence. Along with this, Hughes evidences little interest in the poetry qua poetry, but rather as indications of the workings of the poet's mind. Thus the potentially suggestive parallel between St. Lucy and Elizabeth Drury is given short shrift.

One cannot, to be sure, criticize Manley for a failure to give his subject full treatment. His concern with the role of the girl comprises the bulk of the introduction to his edition. Like Hughes, Manley believes that "Donne transformed the external occasion into something deeply personal";81 unlike Hughes, however, he deals with
the poetic result and not with the poet's mind. Manley's stated purpose is to expand the implications of Donne's own statement about the central role in his poems—"that he described the Idea of a Woman and not as she was." 82

The problem as Manley defines it is how to relate sin and the fall of man to the death of Elizabeth Drury. Martz saw no relationship and thus felt that the Anatomy is basically a failure. Manley first suggests the necessity of recognizing that the role of "she" ultimately encompasses much more than Elizabeth Drury:

The image of woman in the poem, the idealized Elizabeth Drury, remains recognizably Elizabeth Drury, but through the process of the poem, she also becomes something much more—partly through the prevalent Platonism of the day, the cult and worship of the lady as the representative of spiritual things: beauty of the soul, outer and inner harmony—and partly through the more universal tendency to regard woman in general as an image of Eden summarizing in herself the land of the heart's desire. 83

The poem thus makes sense, not literally, but in a poetic, metaphorical way. 84 The central role "is in a sense Elizabeth Drury, but she is also a symbolic creature: the idealized form in Donne's own mind of a perfect pattern of virtue." 85

Behind this, Manley says, something else is working, but it is impossible to define it exactly. It too is symbolic, and the very nature of a symbol dictates that it is beyond the rational level of man's mind; the symbolism in these poems "is too complex for all its parts to be held in the mind at once discursively." 86 Thus, no sharp focus is possible. Nevertheless, we can recognize something of what
Donne had in mind by looking at Jung's concept of the anima and especially at the more general tradition of Wisdom:

in present-day terms perhaps a vague idea of what Donne was getting at is available in C. G. Jung's concept of the anima, which is in itself vague, but which in general represents the "Idea of a Woman" in man, the image of his own soul, his own deepest reality. It is a universal symbol of otherness in man, either of desire, the completion of one's own androgynous self, as in the Platonic myth, or of strange intuitive knowledge otherwise unavailable to him, "a source of information about things for which a man has no eyes." In Donne's own time, however, the clearest formulation was in terms of the traditional concept of Wisdom, which, like the anima, was almost always symbolized by woman, who represented the subconscious, intuitive, feminine intelligence of the heart as opposed to the active, conscious, masculine intelligence of the mind.87

This conception of Wisdom, with its implied right valuation of this world and of the next, is the "total experience of the Anniversaries":

It forms the essential structure of each poem--the alternation of contempt for the world (meditation) and praise of virtue (eulogy)--as well as the total structure of both poems taken together as a unit. In the first Donne realizes imagistically, through the death of a girl he never saw, the grace and the indwelling wisdom of God, sapientia creatis, that was lost in the fall; and the entire movement is downward to decay. In the second, however, he has found his direction; through the realization of his soul's loss he has regained the wisdom that orients him toward God, and the entire poem surges upward toward eternal life. It is as a concrete image of that Wisdom, its direct emotional apprehension, that the mysterious figure of woman at the center of the poem is best understood. She is in herself both the object and the wit: the realization as well as the means to realize it, for the only way to understand the Anniversaries is intuitively, through symbolic understanding.88

Manley guides us through a brief but instructive review of the tradition of Wisdom, hinting throughout at
its possible association with the Anniversaries. After concluding this review, Manley reiterates his belief that a recognition of this tradition enables us to understand both the role of "she" and the total movement of the poems:

The First Anniversary is concerned only with the light of reason, unaided by faith. Its tone, therefore, is analytic and satirical; through the use of reason it explores the limits of reason . . . . its overall movement is downward to decay . . . . The Second Anniversary, however, . . . surges upward toward eternal life . . . . The symbolism diminishes. Elizabeth Drury becomes more and more recognizable as an idealized pattern of virtue. For the soul itself has now attained the Wisdom that was lost. It has become internalized, and the emotions that were once concentrated within the symbol have now become diffused throughout the entire poem. The total movement of The Second Anniversary is harmonious and organic not, as is usually believed, because it is a success and The First Anniversary a failure, but because through the purgative process of The First Anniversary the soul has at last arrived at a right valuation of this world, and of the next, and rests secure in the love of God.89

III

This survey of the more important criticism of the Anniversaries should serve two purposes. It should make clear the central issues and disagreements involved in interpreting the poems. Any reading will have to come to terms with the questions raised about the role of the girl and the relationship of that role to the total meaning of the poems. It seems necessary also to define the relationship between the Anatomy and the Progres in order to understand the poetic movement involved. At the same time, this survey should reveal certain gaps which exist in the approaches
taken to the Anniversaries. Manley's introduction, which is surely one of the most valuable studies, may be taken as an example. His contribution to our understanding of the conception of "she" is immense, but the frequent complaint one hears from reviewers is that he has so thoroughly engrossed himself in the tradition that he has lost sight of the poems. Certainly one frequently feels uneasy with Manley's interpretation for that very reason. After reading his essay, one still wonders about the relation between that vast amount of material and the poems themselves.

Manley is not alone in his failure to read the poems closely. This omission is, in fact, the most obvious weakness of all the criticism directed toward the Anniversaries. No one has really sought to follow the progression and development of words, images, and ideas within the poems; because of this there has been no real test of the views thus far advanced. A close reading is the approach I have utilized in the final two chapters of this study.

There is, I think, another, though less apparent, omission in the interpretations of the Anniversaries. While almost everyone has concerned himself with the central role of the girl in the poems, no one has concentrated on the two other participants in this poetic achievement, the poet and the audience. This omission has led, I think, to both inadequate answers and wrongly-informed answers. It is my contention that one must recognize the related roles of the poet-speaker and his audience in order to respond
properly to the poet's creative effort. For the Anniver-
saries are far from the "private ejaculations" one so often
associates with Donne. They are written by a poet who iden-
tifies his own poetic role and, at the same time, describes
the nature of the audience to whom he directs his message.
The relationship between the poet and his audience is an
a priori one as the poet himself designates it; consequently,
it is essential that a reader recognize those roles before
he attempts to discover the total meaning of the poems.

In the two chapters which follow I have elaborated
on those designated roles, beginning with the important
poetic definitions and including related material which
contributes to our understanding of the implications of
those designations. Through our awareness of those roles
and of our own participation in this total poetic experience,
we are able to respond to the poems as a part of the intended
audience. Most importantly, our assumption into this group
of desired respondents leads to a more informed recognition
of the mysterious "she" who is at the heart of the Anniver-
sary poems.
NOTES TO CHAPTER ONE

1 April is a decisive date because Donne responds to criticism of the Anniversary poems in a letter dated April 14, 1612, from Paris. See Edmund Gosse, The Life and Letters of John Donne (N.Y., 1899), I, 302.

2 For a full discussion of the text of the poems see Frank Manley, ed. The Anniversaries (Baltimore, 1963), pp. 50-61.


4 Gosse, I, 305-306.


6 New Haven, 1954. The chapter on the Anniversaries is the sixth, pp. 211-248; previously this chapter was published in slightly different form in ELH, XIV(1947), 247-273.

7 Martz, p. vii.
8 Ibid., p. 219.
9 Ibid., p. 221.
10 Ibid.
11 Martz' complete outline is found on pp. 222-223.
12 Martz, p. 236.
13 Ibid., p. 237.
14 Martz' outline is found on pp. 236-237.
15 Ibid., p. 223.
16 Ibid., p. 226.
17 Ibid., p. 247.
18 Ibid., p. 248.
19 Ibid., p. 227.
22 Martz, p. 228.
23 Ibid., pp. 228-229.
24 Ibid., p. 229.
25 Ibid., p. 231.
26 Ibid., p. 233.
27 Ibid.
28 Ibid., p. 240.
29 Ibid., p. 242.
30 See note 5. This chapter on the Anniversaries is VII, pp. 163-186.
31 Hardison, p. 163.
32 Ibid.
33 Ibid., p. 170.
34 Ibid., p. 168.
36 Ibid., p. 174.
37 Ibid., p. 172. The full outline is on pp. 176-177.
38 Ibid., p. 179.
40 Ibid., p. 182.
41 Ibid.
42 Ibid., p. 184.
43 Ibid.
44 Ibid.
47 See note 5.
48 Maud, p. 220.
49 Ibid., p. 221.
50 Ibid.
51 Love, p. 127.
52 Ibid.
53 Ibid.
54 I have used Manley's edition throughout; line numbers are indicated in parentheses in the text. I have maintained Manley's original spelling but have silently converted "u," "v," "i," and "j," to conform to modern practice.
55 Love, p. 130.
56 Williamson, p. 183.
57 Ibid., pp. 183-184.
59 Williamson, p. 186.
60 Ibid., p. 188.
61 Ibid.
62 Ibid., p. 190.
63 It would be rather tiresome to both the writer and the reader to speak always of the girl's role as "she." Yet in doing so one would be faithful to Donne's own terms, for, as Marjorie Nicolson points out, Donne never talked about her concretely but only as "she."
64 *The Breaking of the Circle* (N.Y., 1960).
The Progress of the Soul (N.Y., 1968).

See note 2.

Nicolson, p. iii.

Ibid., p. 81.

Ibid., p. 84.

Ibid., p. 82.

Ibid., pp. 87-88.

Ibid., p. 97.

Ibid., p. 106.

Hughes, pp. 9-10.

Ibid., p. 196.

Ibid., p. 198.

Ibid., p. 199.

Ibid., p. 220.

Ibid., p. 221.

Ibid., p. 212.

Manley, p. 6.

Ibid., p. 7.

Ibid., p. 13.

Ibid.


Ibid., p. 18.

Ibid.

Ibid., p. 19.

Ibid., pp. 48-49.
CHAPTER TWO

PHYSICIAN AND PROPHET

The role of the poet in the Anniversary poems has been largely neglected, primarily because, as I have suggested, attention has been focused on the overall structure and on the identification of "she." Interestingly enough, however, the author of the two introductory poems, who at times would mislead us in our interpretation of the Anniversaries, focuses quite emphatically on the poet's participation in this literary effort. ¹ "To the Praise of the Dead, and the Anatomy" appropriately concentrates on the "thrisse noble maid," whose spirit is responsible for the very existence of the poems. Praise is given not only to the dead, however, but also to the Anatomy and to its creator:

Yet, how can I consent the world is dead
While this Muse lives? which in his spirits stead
Seemes to informe a world: and bids it bee,
In spight of losse, or fraile mortalitee? (7-10)

Much in both of these poems is traditional flattery, of course, but the author calls specific attention to the poet's significant relationship with "a world," his audience, and his efforts to teach that world. In "The Harbinger to the Progres," the second of these prefatory poems, the author devotes most of his attention to the poet's role, to the flight of the poet's soul, and to the particular effect
this has on those who witness it:

And thou (Great spirit) which her's follow'd hasted
So fast, as none can follow thine so fast;
So farre as none can follow thine so farre,
(And if this flesh did not the passage barre
Had'st taught her) let me wonder at thy flight
Which long agone had'st lost the vulgar sight
And now mak'st proud the better eyes, that they
Can see thee less'ned in thine aery way. (19-26)

The poet's flight in the Progres, according to this author, is one which separates him from the drift of ordinary men, for "none can follow thine so fast" and "none can follow thine so farre." But the results of this effort are nevertheless witnessed and understood by a specific audience which has the perception to recognize its significance. The thrust of the poem involves a distinct separation of the "vulgar" from those with "better eyes." Only those who perceive with "better eyes" can follow the flight of this soul; by extension, only they can comprehend the effort made in the Anniversaries as a whole. The role of the poet, then, is one which both allows him to be separated enough from his audience to act as its teacher, and permits him to establish a relationship with that audience which encourages instruction and understanding.

One need not rely on the author of the prefatory poems, however, for the poet makes his own distinct role quite clear throughout the Anniversaries. The opening lines of the Anatomy designate that role in terms meaningful to the occasion of the poems:

When that rich soule which to her Heaven is gone,
Whom all they celebrate, who know they have one,
(For who is sure he hath a soul, unless
It see, and Judge, and follow worthinesse,
And by Deedes praise it? He who doth not this,
May lodge an In-mate soule, but tis not his.) (1-6)

The celebration of the soul of the dead girl is the ritualistic act identified here, an act predicated on the knowledge of one's own soul. But that knowledge is evident only if one's soul can "see, and Judge, and follow worthinesse;/And by Deedes praise it." One's failure to follow through in this tripartite participation in worthiness is an indication that he has an "In-mate soul" and corresponds to the failure to celebrate and re-enact this soul which is gone.

There is thus a direct relationship between one's response to the soul of the dead girl and his response to goodness or worthiness in general. All those who follow worthiness, celebrate her; conversely, those who do not celebrate her are alien to the elect, the limited number of those truly concerned with goodness. ²

The intent of these lines is to set up the distinction already mentioned between the "vulgar" and those with "better eyes"--in poetic terms, between those who know this soul and those who do not. The poet's own status relative to these two groups is evident. He understands this soul and participates in the celebration of it by the act of poetic creation. The Anniversaries testify to the necessity of celebrating this soul which is gone, and they are also an embodiment of that testimony. As celebratory poems they figure forth the message they convey.
In a similar fashion the poet is a part of the "new world" he identifies in lines 61-90 of the Anatomy. The make-up of this "world remaining still," like that of those who follow worthiness, is related to one's recollection of the worth of the girl:

Let no man say, the world it selfe being dead,
'Tis labour lost to have discovered
The worlds infirmities, since there is none
Alive to study this dissectione;
For there's a kind of world remaining still,
Though shee which did inanimate and fill
The world, be gone, yet in this last long night,
Her Ghost doth walke; that is, a glimmering light,
A faint weake love of vertue and of good
Reflects from her, on them which understood
Her worth; And though she have shut in all day,
The twi-light of her memory doth stay;
Which, from the carcasse of the old world, free,
Creates a new world; and new creatures be
Produc'd: The matter and the stuffe of this,
Her vertue, and the forme our practise is. (63-78)

Again the poet's assumption into this group is coincident with the writing of the poems. Those who "understood/Her worth" have acquired this "faint weake love of vertue and of good"; they are the "new creatures" who assume "her vertue" as the matter of this new world and who give it its form through their practice. For the poet, both the recognition of virtue (particularly hers) and the attempt to practice, to emulate that virtue are confirmed in the creative act.

Because of this knowledge of her and the consequent knowledge of goodness and virtue in general, the poet can set himself up as a teacher, the aim being specifically to inform and reshape the minds of the audience. This role
does not, however, really remove him from his audience, for the separation is only partial. Such is the implication of the poet's effort as he describes it in the particular metaphor of the dead world and the anatomy:

But though it be too late to succour thee, 
Sicke world, yea dead, yea putrified, since shee 
Thy'ntrinsique Balme, and thy preservative, 
Can never be renew'd, thou never live, 
I (since no man can make thee live) will trie, 
What we may gaine by thy Anatomy. (55-60)

The poet's effort is individual--"I . . . will trie"; the result will be collective--"what we may gaine." The poet is performing an individual creative action but is a part of the select group which learns from that action.

The lesson to be learned from the Anatomy is, as Manley has indicated, found at the close of the poem; it is again the recognition of the unique value of the memory of the dead girl and what she represents.

Shee, shee is dead; shee's dead: when thou knowst this, Thou knowest how drie a Cinder this world is. 
And learnst thus much by our Anatomy, 
That 'tis in vaine to dew, or mollifie 
It with thy Teares, or Sweat, or Bloud: no thing 
Is worth our travaile, grieve, or perishing, 
But those rich joyes, which did possesse her hart, 
Of which shee's now partaker, and a part. (427-434)

The poetic effort in the Progres is similar to that in the Anatomy. We again see the poet fighting against a forgetfulness which captures the world in both of the poems. His effort is a distinct attempt to overcome that failure to perceive and follow goodness:

Yet a new Deluge, and of Lethe flood, 
Hath drown' us all, All have forgot all good, 
Forgetting her, the maine Reserve of all;
Yet in this Deluge, grosse and generall,  
Thou seest mee striving for life; my life shalbe,  
To bee hereafter prais'd, for praysing thee,  
Immortal Mayd, who though thou wouldst refuse  
The name of Mother, be unto my Muse,  
A Father since her chast Ambition is,  
Yearly to bring forth such a child as this. (27-36)

The didactic intent is not limited to a contemporary audience. Rather, the poet expects his efforts to be seen and subsequently emulated by others:

These Hymes may worke on future wits, and so  
May great Grand-children of thy praises grow.  
And so, though not Revive, enbalme, and spice  
The world, which else would putrify with vice.  
For thus, Man may extend thy progeny,  
Untill man doe but vanish, and not die.  
These Hymns thy issue, may encrease so long,  
As till Gods great Venite change the song. (37-44)

Thus, the poet of the Anniversaries portrays himself as a man set apart from the mass of mankind, a man with the particular capacity to recognize goodness and to teach others to know it. He is at the same time one who can participate with his audience in a mutually productive relationship; he is not so far removed that he cannot teach nor so superior that he cannot himself learn. The role he assumes is nevertheless an admittedly audacious one; it is a "great Office" which he dares "boldly to invade"(Anatomy,468). As a man who knows the weaknesses and evils of the world and his audience, he is, especially in the Anatomy, the physician, the agent of God to remedy the physical and spiritual woes of mankind. His greatest office, however, is one even more directly associated with the mission of God on earth. This truly "great Office" is that of the Trumpet of the Lord,
the prophet of God who instructs and guides man out of the miserableness of this world to the vision of the next—"and I ame/The Trumpet, at whose voice the people came" (Progres, 527-528).

The Poet as Physician

In investigating the roles assumed by the poet as physician and prophet, I am deliberately going outside the framework of the poem proper. The justification for doing this lies in the poet's own identification of each of these professions for himself; it is therefore instructive to consider what is involved in the assumption of these roles. I shall not be attempting to cite sources or to suggest specific allusions, but rather to present a body of information from which we may more readily understand the function and purpose the poet has accepted in the Anniversaries.

The poet identifies himself as a physician in the passage from the Anatomy cited above. Given the dead state of the world and the still existing "new world," the poet, as physician, will attempt the dead world's anatomy. In his article on "John Donne's Knowledge of Renaissance Medicine," Don Cameron Allen cites the revival of interest in vivisection and autopsy on the part of many physicians prior to and during Donne's time. The investigation of a cadaver was not, of course, an end in itself. It provided evidence about the body and the body's diseases that was instructive to the living. That we, the living, "may gaine" by the
anatomy of a dead world is mirrored in a sermon in which Donne cites the significance of anatomies for understanding man's body and "consequently health." The metaphor of an anatomy thus has a particular appropriateness in poems which are concerned with a decayed and lifeless world and a body of persons with still a measure of spiritual health.

The analogies between the physical and spiritual states of man are given their fullest and most exact treatment, not in the *Anniversaries*, but in Donne's *Devotions*. Similarities in structure and purpose between the *Devotions* and the *Anniversaries* are apparent. Each has a tripartite structure—the *Anatomy* consisting of (1) meditation, (2) eulogy, and (3) refrain and moral, the *Devotions* of meditation, expostulation, and prayer. In each case sickness (or death) is the given situation with which the poet must deal and in each case his effort is to instruct. In the introductory letter to Prince Charles, the author of the *Devotions* admits that it "might be enough, that God hath seen my devotions: but examples of good kings are commandments; and Hezekiah writ the meditations of his sickness, after his sickness."  

The didactic aim of both writings is dependent on the audience's ability to know and respond to the life of someone else. In the *Anniversaries* the understanding and memory of the soul of the dead girl is the touchstone by which all persons are measured; in the *Devotions* the author can achieve his design only if his audience participates with him and takes his struggles against sickness as an example of its
own necessary struggles against sin. This relationship between sickness and sin points to the larger analogies drawn between the physical and spiritual realms, analogies too numerous to cite but which pervade the whole of both works. The structural presentation of these two concerns is still another similarity between the two works. The structure of the *Anniversaries* is dependent on a movement from the physical to the spiritual—*in the Anatomy*, from a meditation on the external world to a celebration of the spiritual virtue represented by the girl, in the *Anniversaries* as a whole, from a meditation on and rejection of this earthly world to a flight to and affirmation of the heavenly realm. Similarly, the constant movement in the *Devotions* is from the outward manifestation of disease to the inward implications appropriate for the spiritual man.

There is, finally, and for our purposes, most importantly, a particular concern with the aid rendered in the face of disease or death. Because the persona of the *Devotions* is not himself the physician but rather the diseased, he comments frequently on the nature and function of the physician's life-giving office. Invariably, I think, these comments add to our understanding of the poet-physician's role in the *Anniversaries*.

In his statements about the physician, the persona of the *Devotions* frequently cites as his particular source the thirty-eighth chapter of the Apocryphal book of *Ecclesiasticus*. A number of meditations, in fact, consist entirely
of thoughts related to specific verses in that chapter. Because of their general unfamiliarity and because they contribute much to the tone of Donne's discussion, the first fifteen verses are quoted in full:

Honour a physician with the honour due unto him for the uses which ye may have of him: for the Lord hath created him. For of the most High cometh healing, and he shall receive honour of the king. The skill of the physician shall lift up his head: and in the sight of great men he shall be in admiration. The Lord hath created medicines out of the earth; and he that is wise will not abhor them. Was not the water made sweet with wood, that the virtue thereof might be known? And he hath given men skill, that he might be honoured in his marvellous works. With such doth he heal men and taketh away their pains. Of such doth the apothecary make a confection; and of his works there is no end; and from him is peace over all the earth.

My son, in thy sickness be not negligent: but pray unto the Lord, and he will make thee whole. Leave off from sin, and order thine hands aright, and cleanse thy heart from all wickedness. Give a sweet savour, and a memorial of fine flour; and make a fat offering, as not being. Then give place to the physician, for the Lord hath created him: let him not go from thee, for thou hast need of him. There is a time when in their hands there is good success. For they shall also pray unto the Lord, that he would prosper that, which they give for ease and remedy to prolong life. He that sinneth before his Maker, let him fall into the hand of the physician.

To the persona of the Devotions, as to the author of Ecclesiasticus, the physician is not merely a man who performs a useful function deriving from his years of study; he is, more importantly, a man of God who performs a healing act which parallels the greater healing performed by God alone. In the face of the multiple sicknesses, the "giants" of disease which threaten man, one is tempted to lose heart. But the persona affirms that "we have a Hercules against
these giants, these monsters; that is, the physician; he
musters up all the forces of the other world to succour this
[The body of man], all nature to relieve man. We have the
physician, but we are not the physician"(24). For the per-
sona, to go to the physician is to go to the representative
of God on earth: "I know thou hast made the matter, and
the man, and the art; and I go not from thee when I go to
the physician"(25). In this sea of disease and affliction,
he relates in still another metaphor, the refuge is "thine
ark, thy ship. In all other afflictions, those means which
thou hast ordained in this sea, in sickness, thy ship is
thy physician"(127). Because he is the ship of God and
thus the saving ark for the diseased, the obligation is
fully on the physician to be true to his calling; without
that guiding principle, both the physician and those he
seeks to save will perish: "except they who are our ships,
the physicians, abide in that which is theirs, and our ship,
the truth, and the sincere and religious worship of thee
and thy gospel, we cannot promise ourselves so good safety;
for though we have our ship, the physician, he hath not his
ship, religion; and means are not means but in their con-
catenation, as they depend and are chained together"(128).

The recognition of the physician as a spokesman for
God is, of course, predicated on a recognition of God as
the Great Physician and thus the principle behind all
healing acts. As the body may be opened to the physicians,
so the soul should be opened to God (60). The aim of the
prayers in particular and the whole Devotions in general is to call on and receive aid from God, "who only art the Physician of my soul" (101). The medicinal work of God is not confined to the soul, however; only that Physician can truly cure and rectify the body of man and destroy the essence of disease itself. That totality of health, however, can be realized only in a sinless heavenly existence: "to cure the sharp accidents of diseases is a great work; to cure the disease itself is a greater; but to cure the body, the root, the occasion of diseases, is a work reserved for the great physician, which he doth never any other way but by glorifying these bodies in the next world" (147-148). By the end of the Devotions the whole system of physic has become a well-defined spiritual operation, with each member of the Trinity serving a specified role and the recovered persona still threatened by the spiritual sicknesses abounding in this world: "My God, my God, my God, thou mighty Father, who hast been my physician; thou glorious Son, who hast been my physic; thou blessed Spirit, who hast prepared and applied all to me, shall I alone be able to overthrow the work of all you, and relapse into those spiritual sicknesses from which infinite mercies have withdrawn me?" (154).

The efforts of the poet-physician of the Anniversaries and the physician of the Devotions are singularly important and consequential attempts to fight against a diseased world. Those threatened by sickness and death in the Anniversaries
have only the poet's anatomizing of the world and his endeavor to "strive for life" on which to base any hope for recovery. Similarly, the persona of the Devotions, who is himself a "trifle, and poore thing," is utterly dependent on the physician if he is to have any hope of renewal.

"I cannot rise out of my bed till the physician enable me, nay, I cannot tell that I am able to rise till he tell me so. I do nothing, I know nothing of myself; how little and how impotent a piece of the world is any man alone?" (138)

It is not just in the physician's mediatorial role that the Devotions have importance for the Anniversaries. Equally important is the spiritual result of the physician's effort to heal man. That result always consists of two distinct and antithetical phases, identified variously as fear and hope, danger and understanding, correction and mercy, descending and ascending, danger and assurance, and humiliation and consolation.

The first occasion of the binary effect of the physician's efforts is Meditation VI, headed "The physician is afraid." As the physician fears the disease, so should the patient, but fear is not the final aim: "As my physician's fear puts not him from his practice neither doth mine put me from receiving from God, and man, and myself, spiritual and civil and moral assistances and consolation"(36-37). The fear which is instilled in the patient is a fear which leads to hope and love--"in thy fear, my God, and my fear,
my God, and my hope, is hope, and love, and confidence, and peace, and every limb and ingredient of happiness enwrapped; for joy includes all, and fear and joy consist together, nay, constitute one another"(40). In Expostulation XII this dual process is related to man's descent into sickness and sin and to his eventual rising into health and immortality.

The most interesting and suggestive description of this sequential effect is related in the prayer which closes the seventh meditative triad. The persona addresses God, who is the author of this rectifying process, directly:

O Eternal and most gracious God, who gavest to thy servants in the wilderness thy manna, bread so conditioned, qualified so, as that to every man manna tasted like that which that man liked best, I humbly beseech thee to make this correction, which I acknowledge to be part of my daily bread, to taste so to me, not as I would but as thou wouldst have it taste, and to conform my taste, and make it agreeable to thy will. Thou wouldst have thy corrections taste of humiliation, but thou wouldst have them taste of consolation too; taste of danger, but taste of assurance too. As therefore thou hast imprinted in all thine elements of which our bodies consist two manifest qualities, so that as thy fire dries, so it heats too; and as thy water moists, so it cools too; so, O Lord, in these corrections which are the elements of our regeneration, by which our souls are made thine, imprint thy two qualities, those two operations, that, as they scourge us, they may scourge us into the way to thee; that when they have showed us that we are nothing in ourselves, they may also show us, that thou art all things unto us. (49)

The related effects of the physician's efforts are an apt description of the dominant tones and concerns of the two Anniversaries and of the movement in the Anatomy alone from the meditation to the eulogy. The Anatomy (particularly the meditations) is a conscious appeal to
fear and disgust, to a recognition of danger, to humiliation and mortification; it is, as Manley has suggested, downward in thrust, directing its attention to the world of man, a world necessarily repugnant to someone conscious of his sinful participation in that world. If the poet's efforts for us are successful, by the end of the poem he will have "showed us that we are nothing in ourselves." Conversely, the Progres (and the eulogies in the Anatomy) appeals to our sense of consolation, mercy, and assurance; its attention is given to the world of God and to man's efforts to attain it; the movement is upward and, in Manley's words, "the entire poem surges . . . toward eternal life." Its final effect is to convince us that God is "all things unto us." The physician in both the Devotions and the Anniversaries participates through a mediatorial role in this sequential action—the descent to the sin and sickness of man and the ascent to the life and health found only in God.

Donne's conception of the physician's role in the Anniversaries owes much, as the Devotions reveal, to general Christian tradition. The role of God or Christ as the Divine Physician establishes a particular precedent for the Christian's assumption of an analogous role on a more limited scale. Nevertheless, general Christian tradition is not as helpful for an understanding of the poet's role as is a more particularized source. Donne's conception of the physician owes much, I think, to the views of Paracelsus,
the radical alchemist-physician of the sixteenth century.

In citing the thought and comments of Paracelsus it is again not my intention to identify specific allusions but rather to suggest some possible implications in Donne's conception. That Donne was familiar with paracelsus is certain. In *Biathanatos* he cites Paracelsus' statements about the affliction which befalls man from "ignorant, and torturing Physicians,"¹⁰ an allusion echoed in the *Anatomy*, lines 159-160. A page later he refers to him as an "excellent Chirugian," though he goes on to dispute another of his claims. Paracelsus' most extended appearance in Donne's writings is found in *Ignatius His Conclave*. There he presents himself to Lucifer and Ignatius with the authority appropriate for his full name, "Philippus Aureolus Theophrastus Paracelsus Bombast of Hohenheim," and claims great innovations in the art of medicine.¹¹ The thrust of this section is to portray Paracelsus as essentially misguided, one of the legion who inadvertently serve Lucifer. Donne's own response to Paracelsus seems somewhat mixed, but there is little doubt that he was influenced by a number of his ideas. In addition to Donne's own citations, several critics have identified his use of Paracelsian concepts in a number of his images, particularly those related to alchemy and medicine.¹² There is no need, I think, to reconcile Donne's occasionally disparaging remarks about Paracelsus with his frequent use of Paracelsian ideas and images in
his poetry. What Donne found distasteful in his more straightforward, more doctrinaire prose, he could--and did--utilize in his more imaginative, more suggestive poetry.  

It is clear that numerous ideas advanced by Paracelsus would have been particularly appealing to the author of the Anniversaries. The most prominent metaphor of those poems, particularly the Anatomy, is based on the correspondence between the body of man and the body of the world, the traditional microcosm-macrocosm relationship. Though many paid allegiance to this concept, none followed it more closely than Paracelsus. "The distinguishing feature of Paracelsus' own philosophy," says Walter Pagel, "is the consequential view of cosmology, theology, natural philosophy and medicine in the light of analogies and correspondences between macrocosm and microcosm." To Paracelsus each part of man is directly related to a part of the external world. He asserts, in fact, that the "mysteries of the Great and the Little World are distinguished only by the form in which they manifest themselves; for they are only one thing, one being." It follows, then that one must understand the nature of the world in order to understand the nature of man. Thus, too, as Pagel relates, the "invention of remedies must . . . follow from a study of the correspondences between man and the world outside." To Paracelsus, if one "does not know the world, nor the elements or the firmament,
how should he discover the nature of man, who is everything that is in heaven and on earth, indeed, who is himself heaven and earth, air and water?"17

The physician or alchemist of Paracelsus did not, however, simply work to effect a physical rectification of man through an awareness of the external world. His was a role which distinctly and uniquely united the physical and the spiritual, the temporal and the eternal. What is for Donne a convenient metaphor in the Anniversaries is, for Paracelsus, a literal description of the juncture the physician performs. Consequently, Paracelsus can say with particular significance that "medicine is an art which should be employed with great conscientiousness and great experience and in the great fear of God."18

As a particular branch of the larger field of medicine, alchemy was traditionally seen to relate to both the physical and the spiritual worlds of man. In his history of this interesting "art," H. Stanley Redgrove observes that the primary aim of the alchemist is to get through the physical body (of man or of minerals), an act which "enables the Artist to get at . . . the living soul."19 The ultimate quest for the Philosopher's Stone, that elusive elixir of life, had profound physical and spiritual connotation. As a remedy for man's ills, it represented the clue to the well-being of life itself; by metaphoric extension it could inform the quest for virtue, even the quest for an under-
standing of the meaning behind the death of a young girl. Joseph Mazzeo urges us not to ignore the metaphoric possibilities of the alchemist's quest: "The analogy between the operation of virtue and the operation of the élixir was not as far-fetched as it might seem to modern readers because the seemingly mysterious acquisition of virtue in a human being, and the mysterious perfection brought about in the sick body or base metal, were believed to be similar phenomena from a philosophical point of view."²⁰

For our purposes here, the most significant comments are those made about the role of the physician himself. In part this role, as I have suggested, is identical to that assumed by the alchemist, for Paracelsus sees the physician as an alchemist, "that is to say, he should understand the Chemistry of Life. Medicine is not merely a science, but an art; ... it deals with the processes of life which must be understood before they can be guided. ... Alchemy--i.e., the employment of strong will, benevolence, charity, patience, etc., is, therefore, the principal cornerstone in the practice of medicine."²¹ Never, he asserts, "must knowledge and preparation, that is to say, medicine and alchemy, be separated from each other."²²

The physician-alchemist is, like the physician of the Devotions, and of the Anniversaries, a man whose first obligation is to God. Basilius Valentinus, author of The Triumphant Chariot of Antimony, relates five different
meditations which the physician must undertake before he can serve his art. The first confirms his particular relationship to God:

First, there should be the invocation of God, flowing from the depth of a pure and sincere heart, and a conscience which should be free from all ambition, hypocrisy, and vice, as also from all cognate faults, such as arrogance, boldness, pride, luxury, worldly vanity, oppression of the poor, and similar iniquities, which should be rooted up out of the heart—that when a man appears before the Throne of Grace, to regain the health of his body, he may come with a conscience weeded of all tares, and be changed into a pure temple of God, cleansed of all that defiles.23

The author of The Sophic Hydrolith similarly urges that every devout and God-fearing chemist and student of this Art consider that this . . . should be regarded, not only as a truly great, but as a most holy Art (seeing that it typifies and shadows out the highest heavenly good). Therefore, if any man desire to reach this great and unspeakable Mystery, he must remember that it is obtained not by the might of man, but by the grace of God, and that not our will or desire, but only the mercy of the Most High, can bestow it upon us. For this reason you must first of all cleanse your heart, lift it up to Him alone, and ask of Him this gift in true, earnest and undoubting prayer. He alone can give and bestow it.24

Like his fellow practitioners Paracelsus exalts the physician's role to one of considerable magnitude and spiritual significance. The physician is again seen as a unique servant of God. Echoing the passage from Ecclesiasticus, Paracelsus asserts that the "physician was created by God, not by man."25 He is like God, for he is "the disciple of this Highest Physician."26 "Now take note," he says again, "that among all the arts and professions of mankind God most loves the physician and He commands and ordains him."27 Because of God's particular interest in this profession, he
"does not call and choose . . . uncertain and erratic men to be physicians, but rather well assured and experienced men. If he supplies an assured and experienced husbandman or quarryman, much more will he give a physician who is certain about his art and confirmed in its practice, since on him rests more responsibility than on all other men."\(^{28}\)

Because of his exalted position and because of his unique relationship to God and man, the physician must strive to excel in virtue and knowledge. "The art of medicine," says Paracelsus, "is rooted in the heart. If your heart is false you will also be a false physician; if your heart is just, you will also be a true physician."\(^{29}\) The knowledge the physician seeks to possess is dependent on his relationship with the divine. For he is above other men in his potential for acquiring the wisdom derived only from God--"As now it is the physician alone who can most highly prize and praise God, he must have the greatest knowledge."\(^{30}\) To Paracelsus the "greatest and highest of all qualifications which a physician should possess is Sapientia--i.e., Wisdom--and without this qualification all his learning will amount to little or nothing as far as any benefit or usefulness to humanity is concerned . . . . The book of wisdom is the recognition of the truth and the truth is God."\(^{31}\)

Paracelsus does not, however, in any sense discount the value, even the necessity, of the physician's knowledge of man and his world. The physician is virtually omniscient
in his awareness of the world in which he lives. Paracelsus outlines this all-encompassing knowledge particularly in his Liber Paragranum. There he relates the necessity of understanding the four supporting columns of the art of Medicine--Philosophy, Astronomy, Alchemy, and Ethics or Personal Virtue.\textsuperscript{32} Paracelsus' comments add a new dimension to the audaciously all-knowing role the poet assumes throughout the Anatomy. His display of worldly knowledge in that poem becomes, not simply an arbitrary display related to the governing metaphor, but a demonstration of his particular qualifications for the office he has assumed. Like Paracelsus' physician, he knows the world--the philosophy which governs it, the astronomical forces which are above it, and the alchemical principles which interact in it. He knows, too, the value of personal virtue and gives testimony to this knowledge through his understanding of the virtuous figure of the girl.

The key to a physician's knowledge of man and the world has already been suggested: it is his recognition of the relationship between the two. Before the physician of Paracelsus or Donne can heal, he must understand the importance of the microcosm-macrocosm analogy. The manifestation of the physician's wisdom is his ability to "recognize the unity of the All, and to perceive that the microcosm of man is the counterpart of the macrocosm of nature. There is nothing in heaven or upon the earth which may not be found
in man, and there is nothing in man but what exists in the macrocosm of nature. The two are the same and differ from each other in nothing but their forms."33 To the physician alone is given the responsibility of using that knowledge to help others: "The mysteries of the firmament are revealed by the physician; to him the mysteries of nature are manifest, and he communicates them to other learned men . . . . If the physician understands things exactly and sees and recognizes all illnesses in the macrocosm outside man, and if he has a clear idea of man and his whole nature, then and only then is he a physician."34

The ultimate aim of the physician is not the mere knowledge of the mysteries of man and the world but the communication of those mysteries "to other learned men." His importance is realized in his efforts to use those gifts and talents for the betterment of others. The physician is, above all, the healer. To fulfill his responsibility the physician must be particularly aware of the diseases of the patient; he "should be faithful and charitable; he should have full and perfect faith, a faith which is not divided . . . . To recognize the disease of the latter and to benefit him, entire harmony should exist between the physician and the patient."35 The knowledge he has of man and the world will lead to the strengthening of "his faith, and his faith will endow him with power, so that he will be like an apostle, healing the sick, the blind, and the
halt."36

The similarity of the physician's role to that of an apostle or preacher of God is a frequent extension in Paracelsus and has a particular applicability to our concerns here. Paracelsus' comparisons of the two roles include all the ideas emphasized thus far—the divine nature of medicine, the knowledge and spiritual superiority of the physician, his requisite faith, and the necessary effect on others if that knowledge and faith are to have meaning. Both the physician and the preacher must be true to their callings if their influence is to be felt:

A physician who is true to his own higher self will also have faith in himself, and he who has that faith will easily command the faith of the people. A preacher who utters moral sermons, but does not observe his own doctrines, will not command respect, he will rightly be despised and bring his doctrines—even if they are true—into discredit; likewise a physician who is seen to be untruthful, uncertain, and ignorant, will lose the confidence of the public. The art of medicine should be based on truth; it is a divine art which should not be prostituted for base purposes.37

It is the physician, like the preacher, "who reveals to us the diverse miraculous works of God."38 These two roles, then, are one in their concern with the uplifting and renewing of man—"these two callings—the promulgation of the word of God and the healing of the sick—must not be separated from each other. Since the body is the dwelling place of the soul, the two are connected and the one must open access to the other."39

The various comments of Paracelsus enlarge the dimen-
sions of the physician's role in the *Anniversaries*. That role is assumed most obviously in the *Anatomy*, for that poem alone is concerned with sickness and death, both of the world and of man. In the *Progres* the vehicle which has carried the dominant metaphor is no longer the concern; it is not a dead world but a heavenly one which is the expressed object of the poet's vision. Nevertheless, the extension Paracelsus makes in his comparison of the physician and the preacher is surely the precise extension seen in the *Progres*. The physician has not really disappeared in that poem; he has simply been assumed into that larger, more pervasive role which the poet accepts as his most important one—the "great Office" of the Trumpet of God, the prophet calling the people to resurrection and immortality.

The Poet as Prophet

The poet's assumption of the prophet's role in these religious poems is particularly appropriate, for there is a consistent analogy between the functions of the poet, poem, and audience in the *Anniversaries* and those of the preacher, sermon, and congregation as revealed in Donne's sermons. In each case the poet or preacher attempts to instruct his audience by means of words, written or spoken; the very choice of those words is made with a particular audience in mind, and the ultimate effort is to have the audience incorporate the message of the words in their lives. As Robert
Hickey observes, "Rhetorically considered, poetry and preaching were simply different facets of the same art; both were governed by essentially the same criteria; both aimed ad docendum, movendum, delectandum." In poems with the religious significance of the Anniversaries, it is, therefore, not surprising that Donne chose the prophetic role as that which identified his efforts in the poems, for in both he has assumed the great office of God's spokesman.

The use of the much later sermons should not detract from our effort here. I should say again that my purpose is only to provide suggestive material, not precise identifications. At the same time, we should expect that, although the sermons were delivered over a period several years after the Anniversaries, they would comment instructively on the prophetic role the poet assumes in the poems. Although he was not ordained until 1615, we know from Walton, Bald, and others that Donne was seriously considering priesthood as early as 1607. By 1611 and 1612 he would surely have understood the implications and obligations of that priestly role. The Anniversaries confirm that he had.

In his sermons Donne makes explicit his assumptions about the role required of a prophet and, by extension, all ministers of God. That role is a demanding one, for the prophet occupies a uniquely mediatorial position between man and God. As such he must be true to his divine ruler and must be able to persuade and influence the audience he
addresses. He fulfills Ficino's definition of the intermediary as one who "must share equally in the qualities of both extremes."\(^{43}\)

In a sermon on John the Baptist Donne presents that great prophet as an example for all of God's ministers. Like John, the preacher must be a witness for truth and thus the particular type of person to whom people will listen and whom they will follow. He must have both the necessary knowledge of his message and a good reputation among others:

Two things especially make a man a competent witnesse: First, that he have in himselfe a knowledge of the thing that he testifies; else he is an incompetent witnesse. And then, that he have a good estimation in others, that he be reputed an honest man; else he is an unprofitable witnesse. If he be ignorant, he sayes truth, but by chance; if he be dishonest, and say truth, it is but upon designe, and not for the truths sake; for, if those circumstances did not leade him, he would not say truth. (IV,147)\(^{44}\)

Because John was a prophet he knew "per scientiam infusam, by infused knowledge," and, furthermore, by a "knowledge infused by God"(IV,147). So crucial is this divinely given knowledge that without it one cannot call himself a prophet—"no man is a competent witnesse for God, not in his preaching, not in his living, not in his dying, . . . if he do not know, upon what ground, he sayes, or does, or suffers that, which he suffers, and does, and sayes"(IV,147).

The concern about the good reputation of the prophet is a concern about the necessary purity of his life. John the Baptist not only knew the message he spoke; he embodied that message in his life: "He was a witnesse competent to
them for his truth, and integrity, and he was so also for the outward holiness of his life" (IV,152). In another sermon devoted almost entirely to the nature of the prophet, Donne speaks of him as the voice, the music from God; God's ministers are to be music both ways, in matter, and in manner; and pleasing both ways, to God, and to men: but yet to none of these except the Musick be perfect, except it be to an Instrument, that is, ... except the Doctrine be express'd in the life too: Who will believe me when I speak, if by my life I do not believe myself? ... Quam speciosi pedes Evangelizantium! says S. Paul, ... How beautiful are the feet of them that preach the Gospel! Men look most to our feet, to our ways: the power that makes men admire, may lie in our tongues; but the beauty that makes men love, lies in our feet, in our actions. (II,172-173)

Donne emphasizes throughout his sermons the necessity of one's acting out the role in life which is to be his. One must recognize one's "calling" and act in accordance with it; to do otherwise is to profane the Creator himself.

God made everything something, and thou mak'st the best of things, man, nothing; and because thou canst not annihilate the world altogether, as though thou hadst God at an advantage, in having made an abridgment of the world in man, there in that abridgment thou wilt undermine him, and make man, man, as far as thou canst, man in thy self nothing. He that qualifies himself for nothing, does so; He whom we can call nothing, is nothing ... Gods own name is I am: Being, is Gods name, and nothing is so contrary to God as to be nothing ... He that stands in a place and does not the duty of that place, is but a statue in that place; and but a statue without an inscription; Posterity shall not know him, nor read who he was. (VIII,177-178)

It is especially important for the minister to recognize and heed his calling, precisely because his responsibilities are the greatest known to man. "What a
Coronation is our taking Orders, by which God makes us a Royall Priesthood?" Donne exclaims in one sermon, "And what an inthronization is the comming up into a Pulpit, where God invests his servants with his Ordinance, as with a Cloud, and then presses that Cloud with a Væsí non, woe be unto thee, if thou doe not preach, and then enables him to preach peace, mercy, consolation, to the whole Congregation"(VII, 134). In still another sermon Donne likens the preacher's obligation to that of a guardian angel and asserts the congregation's necessary allegiance to him because of that function.

And much respect and reverence, much faith, and credit behoves it thee to give to thine Angell, to the Pastour of that Church, in which God hath given thee thy station; for, he is thine Angel, thy Tute- lar, thy guardian Angell. "Men should seeke the Law at the mouth of the Priest," saies God in Malachi; . . . For, "the lips of the Priest," (of every Priest, to whom the soules of others are committed) "should preserve knowledge," should be able to instruct and rectifie his flock, Quia Angelus Domini Exercituum, because every such Priest is the Angell of the Lord of Hosts. (IV,71)

The role of the prophet-preacher is thus associated with and dependent on his wisdom and virtue; and the great responsibility set before him. Because of the uniqueness of his character and obligation, the prophet belongs to an exclusive and limited group of men who truly understand God's work. Only those who have been called inwardly by the Spirit, only those who have experienced in themselves a spiritual resurrection can teach that life-giving message to others. The efforts of all who are less than divine
prophets will fail:

Though others which come without any calling, may gather men in corners, and in 'Conventicles,' and work upon their affections and passions, to singularity, to schisme, to sedition: and though others which come with an outward, and ordinary calling onely, may advance their own Fortunes, and increase their estimation and draw their Auditory to an outward reverence of their Persons, and to a delight in hearing them rather then other men, yet, those onely who have a true inward Calling from the Spirit, "shall turn the people from their evil ways, and from the wickednesse of their inventions." (IV,156)

Donne makes such exceptional claims for the prophet because he is the representative of God on earth. The "great Office" of the Anniversaries is the "extraordinary office" (VIII,298) of the sermons, elaborated and expounded in many ways. The prophet is, for example, the Seer and is thus one who has been permitted to see, if only partially, into the light of God. When God "sent his Prophets to his people, he accompanied their mission, with an effectual light, and evidence, by which, that people did acknowledge in their owne hearts, that that man was sent by God to them. Therefore they called that man at first, Roeh, videntem, a Seer, one whom they acknowledged to have been admitted to the sight of God, in the declaration of his will to them" (VIII,298).

Donne's most elaborate discussion of the specific attributes of the prophet is the sermon preached on Ezekiel 33: 32--"And lo, thou art unto them as a very lovely song, of one that hath a pleasant voyce, and can play well on an instrument; for they hear thy words, but they doe them
not." To Donne the text points to the function of the minister, and he proceeds to discuss that ministerial role. Ministers and prophets are first of all *speculatores*, enabled to see far more than the mass of mankind and to witness its sinful state. To shake man out of his sickness of sin and death, Donne says,

> God makes his Ministers *speculatores*; I have set thee for their watchman, saies God to this Prophet; that so they might see and discern the highest sins of the highest persons, in the highest places: they are not onely to look down towards the streets, and lanes, and alleyes, and cellars, and reprehend the abuses and excesses of persons of lower quality there, all their service lies not below stairs; . . . but still they are *speculatores*, men placed upon a watchtower, to look higher then all this, to look upon sins of a higher nature then these, to note and reprehend those sins, which are done so much more immediately towards God, as they are done upon colour and pretence of Religion. (II,164-165)

The prophets Donne discusses in this sermon are, like the poet of the *Anniversaries*, Trumpets of God—"God shall send Prophets, Trumpets, and Trumpetors, that is, preachers of his word, and not the word of men"(II,169). Joining the two characteristics he has identified, Donne describes the prophets as both the instruments through whom the message of God is sounded and the messengers who sound that divine instruction: "God will send them Prophets that shall be *Tubae*, Trumpets; and not onely that, but *speculatores*; not only Trumpets which sound according to the measure of breath that is blown into them, but they themselves are the watchmen that are to sound them"(II,168).

The most important and yet most simple role Donne
assigns to the prophet in this sermon is taken from the text: he is "the voyce." Taking his clue again from John the Baptist, Donne cites the Biblical reference to John as "the voyce of him that cries in the wilderness." The minister, like John, is the voice because "Christ is verbum, The word; not A word, but The word: the Minister is Vox, voyce; not A voyce, but The voyce, the voyce of that word, and no other; and so, he is a pleasing voyce, because he pleases him that sent him, in a faithful executing of his Commission, and speaking according to his dictate; and pleasing to them to whom he is sent, by bringing the Gospel of Peace and Reparation to all wounded, and scattered, and contrite Spirits" (II, 172).

As we saw in the descriptions of the work of the physician, the prophet's message is, if effectively and convincingly presented, to have a dual effect on the audience. The terms used to describe this effect are almost identical to those used in the Devotions: fear and consolation, fear and peace, fear and valor. It is, in sum, the preaching of sins and the preaching of grace.

The minister is the trumpet who produces distress and fear in the heart of his congregation, but he is also the "musical charmer" who brings peace and harmony:

God for his own glory promises . . . that his Prophet, his Minister, shall be Tuba, . . . a Trumpet, to awaken with terror. But then, he shall become Carmen musicum, a musical and harmonious charmer, to settle and compose the soul again in a reposed confidence, and in a delight in God: he shall be
musicum carmen, musick, harmony to the soul in his matter; he shall preach harmonious peace to the conscience. (II,166-167)

This same dual awareness is represented later in this sermon as the recognition of one's sins followed by the sense of God's mercy: "To them thou shalt be Tuba, a Trumpet, Thy preaching shall awaken them, and so bring them to some sence of their sins: To them thou shalt be carmen musicum, musick and harmony; . . . they shall conceive an apprehension or an offer of God's mercy through thee"(II,167). The prophet's role as carmen musicum reaches its highest pitch when the message given is a love-song:

If we take this instrument . . . and offer of the love and mercy of God to all that will receive it in him; then we are truly musicum carmen, as a lovesong, when we present the love of God to you, and raise you to the love of God in Christ Jesus: . . . our musick is onely that salvation which is declared in the Gospel to all them, and to them onely, who take God by the right hand, as he delivers himself in Christ. (II,170)

The preaching of God's love and consolation is the principal thrust of the minister's total effort. As Donne remarks in another sermon, it is "our errand, our joy, our Crowne" (VII,135).

I shall conclude this consideration of the poet's prophetic role by looking at the first part of a sermon in which Donne elaborates on the role of the minister and the equally important role of the congregation. His comments in this sermon recapitulate the important ideas thus far developed and are an appropriate conclusion to this chapter.
The text of the sermon (VIII, 37-60) is Revelation 4: 8--"And the foure beastes had each of them sixe wings about him, and they were full of eyes within; and they rest not day and night, saying, Holy, Holy, Holy, Lord God Almighty, which was, and is, and is to come." Donne first attempts to identify the four beasts, a difficult task in itself, especially in view of the multiplicity of interpretations already advanced. He asserts his agreement with the most common interpretation--that the four beasts are the four Evangelists--but chooses to "enlarge it to all the Ministers of the Gospell"(41).

Following the text closely, as he invariably does, Donne ascribes to the minister the characteristics of the four beasts which have been identified in the previous verse--"every Minister of God is to have all, that all foure had; the courage of a Lion, the laboriousness of an Ox, the perspicuity and cleare sight of the Eagle, and the humanity, the discourse, the reason, the affability, the appliablenesse of a Man"(41).

The ability of the preacher to perceive like the eagle is especially important, for by it he is able to see both the sins of man and the truth of God, both the sickness of an old world and the heavenly vision of a new:

As the Minister is presented in the notion and quality of an Eagle, we require both an Open eye, and a Piercing eye; First, that he dare looke upon other men's sins, and be not faine to winke at their faults, because he is guilty of the same himselfe, and so, for feare of a recrimination, incurre a
prevarication; And then, that he be not so dim-sighted, that he must be faine to see all other mens spectacles, and so preach the purposes of great men, in a factious popularity, or the fancies of new men, in a Schismaticall singularity; but, with the Eagle, be able to looke to the Sun; to looke upon the constant truth of God in his Scriptures, through his Church. (42)

Ministers thus have these "generall qualifications," but even more importantly they have wings. The wings of the minister enable him to act out fully his mediatorial role, to fly to the heavens to the truth of God, and to fly to the earth to convey that truth to man. The wings are added, Donne says,

first for their owne behoofe and benefit, and then, . . . for the benefit and behoofe of others. They have wings to raise themselves from the earth; that they doe not entangle themselves in the businesses of this World; but still to keepe themselves upon the wing, in a Heavenly conversation, ever remembring that they have another Element, then Sea or Land, as men whom Christ Jesus hath set apart, and in some measure made mediatours betweene him, and other men, as his instruments of their salvation. And then as for themselves, so have they wings for others too, that they may be alwaies ready to succour all, in all their spiritual necessities. (43)

The minister's unique mediatorial function is described later in terms of his ability to be both the seraphim of God and at one with mankind. To him is given the knowledge of the mysteries of God, and to him, too, is given the means of communicating that knowledge to others:

The Holy Ghost sometimes presents the Ministers of the Gospel, as Seraphim in glory, that they might be knowne to be the Ministers and dispensers of the mysteries and secrets of God, and to come A latere, From his Councell, his Cabinet, his Bosome. And then on the other side, that you might know, that the dispensation of these mysteries of your salvation,
is by the hand and means of men, taken from amongst your selves, and that therefore you are not to looke for Revelations, nor Extasies, nor Visions, nor Transportations, but to rest in Gods ordinary meanes, he brings those persons down againe from that glorious representation, as the Seraphim, to creatures of an inferiour, of an earthly nature. For, though it be by the sight, and in the quality and capacity of those glorious Seraphim, that the Minister of God receives his commission, and instructions, his orders, and his faculties, yet the execution of his commission, and the pursuing of his instructions towards you, and in your behalfe, is in that nature, and in that capacity, as they have the courage of the Lyon, the laboriousnesse of the Oxe, the perspicuity of the Eagle, and the affability of Man . . . . These winged persons then, are these Ministers of God, . . . heavenly Seraphim, to procure reverence from you, and . . . earthly Creatures, to teach you, how neere to your selves, God hath brought the meanes of your Salvation. (46)

The particular effort the minister makes for his audience is described in terms we have noticed before. His purpose is to move them, to stir them up in the fear of the Lord, but the fear then gives way to the recognition of Gods mercy and love. He denounces their earthly sins but follows this condemnation with a vision of heaven:

The Preacher stirres and moves, andagitates the holy affections of the Congregation, that they slumber not in a senselessness of that which is said . . . . The Preacher makes a holy noise in the conscience of the Congregation, and when hee hath awakened them, by stirring the nest, hee casts some claps of thunder, some intimidations, in denouncing the judgements of God . . . . The Preacher doth so infuse the feare of God into his Auditory, that first, they shall feare nothing but God, and then they shall feare God, but so, as he is God; and God is mercy; God is love; and his Minister shall so spread his wings over his people, as to defend them from all inordinate feare, from all suspition and jealouse, from all diffidence and distrust in the mercie of God. (43-44)

After the fear, after the recognition of their sins and a
proper valuation of this world, the persons assembled are
given a vision of heaven: the minister "sets them upon the
top of his best wings, and shewes them the best treasure
that is committed to his Stewardship, hee shewes them Heaven,
and God in Heaven, sanctifying all their crosses in this
World, inanimating all their worldly blessings, . . .
making their bed in all their sicknesse, and preparing
their seate, where he stands soliciting their cause, at the
right hand of his Father"(44).

Donne's further reiteration of the preacher's
responsibility to his congregation is couched in language
particularly suggestive for this study; the preacher's duty
is to "minister," a term encompassing both the physician and
the prophet. The ministers are again portrayed in a mediat-
torial role; they can fly to heaven "to receive their own
food, their instructions at the mouth and word of God," but
they must also fly to earth, the home of the spiritually
sick and dead:

That where any lie, Pro mortius, . . . 'for dead,' as
good as dead, ready to die, upon their death-bed,
they may be ready to assist them, and to minister
spirituall Physick, opportunely, seasonably, pro-
portionably to their spirituall necessities; That
they may powre out upon such sick soules, that name
of Jesus, which is Oleum effusum, An oyle, and a
balme, alwaies powring, and alwaies spreading it
selfe upon all greene wounds, and upon all old sores
. . . . So these Eagles are to have wings, to flie
Ad cadaver, to the dead, to those that are so dying
a bodily death, and also, where any lie dead in the
practice and custome of sinne, to be industrious and
earnest in calling them to life again. (44-45)

This is obviously related to the aim the physician-
prophet has set out for himself in the Anniversaries. In the Anatomy he "flies" to the dead world, ad cadaver, and to a people threatened by sickness and sin; but he also flies in the Progres to heaven and to a vision of God's mercy and love. He seeks to awaken his audience to a right valuation of this world, to awaken them to a sense of the spiritual death with which they are threatened, but he seeks, too, to instill in them a right valuation of the next world and thus "to be industrious and earnest in calling them to life again."
NOTES TO CHAPTER TWO

1. It is generally assumed that Joseph Hall is the author of both of these poems, though there is no certain evidence. For the fullest discussion see Manley, pp. 120-121.

2. For an instructive and elucidative discussion of the celebratory function of the Anniversaries, see Dennis Quinn, "Donne's Anniversaries as Celebration," SEL, IX (1969), 97-105.


4. JEGP, XLII (1943), 328-329.


9. Ibid.

10. Biathanatos. Facsimile Text Society (N.Y., 1930), p. 215. Manley notes (pp. 139-140) that he is unable to find this statement in Paracelsus' writings and thus Donne may be quoting from his own notes.


13. For comparison, one should remember that Ignatius is seen to be the principal force for evil in Ignatius His Conclave, and yet, as Louis Martz has convincingly shown,
Ignatian meditation is vitally important in Donne's poetry.


15 As the text of Paracelsus' writings I have consulted J. Strebel, ed., Sämtliche Werke (St. Gallen, 1944). Generally, however, I have utilized various works which include or consist entirely of translations of Paracelsus. These are: A. E. Waite, ed., The Hermetical and Alchemical Writings. 2 vols. (London, 1894); Franz Hartmann, The Life and the Doctrines of Paracelsus (N.Y., 1891); John Maxson Stillman, Paracelsus: His Personality and Influence as Physician, Chemist, and Reformer (Chicago, 1920); and Jolande Jacobi, ed., and Norbert Guterman, trans., Paracelsus: Selected Writings (N.Y., 1951). In my references I will cite only the author or editor and page number, as, in this case: Jacobi, p. 93.

16 Pagel, p. 143.

17 Jacobi, p. 148.

18 Stillman, p. 138.


20 Mazzeo, p. 116.

21 Hartmann, p. 216.

22 Jacobi, p. 135.


24 Quoted in Redgrove, pp. 4-5.

25 Jacobi, p. 140.

26 Ibid.

27 Stillman, p. 139.

28 Waite, II, 159.

29 Jacobi, p. 146.

30 Stillman, p. 139.

31 Hartmann, p. 205.
32 Strebel, V, 53-142. See also Jacobi, pp. 133-
134; Hartmann, pp. 208ff.


34 Jacobi, p. 137.

35 Hartmann, pp. 219-220.

36 Ibid., p. 208.


38 Jacobi, p. 141.

39 Ibid., p. 142.

40 Donne generally uses the terms "preacher," "priest,
"prophet," and "minister" with similar implications, for
he sees each as a label for a particularly blessed servant
of God. I have assumed his practice here and use the
various terms without attempting to distinguish them.


42 See Izaak Walton, The Lives of Dr. John Donne,
Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert.
pp. 24ff.; Edmund Gosse, The Life and Letters of John Donne
(N.Y., 1899), I, 156ff.; R. C. Bald, John Donne: A Life

43 Cited in Paul Kristeller, The Philosophy of Marsilio

44 Citations from Donne's sermons are to George R.
Potter and Evelyn M. Simpson, eds., The Sermons of John Donne.
8 vols. (Berkeley, 1953-1962). Volume and page number have
been included in the text.

45 The primary Biblical source of this image is
Ezekiel 33, where the prophet is portrayed as the watchman
who will "blow the trumpet, and warn the people"(v.3). Other
references include: Isaiah 18: 3; Jeremiah 4: 5; and
Revelation 4: 1.
CHAPTER THREE

THE NEW WORLD

My purpose in this chapter is, briefly stated, to extend the implications of the discussion of the poet in Chapter Two. The poet's self-identification as a participant in a select group implies his awareness of other members of that group. More concretely, if the poet is, by virtue of writing the Anniversary poems, one of the faithful, i.e., one of that limited number who properly celebrate the soul which is gone, it is equally true that his audience shares that recognition and concern. For reasons which the poet makes clear in the first section of the Anatomy this audience has need of his instructing and uplifting voice; nevertheless, it is in an important and irrefutable way the "new world," the select group of "new creatures" whose matter is the virtue of the departed soul and whose form is their own continuing re-enactment of that virtue.

It is useful to recall that the author of "The Harbinger to the Progres" makes special note of the restricted effectiveness of the Anniversaries in a passage previously cited:

And thou (Great spirit) which her's follow'd hast
So fast, as none can follow thine so fast;
So farre as none can follow thine so farre,
(And if this flesh did not the passage barre
Had',st raught her) let me wonder at thy flight
Which long ago'ne had'nt lost the vulgar sight
And now mak'nt proud the better eyes, that thay
Can see thee less'ned in thine aery way. (19-26)

The audience which will respond to these poems is an audience with "better eyes," one which is knowingly set apart from those with "vulgar sight."

The most important poetic identification of this audience is seen in the opening lines of the Anatomy; the key is again the first six lines.

When that rich soule which to her Heaven is gone,
Whom all they celebrate, who know they have one,
(For who is sure he hath a soule, unlesse
It see, and Judge, and Follow worthinesse,
And by Deedes praise it? He who doth not this,
May lodge an In-mate soule, but tis not his.)

The celebration of the soul which is gone, as I indicated before, is predicated on the knowledge of one's own soul. To know one's soul and to see, judge, and follow worthiness is necessarily to celebrate the soul of the dead girl. I have shown that the poet is a participant in this limited group by virtue of the writing of the poems. It is that creative action which makes certain his celebration and, simultaneously, his desire to follow the example of goodness.

The world which the poet addresses at this point has also been aware of the girl's goodness and has also participated in the celebration of her soul. That the world "languished" at her death suggests, as Manley has noted, implications of original sin. More obviously, however, it indicates the world's awareness of its loss; it is languishing with grief for the loss of one whom it loved. Its fit-
fulness of rejoicing and mourning is caused, not by a failure to celebrate her soul, but rather by an uncertainty about the proper tone of that celebration.

So great is the impact of the loss of the soul on the world at large that it cannot help but respond to the void which her death creates. Nevertheless, that immediate response is not a lasting one, for the vulgar world soon forgets. This, the poet says, is the most telling wound of all:

That wound was deepe, but 'tis more misery, 
That thou hast lost thy sense and memory. 
'Twas heavy then to heare thy voyce of mone, 
But this is worse, that thou art speechlesse growne. 
Thou hast forgot thy name, thou hadst. (27-31)

The world is dying (or is already dead) because of the death of its soul and, what is worse, it does not realize its true state because of its lethargy. "Thou forgetst to celebrate thy name," the poet admonishes the world; it no longer participates in that re-enactment of virtue which he has shown to be the principal attribute of celebration.

It is this vulgar world which the poet anatomizes. It is not for this world, however, that he intends his poems. Rather, they are directed to the "new world," the select creatures who still retain some memory of her and faith in her goodness but who are always threatened by the forgetfulness which accompanies the dying world.

Let no man say, the world it selfe being dead, 
'Tis labour lost to have discovered 
The worlds infirmities, since there is none 
Alive to study this dissections;
For there's a kind of world remaining still,
Though shee which did inanimate and fill
The world, be gone, yet in this last long night,
Her Ghost doth walke; that is, a glimmering light,
A faint weake love of vertue and of good
Reflects from her, on them which understood
Her worth; And though she have shut in all day,
The twi-light of her memory doth stay;
Which, from the carcasse of the old world, free,
Creates a new world; and new creatures be
Produc'd: The matter and the stuffe of this,
Her vertue, and the forme our practise is. (63-78)

Hardison's comments are instructive here and deserve citing again. In his analysis of the two worlds he sees the first as

an "old" world, which is the world as it existed during Elizabeth's life. When she died it ceased to exist; metaphorically, it became a "carcasse." It was succeeded by a "new" world, which is created by her memory and formed on the pattern of her virtue. The new world is the world of the present, the world occupied by Donne and Elizabeth's other mourners. It is the real world of the poet and his society. In view of this fact, the wide-spread notion that the images of decay and the references to the "new philosophy" in the Anatomy simply represent Donne's response to a contemporary crisis becomes untenable. These images and references depict the old world. The new world--the world in which Donne lives while he writes the poem--has not "decaled" because of Elizabeth's death. In fact it is in some sense a "weedlesse paradise."^2

Hardison does not extend his analysis to a consideration of the unique role of the audience of the poems, but that, I think, is where the significance of the old and new worlds is especially seen. It is important to recognize that the old world is not merely the world of the past. Although dead, its presence continues to be felt. It is in some sense both the physical world which is in the process of decaying and the world of the majority of people--those who
do not retain a memory and celebration of the departed soul. It is a world which, with the death of this soul, has become permanently virtueless.

The new world is the vital world of the present; it is made up exclusively of those who "understood her worth." Only they possess even the "twilight of her memory" and attempt still to celebrate her virtue by re-enacting it. Like the poet, they recognize what the girl represents and its implications for themselves. They are at one with the poet in both the grace and the faith which these religious poems necessarily include. They have received the grace of God which has been given to them in the example of the girl; moreover, they witness to their own faith in this gift by their celebration of it.

For the most part critics have taken one of two approaches to the role of the audience. Most of them simply ignore it or choose not to consider its importance for the poems. A second approach is represented by Manley, who makes the audience's response dependent on intuitional, sub-rational knowledge of the poet's specific portrayal. Thus, he delves into a background of ideas which approximate the symbolism inherent in Donne's conception. The relationship I am establishing would challenge either approach. It seems obvious that the role of the audience cannot be ignored. The poet is not simply meditating to himself but has a very specific audience in mind. At the same time, the roles I
have identified would qualify Manley's reliance on intuition as the basis for understanding the poems. Both the poet and his audience are identified as the elect who share a priori assumptions about virtue, faith, and grace. The audience does not acquire its understanding through a vague appeal to the anima, the subconscious, or intuitive. It re-acquires understanding through a reminder of a commitment already made, in this case a commitment to celebrate a departed soul through a representation of her virtue. Similarly, the poet does not have to argue or convince; he must simply remind. Through an appeal to the memory he re-instills in his audience a proper evaluation of themselves and their world.

Such an assumption about the audience places a considerable importance on its faith in and response to a creative act which embodies a similar religious faith. They are assumed to be at one with the poet and are assumed to respond in faith to his poetic efforts. These assumptions are supported by an investigation of the audience's participation in the metaphoric roles I have already identified. As the patient of the physician or the audience of the prophet of God the respondent is expected to be the fulfilling object of either minister's actions. Particularly in the latter relationship the congregation of God's people is at one with the preacher in its election into the faithful, the body of Christ on earth. This election does not prohibit
the preacher's effort to instruct them. It does, however, affect the appeal of that message. Like the poet of the Anniversaries, the preacher of Donne's sermons knows the special calling to which his audience has subscribed. But he knows, too, that they are always in danger of forgetting that calling and that, like the "new world," they need constantly to be reminded of the faith and grace inherent in their commitment.

I

"A faint weake love of vertue and of good"

I intend to concentrate less on the audience's role as patient for three rather obvious reasons. In the first place, though the poet assumes the metaphoric role of the physician of God, the audience can only indirectly be called his patients. They are not themselves sick, though they are threatened by the sickness which has caused the death of the old world. As such they are recipients of the good work effected by the physician, even when the work is an anatomy. A second reason for less emphasis on this role is that, quite frankly, in the related material, Donne's own Devotions and the writings of Paracelsus, there are relatively few comments on the responsibility to be assumed by the patient. The most significant reason, however, is that the role of the audience as patient, like that of the poet as physician, is assumed into its more important and more comprehensive
role as the chosen of God, the congregation of the faithful.

The *Devotions* and the comments of Paracelsus support my contention that the recipient of the physician's efforts is one who is himself committed to God by faith and to the physician as his minister. As both Donne and Paracelsus demand that the physician possess specific characteristics and accept his unique responsibility, they also insist on faith and commitment as necessary elements of the responsibility of the patient.

The whole of Donne's *Devotions* is, of course, dependent on the metaphoric relationship between physical health and spiritual faith. To the extent that the sick responds to the physician's care he furnishes evidence of his spiritual inclination. This insistence on the necessary faith of the recipient is also found in the passage from *Ecclesiasticus* which Donne frequently cites. Verses 9-12 of Chapter 38 are particularly concerned with the role of the patient and the interaction between him and the physician:

My son, in thy sickness be not negligent: but pray unto the Lord, and he will make thee whole. Leave off from sin, and order thine hands aright, and cleanse thy heart from all wickedness. Give a sweet savour, and a memorial of fine flour; and make a fat offering, as not being. Then give place to the physician, for the Lord hath created him: let him not go from thee, for thou hast need of him.

The responsibility of the patient as identified in this passage is implied by Donne throughout the *Devotions*, particularly in the prayers. There he inevitably prays for both physical and spiritual health, the first dependent on
a proper response to the physician, the second on a proper response to God. In the prayer which closes the fourth meditation Donne recognizes both the church and the physician as healing agents: "seal to me my spiritual health, in affording me the seals of thy church; and for my temporal health, prosper thine ordinance, in their hands who shall assist in this sickness, in that manner, and in that measure, as may most glorify thee, and most edify those who observe the issues of thy servants, to their own spiritual benefit" (29). A later prayer re-emphasizes the necessity of the patient's reliance on God for his health; without that faith there will be no renewal:

Though thou have afforded me these signs of restitution, yet if I confide in them, and begin to say, all was but a natural accident, and nature begins to discharge herself, and she will perfect the whole work, my hope shall vanish because it is not in thee. If thou shouldst take thy hand utterly from me, and have nothing to do with me, nature alone were able to destroy me; but if thou withdraw thy helping hand, alas, how frivolous are the helps of nature, how impotent the assistances of art? As therefore the morning dew is a pawn of the evening fatness, so, O Lord, let this day's comfort be the earnest of tomorrow's, so far as may conform me entirely to thee, to what end, and by what way soever thy mercy have appointed me. (131)

This same necessity is the concern of the expostulation and prayer of the twenty-first sequence. We again see that through the metaphorical relationship established between physical and spiritual health, faith in God and his minister is held to be a pre-requisite of the proper patient. The expostulation closes with the potential resurrection of
the patient, a resurrection dependent on his response to the voice of God:

But O my God, my God, the God of all flesh, and of all spirit, to let me be content with that in my fainting spirit, which thou declarerst in this decayed flesh, that as this body is content to sit still, that it may learn to stand, and to learn by standing to walk, and by walking to travel, so my soul, by obeying this thy voice of rising, may by a farther and farther growth of thy grace proceed so, and be so established, as may remove all suspicions, all jealousies between thee and me, and may speak and hear in such a voice, as that still I may be acceptable to thee, and satisfied from thee. (143)

Similarly, the prayer of this sequence reinforces the effort to portray the patient as one who necessarily has both faith to be healed and humility to know that he is always subject to relapse:

No more do I, O God, now that by thy first mercy I am able to rise, importune thee for present confirmation of health; nor now, that by thy mercy I am brought to see that thy correction hath wrought medicinally upon me, presume I upon that spiritual strength I have; but as I acknowledge that my bodily strength is subject to every puff of wind, so is my spiritual strength to every blast of vanity. Keep me therefore still, O my gracious God, in such a proportion of both strengths, as I may still have something to thank thee for, which I have received, and still something to pray for and ask at thy hand. (145)

It is clear that the entire framework of the Devotions is dependent on assumptions about the nature of the patient and his response to the aid he is given. Like the audience of the Anniversaries, the patient of the Devotions is a priori a man of Christian faith; like the audience, too, he must respond in faith to the physician of God if the effort for spiritual health is fully to be accomplished.
Paracelsus directs most of his comments to the physician, not the patient, for he is concerned with establishing that office with new assumptions and priorities. What he does say about the patient and the patient-physician relationship is nonetheless significant and relevant to our concerns here.

As the physician must be a man blessed by God, so, too, must the patient be a man of faith if the healing action is to be effective. "The physician was created by God, not by man. Therefore let him act in good faith and without lying. He can help only him who has grace." ³ Because faith is essential for all participants in this action, "in a case of sickness, the patient, the physician, and the attendants should be . . . all one heart and one soul." ⁴

Just as the physician is responsible for a recognition of the needs of his patient, the patient must respond affirmatively to the aid offered him: "the wise man who recognizes God's mercy will not scorn it [the physician's help], but willingly accept it. For all hope is directed toward God's mercy." ⁵ The patient who responds to the aid of God's physician is one who recognizes the ultimate source of the help as God himself. This recognition does not diminish the role of the physician; rather, it increases both his responsibility and that of his patient, for both must work together in faith to make manifest the ultimate power of Christ. That power, says Paracelsus,
is Faith, and it should be present in the patient as well as in the physician. Christ did not say to the sick, "I cured thee," but he said, "Thy faith made thee whole." It is not the physician who heals the sick, but it is God who heals him through nature, and the physician is merely the instrument through which God acts upon the nature of the patient. The patient should therefore have faith in God, and confidence in his physician.6

Paracelsus' most explicit comments about the place of faith in the healing process are found in his early writing, Volumen Medicinae Paramirum. In this work he sketches an outline of the knowledge necessary for an understanding of the medical profession. In an attempt to be comprehensive he concentrates on the five powers in the world "which constitute and bring forth all diseases."7 They are the Ens Astral, Ens Veneni, Ens Naturale, Ens Spirituale, and the Ens Dei. Each of these powers causes specific diseases with specific effects, and each responds to particular types of treatment. The first four powers are natural powers, the last the power of God alone. This distinction is important to Paracelsus; the first four powers are not to be discounted, but they are to be recognized as inferior. These four

are not in the Christian tradition, but are pagan. Yet, the last power with which we shall conclude, is a Christian conception. Even the pagan conception which we are describing in the four powers should not jeopardize faith. On the contrary, it should make our mental powers keener. We call it a pagan conception because it is foreign to belief in Christ; and we own that all of you who study and deal with the nature of the four powers are Christian by birth.8

Paracelsus deals with the other powers but concludes with
the power related to Christian faith. He further assumes that his audience is made up only of those who share that faith with him:

...to be perfect in the right fundamentals of truth, we shall say the final and comprehensive words about this last power in the book of faith with which we conclude, where we shall apologize for the pagan conception and reaffirm the faith as one of the faithful who does not have a mind to push further into the pagan subject. This, we entreat you Christians, follow through with us and take proper cognizance of our book that is meant for those of faith.9

Paracelsus proceeds to discuss in prefatory statements the workings of the other four powers. Always, however, he has an eye to the consummate power with which he will close his discussion.

He begins that final section by admitting the value of a knowledge of natural powers but also by affirming the necessary role of faith if cure is to be realized: "even though the diseases arise thus from nature and in accordance with the four powers that have been discussed, we ought to seek their cure in faith, and not in nature, as the fifth book on medical practice will demonstrate."10 Both the patient and the physician, he says, "should be cognizant of the fact that the entire basis for a cure should be sought in the fifth book where the proper medicine will be indicated."11 So complete is the involvement of God and faith in working cures that the success or failure of the medical treatment can be taken as a test of God's participation in it: "Take to heart that if a patient comes to you and
becomes well by your medical treatment he has been sent you by God. But if he does not become well, then he was not sent you by God. For, when the hour of salvation is at hand, God sends the patient to the physician.\textsuperscript{12}

Paracelsus' most direct statement concludes one chapter of this book of faith. In it he re-emphasizes the patient's participation in the faith to which the physician also subscribes, a faith placed in God alone. Such a faith, however, enables him to respond both to God and to the physician as his minister:

we demand . . . a Christian method to the effect that we require faith to recognize that all of our diseases are inflections, examples and warnings that God may take them from us by virtue of our Christian faith, not by pagan medicine, but through Christ. For, the patient who puts his hope in medicine, is no Christian. But who puts it in God, he is a Christian. He will then let God take care of how he will be made well, be it wondrously by saints, by one's own art, by a physician or by old women. You, as Christians, should realize that God is the arch physician. For He is the highest no less who is greater and most powerful /\textit{sic}/, without whom nothing happens. But the pagans, the unbelievers, they cry to man for help. You, however, ought to cry to God. He will assuredly send you the healer, be it a saint, or a physician, or himself.\textsuperscript{13}

Paracelsus' statements about the patient, though few, are unequivocal. The patient is to be at one with the physician in his devotion to truth and his faith in God. The physician's ability to affect his people is thus dependent on the same faith which governs the preacher's influence on his congregation. The physician applies the cure in faith; the patient responds to that cure with faith in the
physician and God. The preacher administers the spiritual physic found in the sacraments and God's Word; the congregation responds, again because of the pre-established faith it shares with the minister. The audience of the Anniversaries is thus analogous to the congregation of Donne's sermons. Each has the requisite faith, but each must also be reminded of what that faith entails. In both cases the speaker must be particularly aware of the nature of his audience to achieve the kind of result he desires.

II

"What we may gaine"

In his sermons Donne is careful to establish an effective relationship with his audience, for it is only through that relationship that either can achieve any fulfillment. The preacher of God should assume his great responsibility with an awareness of the needs of his audience; similarly, the audience should respond to God's spokesman as if it is responding to God himself. "And therefore," Donne admonishes in one sermon,

as if this place were now that Tribunall of Christ Jesus, and this that day of Judgement, and denudation, we must be here, as we shall be there, content to stand naked before him; content that there be a discovery, a revealing, a manifestation of our sinnes, wrought upon us, at least to our owne consciences, though not to the congregation; If we will have glory, we must have this denudation. We must not be glad, when our sins scape the Preacher. (III,363)

In this same sermon Donne focuses on the familiar dual effect
of the preacher's sermon on his congregation. The minister of God is to condemn sins, but he must also preach forgiveness of sins. Here Donne appropriately concentrates on this effect not from the preacher's but from the audience's viewpoint and with an eye to the recipient's responsibility:

God sends us to preach forgivenes of sinnes; where wee finde no sinne, we have no Commission to execute; How shall we finde your sinnes? In the old sacrifices of the law, the Priest did not fetch the sacrifice from the herd, but he received it from him that brought it, and so sacrificed it for him. Doe thou therefore prevent the Preacher; Accuse thyselfe before he accuse thee; offer up thy sinne thy selfe; Bring it to the top of thy memory, and thy conscience, that he finding it there, may sacrifice it for thee; Tune the instrument, and it is the fitter for his hand. Remember thou thine own sinns, first, and then every word that falls from the preachers lips shall be a drop of the dew of heaven, a dram of the balme of Gilead, a portion of the bloud of thy Saviour, to wash away that sinne, so presented by thee to be so sacrificed by him. (III,364)

In sum, the audience's responsibility is to respond to and live out the message the preacher conveys. It is this kind of response that Donne points to in metaphoric terms when he comments, "Amongst us, he that sayes well, presents a good text, but he that lives well, presents a good Comment upon that text . . . . the best arguments we can prove our Sermons by, is our owne life. The whole weekes conversation, is a good paraphrase upon the Sundayes Sermon"(V,263). To use other terms, the congregation is to re-enact the virtue which is the essence of the preacher's message.

One of the sermons in which Donne discusses the nature and role of his congregation is the one which formed
the conclusion to the previous chapter. As I have indicated, he devotes the first half of his sermon to the role of the preacher; in the second half he turns to each individual hearing him, "that having so declared and notified to you our duties, you also might be the more willing to heare of your owne duties, as well as ours, and to joyne with us in this Open, and Incessant, and Totall profession of your Religion" (VIII,50).

Donne opens this sermon by identifying the four beasts of his text as the four evangelists and, by extension, all ministers. He now furthers this identification by including not only ministers, "but in a faire extension and accommodation the whole Church of God" (VIII,51). The priests of God are obligated to "blesse the Lord, to praise him, and magnifie him for ever" (VIII,51). Furthermore, Donne declares, "this obligation the holy Ghost laies upon us all" (VIII,51).

In essence, the responsibility of the saints is captured in their two-part response to the words of the minister; they are to remember and they are to praise. They remember their sins and praise God for His forgiveness, remember God's mercy and praise Him for His grace. This duty of God's elect is endless, a perpetual evidence of the effect of God's message on His people.

The first part of this sermon is devoted to "I"--the minister, the chosen priest and prophet of God, the
spokesman for God on earth; the second part is devoted to "you"--the congregation of God's people, the faithful, those who must remember and praise. The conclusion of the sermon joins the two, both grammatically and religiously, for only in that joining can God be fully praised. "Let us" embrace the provisions the church has ordained for celebrating God, the preacher urges; "let us" anticipate the awesome responsibility we will face at the final Judgment. Such concern about our own moral direction and the goal to which we should be headed leads us to the praise of "God the Father, God the Son, and God the Holy Ghost, whom this day we celebrate" (VIII, 60).

"So many weedlesse Paradises"

The responsibility of the audience of Donne's sermons is considerable because they are in an exclusive group made up of God's elect. Robert Hickey notes Donne's awareness that his congregations are "composed wholly of members of the church"; consequently, in Donne's own words, he saw his duty as being "not to create Faith, but to satisfy reason." 14 Similarly, in the Anniversaries, he is appealing to another "elect"--those who are the new world, who thereby retain a recognition of the worth of the young girl, and who "assum'd unto this Dignitee,/So many weedlesse Paradises bee" (Anatomy, 81-82). Consequently, his duty is not to create faith in her goodness, but to remind his audience of
To Donne, the audience which is identified in the passage from Ezekiel 33: 32 is just such a select group: "And lo, thou art unto them as a very lovely song, of one that hath a pleasant voice, and can play well on an instrument; for they hear thy words, but they doe them not."

Donne's comments in this sermon are always related to and dependent on the specific situation and the particular words of his text; nevertheless, he expands the implications of the text to include significant observations about both the minister and his hearers.

This verse, like the one from Revelation, naturally lends itself to a two-part discussion concentrating on the two roles involved. The first part of this sermon I discussed in the previous chapter; the ministers are seen as watchmen, as speculatores, as trumpets, as carmen musicum, as the Voice of God. Their duty is to awaken the people to a sense of their sins and to a recognition of God's mercy. The audience is not, however, an arbitrary assemblage but one which has already made a considerable commitment to the message which is being preached.

Audient (sailes the text) They shall hear this. Now, every one that might come, does not so; businesses, may less then businesses, vanities, keep many from hence; less then vanities, nothing; many, that have nothing to do yet are not here: All are not come that might come; nor are all that are here, come hither; penalty of law, observation of absences, invitation of company, affection to a particular preacher, collateral respects, draw men; and they that are drawn so, do not come; neither do all that are come,
hear; they sleep, or they talk: but Audient, says our text, They shall be here, they shall come, they shall hear; they shall press to hear: every one that would come, if he might sit at ease, will not be troubled for a Sermon: but our case is better, Audient, they shall rise earlier than their fellows, come hither sooner, endure more pains, hearken more diligently, and conceive more delight then their fellows: Audient, they will hear. (II,168)

In this case the text demands a further conclusion about this audience—even with their increased receptivity they may not act. There is always the danger that even God's chosen people will fall away; in the Anniversaries, even the select "new world" is constantly threatened by the sinfulness of the old. Consequently, there is always the need for the preacher. Nevertheless, the inclination toward good is present in the desired hearers. The audience of the text, which Donne quite obviously compares to his own congregation, has that intention to serve God which sets it apart from the rest of men.

God provides a great measure of ability in the Prophet, and some measure of good inclination in the people. Eris illis Tuba, thou shalt be to them, they shall feel thee to be a Trumpet: they shall not say in their hearts, There is no God; they shall not say, Tush, the Lord sees us not, or he is a blind, or an indifferent God, or, the Lord is like one of us, he loves peace, and will be at quiet; but they shall acknowledge, that he is Dominus Exercituum, the Lord of Hosts, and that the Prophet is his Trumpet, to raise them up to a spiritual battel. Eris illis Tuba, thou shalt be to them a Trumpet, they shall not be secure in their sins; and Eris illis carmen musicum, by thy preaching they shall come to confess, That God is a God of harmony, and not of discord; of order, and not of confusion. (II,173-174)

Because the audience recognizes that the minister is indeed the spokesman of God and because it shares that religious
inclination with him, it hears him willingly, even desirously:

Such as God appoints thee to be, Eris, thou shalt be; and Eris, they shall respect thee as such, and reward thee as such: and they shall express that, in that which followes, Audient, they shall hear thy word. The worldly man, though it trouble him to hear thee, though it put thorns and brambles into his conscience, yet though it be but to beget an opinion of holiness in others, Audiet, he will hear thee. The fashionall man, that will do as he sees great men do, if their devotion, or their curiosity, or their service and attendance, draw him higher, Audiet, he will come with them, and he will hear. He that is disaffected in his heart, to the Doctrine of our Church, rather then incur penalties of Statutes and Canons, Audiet, he will come, and hear: yea, there is more then that, intended, Audient, they shall hear willingly; and more then that too, Audient, they shall hear cheerfully, desirously. (II,174)

It should again be recognized that Donne's comments are necessarily restricted by the words and situation of his primary text. What is significant for our concerns, however, is that he takes the specific example of a prophet and his audience to comment constructively on the relationship between the minister of God and his congregation. Even though they have the potential not to act, those assembled nevertheless belong to that group which listens to the minister's words with a recognition of their shared faith with him.

"The twi-light of her memory doth stay"

Because the audience of the sermons shares a priori assumptions and faith with the preacher, the latter's effort
is not to convert or convince but to remind. As the poet-prophet of the *Anniversaries* seeks to stimulate an audience which is treated by an ever-present lethargy, so the minister in the sermons endeavors to recall to the minds of his congregation the nature of the commitment which is theirs. It is the faculty of the memory which Donne seeks to stimulate, for it is this faculty which will lead to the action expected of believers.

The memory is important because through it we recognize the image of God which has been implanted in our souls. Furthermore, the Trinity of the Godhead is itself parallel to the three faculties of the soul—the understanding, will, and memory. Each faculty retains some sense of that image of God:

That plurall word *nos*, which was used by God, in the making of Man, when God said *Faciamus, Let us, us make man,* according to our image, as it intimates a plurality, a concurrence of all the Trinity in our making, so doth it also a plurality in that image of God, which was then imprinted in us; As God, one God created us, so wee have a soul, one soul, that represents, and is some image of that one God; As the three Persons of the Trinity created us, so we have, in our one soul, a threefold impression of that image, and, as Saint Bernard calls it, A trinity from the Trinity, in those three faculties of the soul, the Understanding, the Will, and the Memory. (II,72-73)

Although appeals may be made to the understanding and the will, it is the memory which should most readily lead God's people further into his grace. For the memory most easily precipitates the necessary recognition of God's goodness:

Of our perverseness in both faculties, understanding, and will, God may complain, but as much of our
memory; for, for the rectifying of the will the understanding must be rectified; and that implies great difficulty: But the memory is so familiar, and so present, and so ready a faculty, as will always answer, if we will but speak to it, and ask it, what God hath done for us, or for others. The art of salvation, is but the art of memory. (II,73)

Further in this same sermon Donne reiterates that the basis of his appeal for religious commitment is found in the memory: "Plato plac'd all learning in the memory; wee may place all Religion in the memory too: All knowledge, that seems new to day, says Plato, is but a remembring of that, which your soul knew before. All instruction, which we can give you to day, is but the remembring you of the mercies of God, which have been new every morning"(II,74).

Still later in the sermon Donne cites Psalm 22: 27 as an example of the aim and fruition of his effort to appeal to the memory of his audience: "All the ends of the world shall remember and turn unto the Lord: and all the kindreds of the nations shall worship before thee."

There may be enough in remembering our selves; but sometimes, that's the hardest of all; many times we are farthest off from our selves; most forgetfull of our selves. It was a narrow enlargement, it was an addition that diminish'd the sense, when our former Translators added that word, themselves; All the world shall remember themselves; there is no such particularity, as themselves, in that text; But it is onely, as our later Translators have left it, All the world shall remember, and no more; Let them remember what they will, what they can, let them but remember thoroughly, and then as it follows there, They shall turn unto the Lord, and all the kindreds of the Nations shall worship him. (II,74)

In another sermon Donne makes even clearer the position memory occupies relative to the salvation of man. This
sermon (VII, No. 3) is concerned with death and resurrection, on both physical and spiritual levels. Donne’s approach here is similar to that of the Devotions. He considers various aspects of physical death and physical resurrection, then suggests the analogous relationship of spiritual death and spiritual resurrection. The climax of the meditation on death is the dispersion of the dust of the dead body of man throughout the world. Having previously experienced the divorce of body and soul and the subsequent putrefaction of that body, man’s physical being is now without apparent hope of renewal. That physical renewal is promised and effected, however, by the hand of God. It is in his power to re-collect this dispersion of dust and make anew the body from which it came. On a spiritual level dispersion also occurs, not of dust but of sin. The way to resurrection is also the same, not simply physical re-collection but spiritual recollection—the art of memory:

In this resurrection, from this Dispersion and scattering in sin, the way is by Recollection too: That this sinner recollect himselfe, and his own history, his own annalls, his own journalls, and call to minde where he lost his way, and with what tendernes of conscience, and holy startling he entred into some sins at first, in which he is seared up now, and whereas his triumph should have been, in a victory over the flesh, he is come to a triumph in his victory over the spirit of God, and glories in having overcome the Holy Ghost, and brought his conscience to an unsensibleesse of sin: If hee can recollect himselfe thus, and cast up his account so, If he can say to God, Lord, we have sold our selves for nothing, he shall heare God say to him, as he does there in the Prophet /Isaiah 52: 37, You have sold your selves for nothing, and you shall be redeemed without money. (VII, 115-116)
The ability to remember one's relationship to God must follow, according to this sermon, the administration of the Sacraments. That is, the man to whom recollection is useful is one who has previously received the grace of God and has committed himself in faith to Him. The first resurrection on a spiritual level is a right valuation of both the body and the soul to prevent the complete spiritual divorce of the two; the second resurrection of the spiritual man, a resurrection from potential putrefaction, is found in the sacraments and the concurrent offering of grace. "From the losse of our Spikenard, our naturall faculties in original sin, we have a resurrection in baptisme, And from the losse of the oyntment of the Lord, the offer of his Graces, in these meetings, and the falling into some actuall sins, for all that assistance, we have a resurrec-tion in the other Sacrament"(VII,112).

Subsequent failures of the spiritual man are dealt with in terms of those who have already been called; it is for this reason that their salvation is seen to lie in recollection. Donne's final admonition given to his con-gregation is an appeal that it participate in this struggle for salvation and interact with him, as the minister, to achieve that "rectified conscience" which results only from recollection of their faith and revaluation of themselves and God:

Your way is Recollecting; gather your selves into the Congregation and Communion of Saints in these places;
gather your sins into your memory, and poure them out in humble confessions, to that God, whom they have wounded; Gather the crummes under his Table, lay hold upon the gracious promises, which by our Ministry he lets fall upon the Congregation now; and gather the seales of those promises, whenssoever, in a rectified conscience, his Spirit beares witnesse with your spirit that you may be worthy receivers of him in his Sacrament; and this recollecting shall be your resurrection. (VII,116-117)

The intended audience of the Anniversaries is also one for whom memory is especially important. In that group "the twi-light of her memory doth stay" (Anatomy, 74). Consequently, the audience must fight continually against the damning illness of lethargy. The way to salvation in the poems, as in the sermons, is through recollection. Generally, the recollection is of sin and a sinful world, and of perfection and an eternal heaven; specifically, the recollection is of the virtuous figure of a young girl, both her potential to have healed this world and her participation in the perfection of the next. The danger is in the audience's forgetting what it already knows and believes.

We will look at one final sermon which is concerned with the nature and function of the faculty of the memory, this one devoted almost entirely to that subject. The text is, appropriately, Ecclesiastes 12: 1--"Remember now thy creator in the dayes of thy youth" (II,235-249).

Donne's first concern is to establish the memory as the most useful vehicle for bringing man to God:

Here then the holy-Ghost takes the neerest way to bring a man to God, by awaking his memory; for, for the understanding, that requires long and cleer
Instruction; and the will requires an instructed understanding before, and is in itself the blindest and boldest faculty; but if the memory doe but fasten upon any of those things which God hath done for us, it is the neereast way to him. (235)

The stimulation of the memory leads to the additional resurrection of the understanding and will. For this reason God chose the memory as the primary faculty which would lead His people to Him:

In delivering the Gospel in one principal seal there-of, the sacrament of his body, he recommended it only to their memory, Do this in remembrance of me. This is the faculty that God desires to work upon; And therefore if thine understanding cannot reconcile differences in all Churches, if thy will cannot submit it self to the ordinances of thine own Church, go to thine own memory; for as St. Bernard calls that the stomach of the soul, we may be bold to call it the Gallery of the soul, hang'd with so many, and so lively pictures of the goodness and mercies of thy God to thee, as that every one of them shall be a catechism to thee, to instruct thee in all thy duties to him for those mercies: And as a well made, and well plac'd picture, looks always upon him that looks upon it; so shall thy God look upon thee, whose memory is thus contemplating him, and shine upon thine understanding, and rectifie thy will too. (237)

Much of the remainder of the sermon is taken up with a consideration of the times one should remember his Creator. The time, according to the text, is "now"; more generally, the time is in diebus juventutis, the days of thy youth, thy strength, or in diebus electionum, the days of choosing and election. When man can still make a right choice he should remember God: "remember God now, when thou hast a choice, that is, a power to advance thy self, or to oppress others by evil means; now in die electionum, in those thy happy and sunshine dayes, remember him"(245).
Concluding and summarizing, Donne directs his comments specifically to those who recognize themselves as God's creatures and who look to Him and remember Him to gain renewal. "This is then the faculty that is excited, the memory; and this is the time, now, now whilst ye have power of election: The object is, the Creator, Remember the Creator . . . because the memory can go no farther then the creation; and therefore we have no means to conceive, or apprehend any thing of God before that . . . . what God hath done for us, is the object of our memory" (245-246).

"At whose voice the people came"

I want to conclude this rather long section by looking somewhat fully at three sermons, and briefly at a fourth, which are particularly related to the poet's effort in the *Anniversaries*. In two of these Donne comments at length on his audience and its interactions with him as God's minister. The two following are sermons of commemoration which, because of the similar occasion and the similar aims, are especially revealing for this study of the commemorative Anniversary poems.

On April 11 and April 25, 1624, Donne preached his first two sermons at St. Dunstans after assuming the vicarship there. He chose as an appropriate subject for these sermons the role and responsibility of both the preacher and his congregation.
The text of the April 11 sermon is Deuteronomy 25: 5--"If brethren dwell together, and one of them die, and have no childe, the wife of the dead shall not mary without, unto a stranger; her husbands brother shall goe in unto her, and take her to him to wife, and performe the duty of an husbands brother unto her"(VI,81-93). The text calls for Donne's greater concern with the role of the minister (i.e., the husband) in this sermon, but it also provides the basic metaphor which makes the action of the minister and his congregation mutually dependent. Their interaction is like that of a marriage and is thus analogous not only to that man-woman relationship but also to the relationship between Christ and his Church: "this Metaphore, this spirituall Mariage, holds not onely betweene Christ and the whole Church, . . . but in the union between Christs particular Ministers, and particular Churches"(82).

Since the preacher is analogous to the husband in this metaphor, the principal obligation of labor is his. Equally important, however, is the congregation's necessary response to him. Like a wife it responds affirmatively, providing the honor which should naturally follow his efforts: "It is a Mariage, and Mariage implies, Honour: It is an honourable estate, and that implies Charge, it is a burdensome state; There is Honos, and Onus, Honour, and labour, in Mariage; You must bee content to afford the honour, wee must bee content to endure the labour"(82-83).
The minister's obligation is one which, like that of the husband, is characterized by both authority and love. He has been given a duty unique among God's people, and thus he exercises an authority they do not have. At the same time he is, like the husband and wife, one with the congregation in their marriage and is responsible to them in love. "And then our duty consists in both these, that we behave our selves, as your husband, which implies a power, an authority; but a power and authority rooted in love, and exercised with love"(84).

The principal thrust of this sermon, as I have indicated, is to elaborate on the duties of the minister. On him rests the principal burden and responsibility of teaching. The church's responsibility is also suggested, both in terms of the honor it gives to the minister and in terms of the mutual help the minister and congregation provide for each other. Nevertheless, one feels most of all in this sermon the new vicar's sense of the awesome duties which lie before him, duties both to God and to God's people, his new congregation:

It is not of curtesie, that we preach, but it is a duty, it is not a bounty given, but it is a debt paid: for, though I preach the Gospel, I have nothing to glory of, for a necessity is laid upon me, says Saint Paul himself. It is true, that as there is a Vei non, Wo be unto mee, if I doe not preach the Gospel, so there is an Euge bone serve, Well done, good, and faithfull servant, to them that doe. But the Vei, is of Justice, the Euge is of Mercy; If I doe it not, I deserve condemnation from God; but if I doe it, I deserve not thanks from him. Nay, it is a debt, not onely to God, but to Gods people, to you: and indeed
there is more due to you, then you can claime, or can take knowledge of. For the people can claime but according to the laws of that State, and the Canons of that Church, in which God hath placed them; such preaching, as those Laws, and those Canons enjoyn, is a debt which they can call for: but the Pastor himself hath another Court, another Barre in himselfe, by which hee tries himselfe, and must condemne himselfe, if hee pay not this debt, performe not this duty, as often, as himself, knowes himselfe, to bee fit, and able to doe it. (93)

The second of these two sermons preached at St. Dunstan's is more directly related to peculiarities of the group which 'listens to God's prophet. The text is Psalm 34: 11--"Come ye children, hearken unto me, I will teach you the fear of the Lord"(VI,95-113). As the previous text concentrated on the role of the minister, this text divides its emphasis equally on the speaker and his audience, a division Donne reiterates at the opening of his sermon: "To every Minister and Dispenser of the word of God, and to every Congregation belong these words; And therefore we will divide the Text between us; To you one, to us appertains the other part. You must come, and you must hearken; we must teach, and teach to edification; There is the Meum & Tuum, your part, and our part"(95).

Even before Donne makes this division of his sermon, however, he limits the applicability of the words of the text. Like the poet of the Anniversaries, he endeavors to establish from the beginning the nature of the audience to whom the words are directed. The text of this sermon is intended for those who will come as children, those who have
already committed themselves to the service of God and a proper response to His minister:

The Text does not call children simply, literally, but such men, and women, as are willing to come in the simplicity of children; such children, as Christ spoke of, Except ye become as little children, ye shall not enter into the Kingdome of heaven; Come ye children; come such children. Nor does the Text call such as come, and would fain be gone again; it is Come and Hearken; not such as wish themselves away, nor such as wish another man here; but such as value Gods ordinance of Preaching, though it be, as the Apostle says, but the foolishnesse of Preaching, and such, as consider the office, and not the person, how mean soever; Come ye children; And, when ye are come, Hearken, And though it be but I, Hearken unto me; And, I will teach you the feare of the Lord; the most noble, the most courageous, the most magnanimous, not affection, but vertue, in the world; Come ye children, Hearken unto me, and I will teach you the feare of the Lord. (95)

In his consideration of the congregation's responsibility, Donne concentrates on the several implications derived from the word "children." The word carries three different meanings: children as 1) servants, 2) nurse-children or foster children, and 3) natural children. As he investigates each implication Donne is especially concerned with the uniqueness assumed by each category.

"Children" implies, first of all, servants. More specifically, "you are his children (of what age soever) as you are his servants; and in that capacity he calls you"(96). That the congregation can be called servants implies a previous commitment. Thus, to the extent that one gives evidence of his commitment he establishes his role as servant. "And therefore as you love freedome, and liberty, bee his servants;
and call the freedome of the Gospel, the best freedome, and come to the Preaching of that" (97).

The designation of "children" also implies nurse-children, filii mammillares. Again Donne shows the necessary limitation of this category. The thrust of the text and the sermon is directed, not to people in general or to literal children, but to "such as come in such a disposition, in the humility, in the simplicity, in the singleness of heart, as children do" (97). Such a designation involves the recognition of oneself as a unique child of God:

Whether you consider temporall or spirituall things, you are Gods children. For, for temporall, if God should take off his hand, withdraw his hand of sustentation, all those things, which assist us temporally, would relapse to the first feeble, and childish estate, and come to their first nothing . . . . But we are his spirituall children, as he hath nursed us, fed us with his word. In which sense, the Apostle speaks of those who had embraced the true Religion, . . . Behold, I, and the children that God hath given me /Heb. 2: 13/. (97-98)

Finally, "children" suggests that the congregation's members are the natural children of God the Father and Christ:

But he is your Father otherwise; you are not onely filii famillares, children because servants, nor onely filii mammillares, children because nourised by him, but you are also filii viscerales, children of his bowells. For, we are otherwise allied to Christ, then we can be to any of his instruments, though Angels of the Church, Prophets, or Apostles . . . . /Thou art/ bound to receive and refresh those bowells from which thou art derived, Christ Jesus himselfe; Receive him, Refresh him. . . . Art not thou the bowells of Christ? If not, . . . thou hast no interest in his death, by thy Baptisme, nor in his Resurrection, by thy feeble halfe repentances. But in the duty of a child, as thou art a servant, in the simplicity of a child, as thou hast sucked from him, in the interest and inheritance of a child, as thou art the Son of
his bowells, in all these capacities, . . . God calls thee, come ye children. (98-100)

As the designation "children" implies a specific type of audience, so it is called to a particular action and responsibility. The participants are to come and they are to hear. The effect of their coming depends on the nature of their response; they can, as a sermon already cited emphasizes, come and hear but fail to respond as the elect of God. On the other hand, if that response is the right one, they can achieve for themselves, through an interaction with the preacher's words, a spiritual resurrection. "You come hither but to your own funeralls, if you bring nothing hither but your bodies; you come but to be entered, to be laid in the earth, if the ends of your comming be earthly respects, prayse, and opinion, and observation of men; you come to be Canonized, to grow Saints, if your souls be here, and by grace here alwayses diffused, grow up to a sanctification. Bonus es Domine animae quarenti te, Thou art good, O Lord, to that soul that seeks thee"(101).

Donne concludes this half of his sermon with a re-statement of the ultimate manifestation of the faith of his congregation, a faith which finds its proof and its strength in the congregation's response to the minister:

And then, as the soul is infused by God, but diffused over the whole body, and so there is a Man, so Faith is infused from God, but diffused into our works, and so there is a Saint. Practise is the Incarnation of Faith, Faith is Incorporated and manifested in a body, by works; and the way to both, is that Hearing, which amounts to this Hearkening, to a diligent, to a
considerate, to a profitable Hearing. In which, one essential circumstance is, that we be not over affectionately transported with an opinion of any one person, but apply our selves to the Ordinance, Come, and hearken unto me, To any whom God sends with the Seale and Character of his Minister. (102)

The second half of this sermon is equally important but is less directly related to our present concerns. Donne establishes the audience's primary obligation to acknowledge the office of the minister. It is the office which is sacred, not the man; thus, one should respond to the minister "in that capacity and qualification, which is common to him with others, as we are sent by God upon that Ministry" (102). Because of this responsibility the preacher of God should accept his duty to teach his people and especially to teach them the fear of the Lord. Teaching fear is not, however, the ultimate aim of the preacher's efforts; as always fear is to lead to a nobler response: "what will this feare of the Lord teach us? Valour, fortitude; feare teach valour? yes; And nothing but feare; True feare"(107).

Donne has divided his sermon between the congregation's responsibility and the minister's; he closes it by suggesting no distinction in the transformation God's Word accomplishes in both participants:

If wee feare the Lord, our concupiscencies, our carnall affections, our selves, may prove our best friends, because, as the fire in the furnace did not burn the men, but it burnt off those bands, that fettered and manacled them /Dan. 3: 25/, . . . so our concupiscencies, if we resist them, shall burn off themselves, and file off their own rust, and our salvation shall be surer by occasion of temptations. . . . this is the working of the fear of the Lord,
it devours all other fears; God will have no half-affections, God will have no partners; He that fears God fears nothing else. (111)

A full sense of the transforming power of this fear, however, comes only with a recognition of what the fear actually is. It is powerful because it is a fear which leads to—and is in itself—love. To those already called by God, fear of Him is love of Him. "And beloved in him, be not afraid of it; for, this fear of God, is the love of God" (111). Fear is the primary step; love is the ultimate goal. They are two aspects of the total effect of God's word on his people: "this fear is inchoative love, and this love is consummative fear; The love of God begins in fear, and the fear of God ends in love; and that love can never end, for God is love" (113).

In these explicit pronouncements about the unique relationship between the preacher and his congregation, Donne emphasizes above all that the fulfilling action of one leads to the response of the other. Only with this mutually supportive participation can God's will be achieved. The implications are the same in the Anniversaries, for the poet-prophet is the "Trumpet, at whose voice the people came."

"For life, and death, a patterne bee"

We have extant only two sermons of Donne which can be placed in the general category of funeral sermons. The first is less directly related to our concern here; the
second, however, I shall treat in some detail because it is the most suggestive for the Anniversaries of any of the sermons Donne preached.

The sermon preached on December 12, 1626, at the funeral of Sir William Cokayne (VII, 257-278) is similar, in its overall point of view and its explicit purpose, to the Anniversaries. Donne seeks to show to his audience that "there is nothing in this world perfect; And then, That such as it is, there is nothing constant, nothing permanent"(259). Donne's approach includes not only a consideration of the imperfection of this world but also an emphasis on the goodness and perfection of God. Thus, throughout the sermon we witness an alternation between contempt for the weakness of man and praise for the goodness of God. Such a pattern is obviously quite closely related to the alternation between meditation and eulogy in the Anatomy. Donne considers the imperfection of both man's physical being and his spiritual being and the general impermanence of this world. The impermanence is testified to by the "new Philosophy"(271) but is made most apparent in man's death. Nevertheless, this funeral sermon, like the Anniversaries, includes not just death but also the resurrection which will follow. "So in this part, where our foundation is, That nothing in temporall things is permanent, as we have illustrated that, by the decay of that which is Gods noblest piece in Nature, The body of man; so we shall also conclude that, with this goodnesse
of God, that for all this dissolution, and putrefaction, he
affords this Body a Resurrection" (272).

It is with an eye to this resurrection that Donne
concludes his sermon. The death of this man implies the
eventual death of all men. But a faith in his resurrection
implies an equal faith in the resurrection of all:

Even hee, whom we call dead, is alive this day. In
the presence of God, we lay him downe; In the power
of God, he shall rise; In the person of Christ, he
is risen already. And so into the same hands that
have received his soule, we commend his body;
beseeeching his blessed Spirit, that as our charity
enclines us to hope confidently of his good estate,
our faith may assure us of the same happinesse, in
our owne behalfe; And that for all our sakes, but
especially for his own glory, he will be pleased to
hasten the consummation of all. (278)

The second sermon is not specifically a funeral
sermon, for it was preached after the burial had taken place.
Lady Danvers, the mother of George Herbert, was buried on
June 8, 1627. Donne was not able to preach the funeral ser-
mon, but less than a month later, on July 1, he preached a
"sermon of commemoration of the Lady Danvers" (VIII, 61-93). 15
It is directed to those who knew her and who, like Donne,
seek to understand something of God's ways from her death.

After an opening prayer we find the Biblical text of
the sermon, II Peter 3: 13--"Nevertheless, we, according
to his promises, looke for new heavens, and new earth,
wherein dwelleth righteousnesse." Donne sets out his pur-
pose at the opening of the sermon, and it includes two parts:
"First, To instruct the Living, and then To commemorate the
Dead"(63). Such a dual purpose requires him to look both to heaven and to earth and the grave: "whether I looke up to the Throne of Heaven, and that Firmament, for my first worke, The Instruction of the Living, or downe to the stones of the Grave, and that pavement, for my second worke, The commemoration of the Dead, I need no other words than these which I have read to you [the text], for both purposes"(63).

Part one of the sermon is thus concerned with teaching those still living. Both the text and Donne's aims in this sermon necessitate a more specific identification of the audience addressed. Even in his introductory remarks Donne identifies that audience in special terms; the "we" is a select "we" who already have the requisite faith in God:

We, We, saies the Text, We that are fixt in God, We that are not ignorant of this one thing, (as he saies v.8.) that one day is with the Lord as 1000. yeares, and 1000. yeares as one day, We that know, that the Lord is not slacke in his promise, though he be long-suffering to us-ward (as he also saies v.9.) We, According to his promises, that is, building upon that foundation, his Scriptures, presuming upon nothing that is not in that evidence, and doubting of nothing that is there, We expect, We looke for something, saies our Text, which we have not yet. (64)

What we look for is dealt with in terms of two worlds, the old and the new:

We looke for new Heavens, and new Earth; in which, that which is not at all to be had here, or is but an obscure In-mate, a short Sojourner, a transitory Passenger in this World, that is, Righteousnesse, shall not onely Bee, but Dwell for ever . . . . So then, in this our Voyage through this Sea, which is truly a Meditratean Sea, a Sea betwixt two Lands, the Land of Possession, which wee have, and the Land of Promise which wee expect, this Old, and that new Earth, that our dayes may be the better in this land
which the Lord our God hath given us, and the surer in that Land which the Lord our God will give us, in this Sea-voyage bee these our Land-markes, by which we shall steere our whole course. (64)

The landmarks Donne refers to are the various divisions of his sermon, each one expected to benefit the special "we" left living.

The text, with its opening, "nevertheless," implies that some will scorn and scoff at religion. That is, in spite of these scoffers the special "we" still look forward to a new life. The initial word also suggests, to Donne, that there may be a real terror involved in looking into the future. Yet, in the face of this, too, "we" anticipate the new heavens and new earth. Having suggested several reasons for the transitional opening of the text, Donne is next concerned with defining more precisely the nature of this limited group which looks to the new world in spite of mockery or fear: "Nevertheless, saies our Text; though there bee these reall terrors, Nevertheless, there are a Wee, certaine privileged persons"(69).

The select group which Donne addresses is defined most exactly in a long section early in the sermon, just as the audience of the Anniversaries is identified explicitly early in the Anatomy. The important "we" in the verse text are the holy people, the elect, the sons of God. "We" are the children of faith, the communion of saints, those intending to make a right valuation of the world:

Nevertheless we, for all his scornes, for all these
terrors, shall have an answer to his Qui vos? and bee able to tell him, that we are that Gens Sancta, and that Regale Sacerdotium, that this Apostle speaks of; That holy people; made holy by his Covenant, and Ordinances; and that royall Priesthood, which, as Priests, have an interest in his Sacrifice, his Sonne; and as Kings, have an interest in that Crowne, which, for his Sons sake, hee hath ordain'd for us. Wee are they, who have scene the marks of his Election, in their first edition, in the Scriptures; and scene them againe, in their second edition, as they are imprinted in our consciences, in our faith, in our manners; and so wee cannot mistake, nor bee deceived in them. Wee are that Semen Dei, that Malachie speaks of; the seed of God, which hee hath sew'd in his Church; and by that extraction, we are Consortes divinae Naturaæ, Partakers of the divine Nature it selfe; And so grow to bee Filii Dei, The Sons of God; And by that title, Cohæredes Christi, Joint-heires with Christ; And so to bee Christi ipsi, Christ's our selves; as God calls all his faithfull, his Anointed, his Christ's; And from thence, we grow to that height, to be of the Quorum, in that Commission, Di estis, I have said you are Gods; and not onely Gods by Representation, but Idem Spiritus cum Domino; So become the same Spirit with the Lord, that as a Spirit cannot be divided in it selfe, so wee are perswaded, that neither death nor life, nor any creature, shall be able to separate us from God. 

. . . So then you see, what fellowship of the Faithfull, what household of the Righteous, what communion of Saints it is, that falls under this denomination, Wee; Wee that have laid our foundations in faith, and made our superedifications in sanctimony and holinesse of life; We that have learnt, and learn't by the right rule, the rule of Christianity, how to put a right value upon this world, and those things, which can but concerne our body in this world. (70-71)

The mark of one's participation in this communion is his willingness to put his faith and trust in the Word: "I shall finde, that such a family, such a society, such a communion there is, and that I am of that Quorum, that can say, Come what scornes can come, come what terroors can come, In Christo omnia possimus, Though we can doe nothing of our selves, yet as we are in Christ, wee can doe all
things, because we are fixt in him, Secundum promissa . . . According to his promises"(72).

The special nature of the audience of this sermon is reiterated throughout, as Donne continually redirects his attention to the total meaning of his text. The "we" are described as those "that can read that promise, that where they are, we shall be, that what he hath done for them, he will also do for us"(75); as those "that have laid hold upon God, and laid hold upon him by the right handle, According to his promises, Expectamus, We looke for this day of the Lord, and Properamus, We are glad it is so neere, and wee desire the further hasting of it"(79); and further as those "rooted in his promises, [Who] doe expect, we are not at an end of our desires, and with an holy impatience that he would give us, and yet with a holy patience till he be pleas'd to give us New Heavens and new Earth, wherein dwelleth Righteousnesse"(80).

The expectation which is described in terms of a new heaven and a new earth is, in brief, "the habitation prepar'd for the blessed Saints of God"(82), for those already identified as the special "we." It is a place which, unlike this world, includes perfect justice and perfect righteousness. It is the final resurrection to which all words from God, and this sermon in particular, point the audience: "wee shall all, not onely have, but be a part of that Righteousnes which dwells in these new Heavens, and new Earth, which we,
According to his promise look for"(85).

The congregation present at this sermon, like the audience of the Anniversaries, thus concentrates on both this old world and the anticipation of a new. Appropriately, however, such a concentration involves a progression from an earthly meditation to a heavenly one. It is the resurrection and the progress of the soul to a heavenly realm that both the congregation and the poetic audience ultimately expect.

The second part of this sermon, much briefer than the first, is commemorative. The movement from instruction to commemoration is surely related to the movement from meditation to eulogy in both Anniversary poems. The meditations are more directly concerned with "the instruction of the living," with a consideration of a proper response to this world and the next. The figure of the girl is absent in these sections, in both the Anatomy and the Progress, just as Lady Danvers is not to be found in the first part of the sermon. The eulogies, however, and the second part of the sermon, are more obviously a "commemoration of the dead"; consequently, the girl in the poems and Lady Danvers in the sermon are portrayed fully and with a significance which relates this commemoration to the earlier instruction.

The particular appeal of the lady now dead is to be based on the audience's memory of her. As Donne emphasizes in the sermon, to the extent that his congregation is willing
to see and remember her as an example to them, they will respond affirmatively to the minister's words:

Arise thou Booke of Death; thou, that sleepest in this consecrated dust; and hast beene going into dust, now, almost a Moneth of dayes, almost a Lunarie yeere, and dost deserve such Anniversaries, such quick returns of Periods, and a Commemoration, in every such yeere, in every Moneth; Arise thou, and bee another Commentary to us; and tell us, what this new Heaven, and new Earth is, in which, now, thou dwel'st, with that Righteousnesse. But wee doe not invoke thee, as thou art a Saint in Heaven; Appeare to us, as thou didst appeare to us a moneth agoe; At least, appeare in thy history; Appeare in our memory; that when every one of us have looke upon thee, by his owne glasse, and seene thee in his owne Interest, such, as thou wast to him, That when one shall have seene thee, the best wife, And a larger number, the best mother, And more then they, a whole Towne, the best Neighbour, And more then a Towne, a large body of noble friends, the best Friend, And more then all they, all the world, the best example, when thou hast receiv'd this Testimony from the Militant Church, as thou hast the recompence of all this, in thy Blessed Soule, in the Triumphant, yet, because thy body is still within these Walls, bee still content, to bee one of this Congregation, and to heare some parts of this Text re-applied unto thee. (85-86)

Donne's approach is the same as before. He carefully goes through the text word by word, reapplying its implications to the particular situation involving this dead woman. When he comes to the designation "we," which he has concentrated on in the first part of the sermon, he re-establishes the particular and limited application of that identification: "Our second word denotes the person; We, Nevertheless We; And here in this consideration, Nevertheless shee. This may seeme to promise some picture, some Character of her person. But shee was no stranger to them that heare me now; nor scarce to any that may heare of this hereafter,
which you heare now, and therefore, much needes not, to
that purpose"(87). Donne's statement has a very literal
application in this sermon, of course. Lady Danvers was a
part of the congregation Donne now addresses, and she was
indeed known by all who hear him. The metaphoric possibili-
ties are nevertheless inescapable, especially when seen in
the context of the Anniversaries. She is at one with the
congregation and the minister in allegiance to the faith to
which they all subscribe; at the same time, she becomes her-
self a part of that faith through the commemorative act of
the minister and his congregation. They see her action as
an example for them and as a living testimony to the Word
of God; thus, the congregation responds to the minister's
celebration of her as they respond in faith to the message
of God.

As Lady Danvers was an example to follow in life, so
is she also in death. Like the girl in the Anniversaries,
this lady expected death "and embrac'd it when it came ... 
Shee shew'd no feare of his [Death's] face, in any change of
her owne; but died without any change of countenance, or
posture; without any strugling, any disorder; but her Death-
bed was as quiet, as her Grave"(91).

Above all, her example and the resurrection she ex-
periences leads those left to expect the same. Until that
time she can be kept alive only by an imitation of the
virtues she possessed. Such an imitation and "resurrection"
of her is a pattern of the greater and final resurrection which "all we" anticipate:

if you wil wake her, wake her, and keepe her awake with an active imitation, of her Morall, and her Holy vertues. That so her example working upon you, and the number of Gods Saints, being the sooner, by this blessed example, fulfil'd wee may all meet, and meet quickly in that kingdome, which hers, and our Saviour, hath purchac't for us all, with the inestimable price, of his incorruptible bloud. (93)

III

I have shown how the audience of the Anniversaries is described in the introductory section of the Anatomy and have elaborated more fully on its characteristics by citing its metaphorical roles as patient and congregation. The audience is not, however, static in its participation in the Anniversaries. That the poems are part of a learning situation is evidence that the recipient of the instruction will change. The poet's role as teacher, physician, and prophet, is, relatively speaking, constant. But the audience's response and its developing relationship to the speaker are assumed. It is thus necessary to look more closely at the whole of both poems to see how this relationship progresses.

Immediately after the introductory section of the Anatomy the poet begins to concern himself with the state of the old world. The old world is treated, not as an entity totally separate from the poet or his audience, but as almost a part of themselves. "Physitians say that we/At best, enjoy, but a neutralitee"(italics mine), the poet says in
lines 91-92; the rhetorical effect is to include both himself and the new world, his audience, in the sickness affecting the old. This identification enables the new world better to learn from "the dangers and diseases of the old" (88).

The thrust of each section of the Anatomy and of the poem as a whole is, as Martz and Manley have indicated, to present a proper view of this world. It several weaknesses are enumerated--its decaying state, its age, its loss of beauty, its loss of correspondence to heaven--each an obvious indication of the error of relying on this world. If this were not enough, the loss of "she" is an added reminder that hope is not to be found here.

The references to the girl are also a reminder to the audience that the old world, in forgetting the virtue seen in her, forgot virtue altogether. The only response the new world can make, as a people trusting by faith in the word of the poet, is to reject the world and the sickness which encompasses it, for "thou hast but one way, not t'admit/
The worlds infection, to be none of it" (245-246).

The technique of the Anatomy is explicit and straightforward. The audience watches as the poet exposes a sickness with which it has not yet been fully infected. The poet's own action serves as a reminder to the audience that the vehicle of their faith, the soul of the young girl, is gone from this world; only rubbish remains. Since they are, by
the poet's designation, "her creatures, whom she workes upon/And have your last, and best concoction/From her example, and her vertue" (455-457), and since she is gone, they have no alternative but to turn from the old world and seek hope in the eternal heavenly realm.

The Progres seems not to involve a specified audience and conforms in its style to what is thought to be typically Donne--the style of a man meditating by himself or on himself with no awareness of an external audience. This is not, I think, the case. Rather, the Progres gives the appearance of being only an internal meditation because the poet can now be certain that his audience, having responded to the Anatomy, is at one with him in its thinking and expectations. He has reminded his readers of their proper reaction to an external world and has done so explicitly and openly; now, however, he desires to stimulate them to think on another world. In Christian terms it is heaven. However, since heaven can only be mentally conceived by those still limited by this world, it is in the poem the heaven of the poet's imagination. Never does the poet lose sight of his audience; always he assumes that they, as partners in faith, share with him in the internalization which distinguishes the Progres.

The effort the poet makes in The Second Anniversary is once again an effort against forgetfulness. Now, however, that forgetfulness threatens, not only the new world, but
the poet himself:

Yet a new Deluge, and of Lethe flood,
Hath drown' us all, All have forgot all good,
Forgetting her, the maine Reserve of all. (27-29)

It is against this danger that the poet strives, and he
calls his audience to witness and imaginatively participate
in that effort:

Yet in this Deluge, grosse and generall,
Thou seest me strive for life; my life shalbe,
To bee hereafter prais'd, for praying thee,
Immortal Mayd. (30-33)

Further evidence of the poet's recognition of his audience
is seen when he anticipates the long-range effectiveness of
his individual effort.

These Hymes may worke on future wits, and so
May great Grand-children of thy praises grow.
And so, though not Revive, enbalme, and spice
The world, which else would putrify with vice.
For thus, Man may extend thy progeny,
Untill man doe but vanish, and not die.
These Hymns thy issue, may encrease so long,
As till Gods great Venite change the song. (37-44)

The poet then begins his imaginative effort by addressing
his own soul (l. 45) and continues to advance his subject
from this introspective point of view.

The desired result of the Progres is also established
early in the poem. Having reminded his audience in the
Anatomy that this world is characterized by rottenness, the
poet now admonishes all to forget the world and to think on
the girl and her happiness:

Forget this world, and scarce thinke of it so,
As of old cloaths, cast of a yeare agoe.
To be thus stupid is Alacrity;
Men thus lethargique have best Memory.
Looke upward; that's towards her, whose happy state
We now lament not, but congratulate. (61-66)

Apart from the poet's assumption that the audience
shares the meditation with him, it participates in the
Progres in still another way. When the poet addresses his
soul as "thou" the rhetorical effect is to include, even
if only momentarily, the audience in that address. This
seems true especially after reading the Anatomy. There
"thou" was an entity external to the poet, specifically the
old world, and by implication, the threatened new world.
Thus when the poet repeats the refrain which so marks the
Anatomy, the audience still associates itself with the
object addressed:

Shee, shee is gone, shee is gone; when thou knowest this,
What fragmentary rubbidge this world is
Thou knowest, and that it is not worth a thought. (81-83)

Grammatically, "thou" is in this and all other instances the
poet's own soul. Inevitably, however, the audience responds
to the admonition of the poet.

A more complex instance of this rhetorical effect
occurs at line 183. Until this point in the poem the poet's
soul is addressed in the second person, as "thou." Now,
without explanation, the soul is referred to in the third
person--"This to thy soule allow." The progress of this
soul is then described in terms of the flight of "shee"--
e.g., "shee staies not in the Ayre, /To looke what Meteors
there themselves prepare"(189-190). Still later in this
section the soul is spoken of from the viewpoint of the first
person plural—"when our soule enjoyes this her third birth" (214). Beginning with line 219 the soul of the poet is again addressed directly—"This must, my soule, thy long-
short Progresse bee."

It is obviously the same soul which is referred to progressively as "thou," "thy soule," "shee," "our soule," and then "thou" again. One explanation for this variation is that, beginning with line 183, the poet is addressing, not his soul, but himself. The self he addresses is presumably the entity which includes the soul but is not in itself the soul. Since he wishes to portray the flight of his soul he admonishes himself to think of his own death and the freedom of his own soul. Thus "thy soule," "shee," and "our soule" suggest the poet's objectivity as he imaginatively witnesses his death.

The rhetorical effect of this sequence, though, is surely something different. The reference to the soul in the third person includes, at least by implication, the souls of the audience. "Thy soule" is, in effect, as much the soul of any of the poet's readers as it is of the poet himself. The later reference to "our soule" seems in its rhetorical effect a direct invitation to the reader to participate in the total movement of this soul and, consequently, of the poem as a whole. After this participation is assured the poet can again address his soul by the more usual "thou."
The audience is always assumed to be present in the Progres, for it is expected to witness with the poet the heaven seen through his imagination. Having been reminded of the decay of this world and of the loss of the only remaining standard of virtue, the audience maintains its faith in the poet's action by following his attempt to portray a new world of perfection. That attempt falls short of a vision of God, for, as the poet makes clear, "Onely who have enjoyd/The sight of God, in fulnesse, can thinke it" (440-441). They nevertheless achieve, through the vision presented by the poet, a proper valuation of the next world. From the fear which pervades the Anatomy they are led to the love and hope imagined in the Progres. From the earlier portrayal of death and decay they participate in a vision of perfection and joy, a place where "shee whom we celebrate, is gone before" (448).

IV

Since the material of this chapter has been so multifarious it might be helpful to restate my principal contentions. I have attempted to show that the audience of the Anniversaries is very specifically identified in the poems, particularly in terms of its a priori recognition of the virtue embodied in the young girl. The relationship established between the poet and his audience is one dependent primarily on faith. They share a faith in the goodness of
the girl; the audience extends that faith in its reliance on the effort of the poet. Because the poet directs his efforts only to those who already share his evaluation of the young girl, he does not have to convince them of her virtue; he must only remind them.

The equation the poet makes between a proper evaluation of the soul of the girl and the pursuit of virtue is important in several ways. In the first place its effect is similar to that of several of the parables of Jesus; it accomplishes in the audience's varying responses the message it embodies. That is, the parables are, in essence, about the separation of the lost from the saved, the goats from the sheep. The persons who hear those parables place themselves in one of those two categories, depending precisely on how they respond to the message. Those who respond in faith to the message prove that they are among those eternally faithful; those who reject it prove that they are themselves eternally rejected. In the case of the Anniversaries the poet writes of two worlds. The first is a world of decay and death, peopled by the forgetful and the virtueless, by those who have no sense of the goodness represented by the girl. The second is a world of life and health, a permanent world populated by those concerned with goodness and virtue, and specifically by those who have faith in the virtue of "she." In essence the important message of the poems is the poet's elaboration on the significance of the girl.
But to reject those claims is not only to reject the poet's particular statements but also—because of the equation he establishes—to reject goodness and virtue in general. Conversely, acceptance of what the poet says is a sign of faith in the respondent and an indication of his greater commitment to virtue; it is at the same time an indication of his desire to re-enact the virtue embodied in the young girl. Those who do not respond affirmatively demonstrate in that response that they are part of a decaying old world; those who respond in faith prove themselves a part of the world which still remembers.

This kind of basis for the poet's efforts might seem to call forth a highly esoteric set of assumptions, similar to the complex knowledge presented by Manley. Manley's discussion of the tradition of Wisdom is cogent and frequently applicable to the movement of the Anniversaries, particularly in its relationship to the ultimate effect of the poems on an audience. One cannot believe, however, that the only way to understand the poems and the role of the girl is through a recognition of her as a vague and undefinable symbol. What Manley's analysis ignores is the role of faith, both poetic and religious, in the relationship which exists between these two participants. The key is not the poet's presentation of a symbol but rather his assumption that his audience shares a commitment to virtue and goodness. The rest is a matter of faith. The poet asks this audience
which shares with him a commitment to virtue to accept at the same time a proper evaluation of the girl's soul as a part of their poetic faith. The proper audience—the only audience Donne intends his poems for—will respond in faith to the poet's efforts, for it recognizes the nature of the equation he makes. Other readers will simply reject that equation and with it any hope that they will gain from the poet's efforts. The audience the poet hopes to stimulate willingly submits itself to the poetic demands placed on it by the poet. He asks for a poetic faith in his creative efforts and therefore hopes to accomplish both for himself and for his audience a greater measure of the religious faith on which they both depend.
NOTES TO CHAPTER THREE

1 Manley, p. 125.
2 Hardison, p. 173.
3 Jacobi, p. 140.
4 Hartmann, p. 216.
5 Jacobi, pp. 143-144.
6 Hartmann, p. 281.
8 Ibid., pp. 11-12.
9 Ibid., p. 12.
10 Ibid., p. 56.
11 Ibid.
12 Ibid., pp. 57-58.
13 Ibid., p. 59.
14 "Donne's Art of Preaching," TSL, I (1956), 68. Donne's remark is found in the Sermons, IV, 217.
15 For a further discussion of this sermon see the "Introduction" to this volume of the Sermons, pp. 3ff.
CHAPTER FOUR

THE FIRST ANNIVERSARY

In this and the following chapter I want to look more closely at the Anniversary poems and to convey my sense of the total experience one gains from reading them. Before doing this, however, I want to indicate the basis of my approach to the poems. As I have stated several times before, a proper reading of the Anniversaries must begin with a recognition of the respective roles of the poet and his audience. I maintain that the poet and the intended audience are essentially the same in both poems; this does not prevent, however a considerable distinction between the techniques used by the poet. It is apparent, in fact, that the relationship between the poems is most obviously seen through an awareness of Donne's use of the simple rhetorical technique of contrast. Beginning with the titles and including a number of specific images and words, the poems are intended to be seen as two variations on the same theme. The first is an anatomy of the world, the second the progress of the soul. The first is directed downward, literally and metaphorically, to an investigation of a dead body and a world of sin and decay. Its controlling point of view is this-worldly. The second is directed upward and onward, to the imaginative flight of a soul, a flight which follows
death and which points to a consistent perspective from beyond this world.\footnote{1}

The mode of the \textit{Anatomy} is primarily external: it is frequently concerned with an external world, an explicitly identified audience, and a persona who must understand both to make his poetic message meaningful. The mode of the \textit{Progres} is internal: the essential concern is with the poet's own soul, with an eternal world which exists, for poetic purposes, internally in the poet's mind, and with an audience--now primarily assumed--which must share in the individualistic effort of this creative act. Consequently, the principal thrust of the first poem is a right valuation of this world; of the second, a right valuation of the next.\footnote{2}

A sensitivity to the very different methods--though similar aims--of the two poems will provide satisfactory answers, I think, to many of the objections raised by previous critics to either of the poems. A recognition of the two perspectives which the poems present also leads to a more complete understanding of the aims of the poet within divisions of a single poem and in the two poems together. And finally, a recognition of this basic device of contrast, utilized in many ways, together with our understanding of the related roles of the poet and his audience, should provide us with a framework in which to get at the central role of the girl.
"To the Praise of the Dead, and the Anatomy"

Our experience in reading the Anniversary poems properly begins, not with The First Anniversary but with the prefatory poem, "To the Praise of the Dead, and the Anatomy," probably written by Joseph Hall. It is apparently impossible to know the precise nature of the relationship between the prefatory poems and Donne's effort, but it would seem that Donne knew and approved of the inclusion of those pieces in the publication of his own work.³ It is not my intention to examine the introductory poems with great care but rather to indicate the contribution they make to our understanding of Donne's achievement.

The first six lines of the first prefatory poem point to a paradox similar to the one which informs the beginning section of the Anatomy. The death of the world is tragic, but it also has a good result. Because of that death we are able to witness the creative act of the poet; we thus mourn but do not complain.

Wel dy'de the world, that we might live to see
This world of wit, in his Anatomee:
No evill wants his good: so wilder heyres
Bedew their fathers Toombs with forced teares,
Whose state requites their los: whiles thus we gain
Well may we walk in blacks, but not complaine. (1-6)

The very nature of the poetic accomplishment, however, causes this author to suspect that the world may not be dead after all: "how can I consent the world is dead/While this Muse
lives? (7-8)."

We should notice that in this poem, as in the Anniversaries proper, several worlds exist as the object of the author's concern. There is the dead world which is identified in the opening line; the "world of wit," i.e., the poem itself which embodies the spiritual vitality which the dead world lacks; and the more vaguely identified world which is informed by the spirit of the poet. The last "world" is the most important, I think, for it points to the "new world" of the Anatomy. This world encompasses the spiritual vitality which is seen in the creative act, but includes also those who witness and are affected by this act (cf. 14-15). The distinction between "the world" and "a world" is more than incidental; the world informed by the poet's muse is not the world of death and disease but a spiritual world of life and health.

The author's greater concern in this poem is directed toward the girl who is the subject of the poet's effort. Again this author notes the paradoxical nature of an occasion of death; the loss of the girl is a "sad Fate" but through the poet's imaginative effort she is made "thris noble," the "comely face" and the "cunning Pencill" combining to make an "admired match." The author is here concerned with the unique goodness of the girl and the singular capacity of the poet of the Anniversaries. The distinction between the "cunning Pencill" of the poet and the "vulgar pens" of other writers is surely parallel to the later
description (in the second prefatory poem) of the audience with "better eyes" which is set apart from those with "vulgar sight."

The author next enlarges on the particular nature of the girl and the relationship of the rest of men to her, a relationship which is especially indicated by their praise of her virtue. What he seeks to emphasize is that the praise given the girl is only a repayment for the gift she gave the world. For this reason she can thank only herself for the celebrations which she now witnesses:

Yet what we give to thee, thou gav'st to us,  
And maist but thanke thy selve, for being thus. (31-32)

The grace embodied in the girl was in itself a demand that recognition and celebration of her goodness be a form of repayment for the gift she offered:

Yet what thou gav'st, and wert, 0 happy maid,  
Thy grace profest all due, where 'tis repayd. (33-34)

Since recognition of goodness in general and of her goodness in particular must precede a proper celebration of her, it follows that praise of her is simultaneously praise of the source of goodness and an indication of the praise-maker's recognition of that source.

So these high songs that to thee suited bine,  
Serve but to sound thy makers praise, in thine,  
Which thy deare soule as sweetly sings to him  
Amid the Quire of Saints and Seraphim,  
As any Angels tongue can sing of thee;  
The subjects differ, tho the skill agree. (35-40)

The author concludes his prefatory praise by reiterating the role the girl now occupies as the object of
a celebration which is eternal. She is both the singer (in heaven) and the song sung (among the celebrating angels and the faithful who remain), both the celebrant and the object celebrated. Her death remains, as it was at the beginning, an inevitable paradox, a "lossefull gaine" to those who knew her worth and who will not forget her name.

     For as by infant-yeares men judge of age,
     Thy early love, thy vertues, did presage
     What an hie part thou bear'st in those best songs
     Where to no burden, nor no end belongs.
     Sing on, thou Virgin soule, whose lossefull gaine
     Thy love-sicke Parents have bewayl'd in vaine;
     Never may thy name be in our songs forgot
     Till we shall sing thy ditty, and thy note. (41-48)

It would be easy to make too much of the prefatory poems, and it seems best to treat them as what thy most obviously are: conventional poems of praise both for a dead girl and for an established poet. Nevertheless, it also seems clear that the author of this poem recognized the singular importance of the worlds with which the Anniversaries have to deal; at the same time both poems reveal his awareness of the significant roles of the poet and his audience. Reading those two poems carefully at least points us to the larger issues and thematic concerns apparent in the Anniversary poems themselves.

II

The Old World and the New, 1-90

In the first thirty lines of this opening section of the Anatomy, the reader is immediately confronted with two
very different perspectives on the same incident and, consequently, with two very different tones. The first ten lines tell of the departure of the "rich soule" to "her Heaven," an occasion which anticipates a celebration of her by those who recognize "worthiness." The dominant image is that of someone returning to her rightful place, of a soul to "her Heaven," of a "Queene" to "her standing house."

Such a return is acclaimed not only by those remaining who understand her worth but also by those who have in actuality a heavenly perspective. To them she becomes "part both of the Quire, and Song," both a singer and the song which is sung. The whole of these ten lines is anticipatory, leading to the alleviation of the periodic effect in line 11. The tone is one of joy and fulfillment—for the individual soul, for those who understand her goodness, and for those who now share her joy in heaven.

Quite dramatically, however, the tone and the perspective are altered by the presentation of the point of view of "this world." In direct contrast to the heavenly singing, we read of the earth quaking and the world languishing. The language of lines 11-30 is radically different from that of the first ten lines. Now we read of an "earthquake," of a world which "languished," of a "common Bath of teares," a "perplexed doubt," a "consumption," a "fever," a "sicke world," a "letargee," a "wound," a "voyce of mone," and, most telling of all, a "speechlesse" response. Such terms are a witness to the effect of her death when seen from the
perspective of this world. The effect and the response are not, however, static. First the world mourns at the loss of this soul; it thus loses vitality not simply because she is dead but because its excessive mourning draws "the strongest vitall spirits out" (13). From this profuse mourning the world turns to a recognition of the meaning of her loss which reminds one of the felix culpa motif in Christian tradition. That loss is great and worthy of mourning; at the same time, since she is in heaven because of her goodness, others will be led to imitate her in order "to see her, whom all would see" (18). Only through her loss would this increased concern with goodness occur. Such ambivalence results in the world's fits: "it joy'd, it mournd" (20).

Even this does not last, however, for the world is soon overtaken by an even more critical disease, "Letargee" (24). Other reactions have occurred in the past, but the problem of forgetfulness is the world's now. It mistakenly believes itself to be well when, in fact, it has forgotten her, and this, the poet says, "is worse": "Thou hast forgot thy name, thou hadst" (31).

In the first thirty lines the poet has presented two quite distinct perspectives on the girl's death: that of heaven and that of this world. He has also conveyed two very different tones and vocabularies which are suited for the two responses. There is a hint, though only a hint, of still a third point of view: that of those who recognize
her worthiness and who attend to goodness in general but who are prevented the full heavenly perspective because they remain here. These are the responses to her death, but an obvious question remains: what is there about this girl that should lead to such reactions, especially that of this world? It is to this anticipated question that the poet addresses himself in the next several lines.

The key to understanding the conception of the figure of "she" which follows is the baptismal image seen in lines 33-38. The poet is addressing the "sicke world" and relates her significance for it:

For as a child kept from the Font, untiill
A Prince, expected long, come to fulfill
The Ceremonies, thou unnam'd hadst laid,
Had not her comming, thee her Palace made:
Her name defin'd thee, gave thee forme and frame,
And thou forgetst to celebrate thy name.

The act of naming referred to here is not, certainly, a literal one. It is rather that Christian naming whereby one receives spiritual direction and vitality, a naming which includes meaningful identity and purpose. The child in this image has experienced a first birth but awaits a second, for "baptismus non est tantum professionis signum, ac discriminis nota, qua Christiani a non Christianis discernuntur, sed etiam est signum regenerationis." Just as the baptized child sacramentally assumes the name of Christ and the renewed life which is inherent in that assumption, so the world had a hope of rebirth and renewal through the grace which her appearance made manifest. Quite obviously
the poet is not talking about Elizabeth Drury as a single human being but rather as a representative, an imagined embodiment of the goodness which the world has lacked. Manley is surely right in seeing her as an image of Wisdom, but she is just as certainly an image of Goodness, of Truth, of Righteousness—or in more poetic terms, of Beauty and Harmony and Justice. The point is that the image of the girl becomes associated with all of these qualities only because the poet, in faith, has defined her as such. The proper audience likewise responds to her in faith, accepting the poet's equation of her with all good. Because of this essential *a priori* commitment, the audience will respond affirmatively to her miracle nature, even though it may defy logical explanation.

The basis for our response to the figure of the girl and to the *Anniversaries* as a whole thus does not lie in a symbolic process vaguely related to the tradition of Wisdom, as Manley asserts, but in the poet's own creative act of naming, of giving to the figure of a young girl a meaning and identity which in turn lend purpose and meaning to those who respond in faith to that image. The poet asks us to see her as an image of goodness, in its many forms and with its several implications, and relies solely on the faith we share with him. If our response to her is based on this faith, the poet can "tell us who it is that's gone"(42) at the same time that he is seeking to anatomize a dead world which has forgotten her and warn a new one which remembers
her only too weakly.

This is the effort the poet sets out for himself in response to the world's hesitation and forgetfulness and his own desire to learn and to teach:

But though it be too late to succour thee,  
Sicke world, yea dead, yea putrified, since shee  
Thy'ntrinsique Balme, and thy preservative,  
Can never be renew'd, thou never live,  
I (since no man can make thee live) will trie,  
What we may gaine by thy Anatomy. (55-60)

The fundamental lesson to be learned is capsulized in the following two lines:

Her death hath taught us dearely, that thou art  
Corrupt and mortall in thy purest part. (61-62)

These lines provide a sense of the relationship between the world and the girl quite different from that which Martz finds objectionable. As Ralph Maud and Harold Love have both observed, her death is here seen to be a result of the inherent corruption and mortality in the world, not a cause of the world's death. The world is affected by the loss of her and is, in some dramatic way, altered by that loss; but it is also to blame for that loss. The world's corruption thus leads to her death; conversely, her death only hastens the world's inevitable decay.

I said earlier that a "new world" was hinted at; in the remainder of this section it is identified more exactly. Since I have dwelt on these lines in an earlier chapter, I will only summarize here. The "new world" is a world made up exclusively of those "which understood/Her worth"(72-73);
it both recognizes and re-performs that virtue which is
seen to be the essence of her existence. The images asso-
ciated with the new world are interestingly related both to
the vision of heaven and to that of the old world. The
"new creatures" testify to a "glimmering light" and a "faint
weake love of vertue and of good" (70-71). They are not
totally forgetful as is the old world but neither do they
have the full sense of her presence as do heavenly creatures.
Consequently, they occupy a precarious middle position to
which the poet must be especially sensitive. They experience
the "twi-light of her memory" and attempt from that recog-
nition to arm themselves against the sicknesses of this
world. The poet's mission is to aid them, for

This new world may be safer, being told
The dangers and diseases of the old:
For with due temper men do then forgoe,
Or covet things, when they their true worth know.
(87-90)

A final summary of this section is in order since it
is crucial that we understand what the poet is and is not
saying about his three principal concerns here: the old
world, the new world, and the girl. He is attempting both
to identify them and to indicate the basis for the relation-
ships between them. The poet's explicit concern is with
the old world and the disease which is killing it; this
world is never defined exactly, primarily because it is best
seen negatively: it is everything that the new world--and
heaven--are not. It encompasses the man who neglects the
value of the young girl and, concurrently, of goodness in general; it is also the physical race of mankind which is decaying and the entire physical world which will not last. Into this world came a young girl, seen by faith not merely as Elizabeth Drury but as an image of all goodness, all virtue. This image, however, has died because of the diseased world. With that death has disappeared any hope that the world can be renewed. For the poet, however, the lessons to be learned from this relationship between the girl and the world need to be spelled out more exactly, for some life remains in those who occupy an uneasy middle position. These creatures of the new world recognize her value and that of goodness, unlike the old world, but they are constantly in danger of turning to that world and becoming a part of its disease. To prevent this spread of the disease the poet has several aims, all to be accomplished through the recognized interaction between the three entities to whom he has addressed himself. (1) He will celebrate the soul that has gone, for all who recognize her worth celebrate her (1-6). The poet's celebratory act is the creation of the poem. (2) He will "tell us who it is that's gone"(42). In the process of celebrating her and in light of the a priori faith he has in her worth, he will clarify further the qualities she possessed. (3) He will attempt the anatomy of the old world. Such an attempt will expose the pervasiveness of sin's disease and prove the world to be a thing
"corrupt and mortal" even in its purest part (62). (4) Finally, he will show the "true worth" of things so that his audience, the new world, will not be consumed by the diseases of the old.

In actuality the poet has already begun to accomplish three of these four. First, he has commented significantly on the value of the girl, has given us a glimpse of her celebrated arrival in heaven, and has further shown that all imitation of goodness is an imitation and celebration of her. Second, with his own celebratory act he has begun to tell us who "she" is. We already recognize that "she" is not merely Elizabeth Drury but a figure based on her and re-created and "named" in the poet's imagination. She is, for example, the "rich soule," a "Queene," the ineffable "name," the "Cyment" of "all vertues," and the "intrinsique Balme" and "preservative" of the world. Third, the poet has already begun to demonstrate the true worth of things, particularly through the device of contrast. He has opposed a heavenly perspective to an earthly one and a decaying old world to a living and responding new one. Especially we have begun to witness what we shall see throughout the poem—the contrast between the old world and the potential embodied in the image of the girl. The distinction in language, seen in subsequent meditations and eulogies, is begun here. The world is earthquakes, tears, "perplexed doubt," fever, sickness, wounds, and death; she is virtue, goodness, preservation,
and life.

Man's Nothingness and Her Virtue, 91-190

The poet begins the major part of his task by concentrating on the "true worth" of one part of the old world—man himself. He considers the life of the individual man (95-110), the history of mankind (111-154), and finally a summation of mankind with a special emphasis on the distinction between what he is in potential and what he has become (155-170).

Line 95 introduces the first of several images of birth or creation to be found in the body of the poem. What is especially significant, however, is that it does not suggest life or health but rather death and decay.

We are borne ruinous: poore mothers cry, That children come not right, nor orderly, Except they headlong come, and fall upon An ominous precipitation. (95-98)

"We are borne ruinous," and our birth is only an indication of what our life will become. The ruin is confirmed not only by original sin but by man's downward direction at birth. From the beginning of his life he is pointed toward this world and the death which is inherent in it. He is born by falling into this world. ⁹

Marriage is another "life" image, anticipating not only a new life for the participants but also new lives in the births of their children. Yet this potentially fruitful action has also turned on man and "ruine" has once again
demonstrated its "wit":

How witty's ruine? how importunate
Upon mankinde? It labour'd to frustrate
Even Gods purpose; and made woman, sent
For mans reliefe, cause of his languishment.
They were to good ends, and they are so still,
But accessory, and principall in ill.
For that first mariage was our funerall:
One woman at one blow, then kill'd us all,
And singly, one by one, they kill us now.
We doe delightfully our selves allow
To that consumption; and profusely blinde,
We kill our selves, to propagate our kinde. (99-110)

The image which moves these lines is a grand sexual pun, but
man himself is the victim of the joke. In opposition to the
intended purpose of woman and of man's association with her,
only "ruine" and "languishment" follow. Again the distinc-
tion is seen best in terms of specific contrasts: woman's
intended and her actual role, the intended "reliefe" and
the actual "languishment," the "first mariage" becoming the
"funerall," and with it potential creative action leading
to destruction ("We kill our selves to propagate our kinde").
The irony is heightened since this annihilative action leads
to the birth which has already been seen as a sign of man's
decay. We have thus come full circle: from birth to marriage
to birth. Man's physical life, from being born to procrea-
tion, is only a sign of his ruin.

From the life of an individual man, the poet next
turns to "mankinde" in general, particularly seen from an
historical perspective. In this section the dominant tech-
nique is again that of contrast--man was one thing in the
beginning; he is something quite different now. "Then"(112)
suggests the beginning, the time of God's original purpose for man. Then man was comparable to the Sun, for they shared a priority in the original creation and a hierarchical position above all other creatures of their respective natures. The poet chooses to concentrate on two characteristics which reveal man's decline: his age and his size.

Once man's longevity was equal to or surpassed that of all other creatures. He was able to study stars over a span of several hundred years. In his body size he exhibited both high quality ("faire Kingdome") and large proportions ("large Realme"). "Kingdom" and "Realm" also suggest a view of man's nobility quite different from his nature now. Then man was as a king over the vast realm of his own body; furthermore, body and soul worked jointly to a mutual advantage. Man was

So spacious and large, that every soule
Did a faire Kingdome, and large Realme controule:
And when the very stature thus erect,
Did that soule a good way towards Heaven direct. (123-126)

The soul had control over a large region; that same region, when erect, could direct that soul heavenward. Man "then" was an image, not only of great size and longevity, but also of harmony and a heaven-directed nature.

In contrast to what man was we see him for what he is now. As man was associated with images of royalty and old age, so man now is, at best, a mere "page" (128) and has thus declined both in quality and in maturity. Whereas man before studied stars, man now hardly has time even to test the
accuracy of a "new made clocke"(130) before he dies. The image of time in preceding lines reinforces its former extensiveness; now the sense is one of concentration. Man, again seen as a lesser being, a mere "peasant," strives to compress three lives--past, present, and future--into one:

So short is life, that every peasant strives,
In a torne house, or field, to have three lives.
(133-134)

Previously, he watched other creatures die before him; now he must live hurriedly before his own death overtakes him.

Considering again man's size (135-146), the poet reiterates the distinction he has made before. Once man was "equall" to an elephant or whale; now he is so insignificant that even fairies or pigmies seem credible creatures. The most damning proof of man's decline, however, is the image we find next in the poem:

mankind decayes so soone,
We're scarce our Fathers shadowes cast at noone.
Onely death adds t'our length: nor are we growne
In stature to be men, till we are none. (143-146)

Only death (which occurs quickly for mankind now and is itself a sign of his sin and decay) adds to man's apparent size by making him horizontal. Yet the working out of this image is dependent on the figure of the previous line where we are only the mere "shadowes" of our fathers. The horizontalizing effect increases the size of the shadow but it also implies an event which makes us nothing; only death enables us "to be men," for only in death are we part of mankind which preceded us.
This concern with physical size, the poet goes on to say, would be incidental if we were of the same quality as mankind then. The compression of an "old Text" into a "lesse volume" or of "silver" into "gold" or of "Spirits of vertue" into "lesse glas" would imply that we have simply put on a new external appearance, that we have been merely "retir'd."But such, the poet emphasizes, is not the case. We are "dampt," i.e., stifled or deadened, and also "dampt" in that the garment which shapes our external appearance has been made wet. Thus our smaller size is a result of "shrinking, not close-weaving"(153), and we have consequently been impaired both in mind and in body.

Mankind, in summary, has turned himself around and is headed toward the nothingness out of which God made him. The thrust of man is thus downward to decay, a repetition of the action imaged at the beginning of this section (95-98), and a contrast to his former heaven-directed nature (126). A consummate example is seen in man's efforts to heal himself. Such efforts lead only to his greater ruin. "New diseases" are destructive, but the "new phisicke" is even worse.

At the end of this first meditation the poet makes effective use of the periodic construction to reinforce a final time the distinction he has indicated throughout: man is neither what he was nor what he should be. The poet builds him up only to make more dramatic his inevitable fall:
Thus man, this world's Vice-Emperor, in whom
All faculties, all graces are at home;
And if in other Creatures they appeare,
They're but man's ministers, and Legats there,
To worke on their rebellions, and reduce
Them to Civility, and to man's use.
This man, whom God did wooe, and loth t'attend
Till man came up, did downe to man desceond,
This man, so great, that all that is, is his. (161-169)

This man, so great in potential, has made himself nothing
because of sin. The consummate view of him thus counters
all that he could have been and brings the poet's periodic
construction to a tragic conclusion:

Oh what a trifle, and poore thing he is! (170)

By beginning his "right valuation" of this world with
a view toward man, Donne prepares us for several later
themes. We anticipate, in the first place, that since man,
the noblest and most blessed of God's creation, is overcome
with the disease caused by sin, surely the rest of the world
must be suffering from it also. Subsequent meditations,
especially the next one, confirm this. Furthermore, since
man himself is sick, we can anticipate that his efforts to
deal with a sick world will be ineffective. Such is the case
with "new diseases" and the "new phisicke"; similar results
will follow his "new Philosophy," his new astronomy, and his
new astrology. In each instance man's effort to substantiate
the significance of this world turns against him and only
proves the world to be without coherence, form, color or
heavenly influence. The world, and man in it, is indeed
"a trifle, and poore thing."
In considering the remainder of this first meditative sequence, let me again quote Martz' important objection to the inclusion of the eulogies in this poem. Donne's Anatomy, he says, has

a central inconsistency which defeats all Donne's efforts to bring its diverse materials under control. For it is not correct to say, as Empson says, that 'the complete decay of the universe' is presented as having been caused by the death of Elizabeth Drury. If this were so, the poem might achieve unity through supporting a dominant symbol of virtue's power, and one might be able to agree with Empson that the 'only way to make the poem sensible is to accept Elizabeth Drury as the Logos.' But, after the Introduction has elaborately presented this hyperbole, one discovers in the first Meditation that Elizabeth Drury has, basically, nothing to do with the sense of decay in the poem.

The parts will not fuse into an imaginative organism. One can omit all the rest of the poem and simply read through the Meditations consecutively; the sequence is consistent and, with a brief conclusion, would form a complete--and a rather good--poem. ¹³

Love, Maud, and Manley have responded in different ways to Martz' objection. I would like to suggest still another point of view. Martz cannot concur with Empson that the decay of the world is presented as an occurrence resulting from the death of Elizabeth Drury; at the same time, however, he believes that if this association is not made, then the role of the girl is merely tacked on and that consequently the poem would be better without her. Martz is right, I think, in his rejection of Empson's analysis, but he is wrong in denying the important role played by the girl.

Quite obviously Donne does not want us to accept the decay of the world as a consequence of the girl's death.
Although the opening lines seem to lend credence to this view, it is important to remember that Donne never indicates that the world was without disease before she came. The baptismal image discussed before would, in fact, suggest the opposite. As a world without a "visible sign" of grace the world was nameless and without meaning. Her coming lent it grace through the virtue she embodied, and in her was the potential to alleviate the decay which plagued the world since Adam's fall. She was its "purest part," its heart.

The opening meditation makes clear that the decay is a result of man's sinfulness, not the girl's death. Having presented irrefutable evidence of man's ruin, the poet expects us to confirm his view of man as "a trifle, and poore thing." We do so without any direct reference at this point to the role of the girl.

Significantly, however, we are asked to confirm the same idea in almost exactly the same words after "she" has been introduced in the eulogy. Knowing that she is dead produces a second recognition of "how poore a trifling thing man is"(184). The poet realizes that we affirmed this before the girl was described, but he also expects us to consider her as the image of virtue and goodness which he has portrayed. Such a faith in her potential for goodness and the subsequent recognition that she is no longer available to "purifie/All, by a true religious Alchimy"(182), reinforces our understanding of the ruination of mankind. She stands
as virtue in the face of what man is. In the anatomical
image she is the heart which, in spite of disease, ruin,
and decay, still gives man some reason to hope. With her
loss, hope—for mankind on earth—is lost too: "The heart
being perish'd, no part can be free"(186).

This total awareness leads the right-thinking audi-
ence to turn to the "supernaturall food, Religion"(188).
Only this stands in opposition to reliance on a decaying
physical world. The "supernaturall" basis of this satis-
faction also points to the realm where the girl now is. In
turning to religion we confirm the virtue and grace which
she represented as the only benefits for earth-ridden man.
Man's "better Growth," the image of man as he was "then,"
has become "withered, and scant." Only by becoming more
than this man (as she was more than a mere girl) can we
escape being "lesse then an Ant"(190).

The Meditation and the Eulogy are admittedly directed
toward two different, though related, aims. The aim of the
meditation is "to instruct the living"; that of the eulogy
is "to commemorate the dead." The possible gap between the
two is bridged by what the audience is willing to accept as
poetically true about the girl who is being commemorated,
just as the audience of Donne's funeral sermons had to
respond to the significance of the deceased in order to
respond to the preacher's message. The refrain, though
brief, joins the two previous divisions by presenting the
moral and the response expected of the audience. The pattern established in this meditative sequence is followed throughout; the audience responds to the anatomy of the world's diseased body, to the figure of the girl as a potential alleviation of that disease, and finally to the climactic realization that "shee, shee is dead; shee's dead" (183). Here this recognition makes irrevocably clear "how poore a trifling thing man is" and that the proper audience must turn from man and this world and feed on the "supernaturall food, Religion."

The World's Lameness and Her Unity, 191-246

The decay which has been seen in the individual man and in mankind is, in this section, shown to be active in the world at large. It particularly manifests itself through the disjointed, irrelational nature of the world. So encompassing is the disease that, beginning with Satan's rebellion, it has claimed the Angels, man, the beasts, plants, "the world" at large, Nature (the seasons), and even the upper world of fire, the sun, the planets, and the stars.

The dominant image is that of lameness: "so is the worlds whole frame/Quite out of joynt, almost created lame" (191-192). Once again we are introduced to the manifestation of this disease through a distorted image of birth. Everything since the Fall leads to lameness, not health; birth results in a deranged world which, like man himself, falls
"upon/An ominous precipitation":

For, before God had made up all the rest,
Corruption entred, and depriv'd the best:
It seis'd the Angels, and then first of all
The world did in her Cradle take a fall,
And turn'd her braines, and tooke a generall maime
Wronging each joynt of th'universall frame. (193-198)

As we would expect from the preceding section, man, the
"noblest" of creatures, experiences the disease first of all
earthly creatures; from him it spreads to others. This de-
cay is so complete that Nature's times for re-creation, re-
newal, and growth--"Springs and Sommers"--are like the
"sonnes of women after fifty": unhealthy, short-lived, and,
like the world itself, potentially lamed and diseased.¹⁴

The most obvious proof of the irrelated nature of the
world is supplied by man himself. In attempting to formu-
late a "new Philosophy" about the world and thus to give its
existence a new meaning, he in reality does the opposite:
he proves it a world of "doubt," where old ideas and apparent
substances are "put out," "lost," "spent," and "crumbled out"
and where new ideas only prove that all is "in pieces, all
cohaerence gone;/All just supply, and all Relation"(213-214).
Like the "new phisicke," the results of man's "new Philosophy"
counter his intentions in formulating such a view.

Man's inability to prove a coherent universe is
matched by his failure to establish meaningful relationships
on a spiritual or moral level here. Evidence of this dis-
sociated state is provided in still another creation image--
that of the phoenix:
Prince, Subject, Father, Sonne, are things forgot,  
For every man alone thinkes he hath got  
To be a Phoenix, and that there can be  
None of that kinde, of which he is, but hee. (215-218)

Inevitably the phoenix image suggests rebirth and renewal, 
the new life rising from the ashes of the old. Here, however, the effect is quite different. The emphasis is on 
the isolation and alienation of creatures in a world which 
has lost its sense of interrelationships. The poet has 
effectively used an image which seems inherently affirmative 
and optimistic; the irony is heightened and the effect made 
more devastating when even this image reveals man's sinful state.

"She" is a figure in contrast to the isolation and 
the incongruous nature of the world. She was the "Magnetic 
force," the "new compasse," the "best, and first originall/ 
Of all faire copies," the "general Steward to Fate," the 
source of true riches, the center of the world, and its 
macrocosm. As an image of each, she alone had the potential 
"to draw, and fasten sundred parts in one"(222).

She was a model of spiritual unity in opposition to 
the incoherent world of mankind. More tragic for the world, 
however, is the poet's assertion, through the images he displays, that she could have been a source for unity in others. 
As the "magnetic force" she would have changed internally 
the objects she attracted, thus altering their relationship to her and to each other.15 As a "new compasse" she would
have been a guide to direct mankind anew and to provide all men with harmoniously related courses. The most interesting image is that which identifies her as the "best, and first originall/0f all faire copies" (227-228). As such she is established as a pattern of perfection for an already select group. Without emphasizing it, the poet is again alluding to the particular nature of the new world, her creatures. As "faire copies" they are already set apart from those rejected as too impure. As "copies" or imitations of her they exalt themselves and her in their recognition and emulation of her perfection.

The beginning of the refrain repeats the object lesson we heard before:

Shee, shee is dead; shee's dead: when thou knowst this, Thou knowst how lame a cripple this world is. (237-238)

That she could have healed the cripple and reconciled the disjointed relationships--yet is now gone--is added proof of the world's misery. As we saw earlier that the disease encompassed mankind, even his heart, so we now see that the disease encompasses all. The new world which recognizes the complete reign of sin in the world and which seeks to maintain whatever health it still has, has only one choice:

thou hast but one way, not t'admit
The worlds infection, to be none of it. (245-246)

The World's Disproportion and Her Harmony, 247-338

To validate the expansiveness of the disease and to
reinforce his warning not to be of the world, the poet next considers the appearance of sickness even in "the worlds subtilst immateriall parts"(247), particularly in those elements which combine to make up Beauty. The first major element, the subject of this meditation, is proportion.

The key to an understanding of this aspect of the world's beauty, or lack of it, is the "disproportion" which is said to characterize "that pure form"(257). This sense of the disharmonious nature of the world is carried out in such terms as "various," "perplexed," Eccentrique," "divers downe-right lines," "overthwarts," "teares," "sheeres," "arise," "vanish," "earth-quakes," "peace or war," "rise," and "demolish'd." Each is used to convey the lack of related movement in the world, what the side-note calls the "Disformity of parts."

The poet maintains one dominant progression through this meditation, leading up to the figure of the girl which by now we easily anticipate. In capturing the totality of the world's disproportion, he portrays its appearance in the heavens (247-284), in the earth (285-301a), and, most importantly in light of her influence, in the moral forces which govern the world (301b-304). At the same time man himself is shown to be part of the disproportion, especially at those very moments in which he is seeking to prove harmony in this world.

As Manley's commentary makes clear, Donne's evidence
for the disproportionate nature of the heavens is taken from various sources. The most suggestive image, I think, is that found in lines 261-262. There the disharmony in heaven is so complete it is

As though heav'n suffred earth-quakes, peace or war, When new Townes rise, and olde demolish'd are.

The decisive effect of this image is threefold. In the first place, we recognize that the principal concern is with the disproportionate movement of the heavens as recently announced in the new astronomy (cf. Ignatius His Conclave) and that that movement is a sign of the world's sickness. Furthermore, that manifestation of decay is made even more apparent since only a specifically earthly image can capture the essence of the activity. Finally, the action which is described in the "vehicle" of the image is it itself unpleasant, even in an earthly context: earthquakes, wars, and destruction are the specific evidences of disproportionate movement here. At each level on which the image operates the effect is the same: the erratic movement of the heavens is still another sign of the world's decay.

The focal point of Donne's concern shifts momentarily as he relates the efforts of the new astronomers to come to terms with the perplexing movement of the heavens:

They have empayled within a Zodiace
The free-borne Sunne, and keepe twelve signes awake
To watch his steps; the Goat and Crabbe controule,
And fright him backe, who els to eyther Pole,
(Did not these Tropiques fetter him) might runne.
(263-267)
Man's efforts to chart the movement of the heavenly bodies are a sign of his prior recognition that the motion is erratic and needs such restriction. At the same time, however, such an intent on mankind's part only exposes his own feeble state. Like all his other "new" efforts this one turns back on himself and proves his own inadequacy.

Man's attempts to confine the movement of the heavenly bodies to chartable astronomical maps (279-280) provides further evidence of his earth-directed nature. Once pointed to heaven, now

Loth to goe up the hill, or labor thus
To goe to heaven, we make heaven come to us. (281-282)\textsuperscript{17}

The disproportion in the earth is still further proof of the decay in the world. The circularity of the earth is only an illusion: a "Tenarif," a "higher Hill," and a deep sea are glaring proofs that the earth lacks that perfection of form once ascribed to it. Furthermore, if hell, the "Vault infernal," exists within this same earth, we have added evidence of the earth's instability. It is neither solid nor round and thus has neither foundation nor proportion.

One might be able to discount as inconsequential this physical evidence of disproportion, but the poet's final example is crucial. Not only the physical but also the moral foundation of the world is "bent awrie":

But yet confesse, in this
The worlds proportion disfigured is,
That those two legges whereon it doth relie,
Reward and punishment are bent awrie. (301-304)
The extent of the disease would again seem to be total:
from the heavens to the earth, from physical irregularity
to moral corruption.

The absence of moral proportion is a proper transition
to the recognition of what her loss means. Once again man's
response to a sign of the disease is itself evidence of the
disease. The profuse grief expressed because of the loss
of proportion as seen in her is confirming evidence of that
loss:

And, Oh, it can no more be questioned,
That beauties best, proportion, is dead,
Since even griefe it selfe, which now alone
Is left us, is without proportion. (305-308)

The emphasis on physical disproportion which con-
trolled the previous meditation now gives way to a recogni-
tion of her spiritual symmetry. Even more than before "she"
is portrayed as a creature inherently opposed to the physi-
cal corruption of this world. She was the "measure of all
Symmetree"; she was Harmony itself and the source of Harmony
in others, as before she was the "first originall/Of all
faire copies." As an embodiment of the World Soul she was
an alternative to the physicality which controls this world.

The spirit which she embodied was both a type and a
later example of the proportion and harmony traditionally
seen in the image of the Ark. She is, to use another image,
both the "Idea of a Woman" and its embodiment.
Shee, who if those great Doctors truely said
That th'Arke to mans proportions was made,
Had beene a type for that, as that might be
A type of her in this, that contrary
Both Elements, and Passions liv'd at peace
In her, who caus'd all Civill warre to cease. (317-322)

The pre-existent spiritual symmetry which she embodied was
a type for the ark; conversely, the ark was itself an embodi-
ment or a type of the harmony of which she was a later image.
She possessed a harmony of the elements and thus had health;
she possessed a harmony of the passions and thus had spiritual
peace.

Knowing that she is dead, we know that the one mani-
festation of an alternative to the physical and moral corrup-
tion of the world is gone, and that, with this further evi-
dence of the absence of beauty, there is nothing in this
world to "enamor" us or to modify our contempt for the world.

We also learn something else, a more complex and
seemingly less directly related lesson found in the final
lines of this section:

that, not onely faults in inward parts,
Corruptions in our braines, or in our harts,
Poysoning the fountaines, whence our actions spring,
Endanger us: but that if every thing
Be not done fitly'nd in proportion,
To satisfie wise, and good lookers on,
(Since most men be such as most thinke they bee)
They're lothesome too, by this Deformitee.
For good, and well, must in our actions meete:
Wicked is not much worse than indiscreet. (329-338)

The difficulty is in seeing how, even metaphorically, this
follows from what the poet has said in the previous medita-
tion and eulogy. The explanation, I think, involves an
understanding of the nature of the "new world" and its relationship to the girl and an equal recognition of the mutuality which characterizes "inward parts" and outward action as seen in her.

The meditation proper is concerned with physical manifestations of disproportion, the eulogy with the appearance of spiritual harmony. The significant contrast is between "disproportion" and "harmony," not between the physical manifestation and the spiritual intention. Proof of this is seen in the figure of the girl and the response of the new world to her. The new world recognized the spiritual harmony of her "inward parts" because of its physical manifestation which satisfied "wise, and good lookers on." The lesson to be learned here has already been emphasized as a part of the nature of the new world, for in these new creatures, "the matter and the stuffe of this, /Her vertue, and the forme our practise is"(77-78).

I suggested earlier that the refrains reconcile the distinctive aims of the meditations and eulogies. That reconciliation is achieved here, but with unusually complex results. The effort "to instruct the living" is joined with that "to commemorate the dead" through the recognition of the world's disproportion and the poetic faith in the girl's potential to bring spiritual harmony. Furthermore, the potential distinction between physical manifestation and spiritual intention, which has contributed to the different
tones of the previous divisions, is itself reconciled in the figure of the girl. For she possessed both manifestation and motivation and was thus able to satisfy that particular group--again distinctly limited--of "wise, and good lookers on."

Since the new world, by definition, is aware of the reconciliation achieved by her, the conclusions of the refrain naturally follow. The concern is not only inward, with our own spiritual health or sickness, but also outward to the degree that we are able to influence others. She recognized this responsibility so well that the new world is made up solely of "her creatures"; the loss of her teaches this new world that the responsibility is now theirs. We imitate and embody the spiritual vitality she possessed; knowing this, we know that motivation and manifestation, "good, and well, must in our actions meete" (337).

The World's Paleness and Her Color, 339-376

This meditative sequence is directly related to the previous one because it completes the consideration of the loss of Beauty in the world and because it follows the same progression from physical manifestation to spiritual motivation. If we could momentarily concede that this world is proportioned, the poet urges, Beauty would still be absent because color is gone. Like the "compassionate Turcoyse" or gold amalgam, the earth, too, has a ghostly paleness--
appropriate, we may note, for a dead body which is being anatomized. At the creation of the world the earth was colorful; God Himself added to the beauty supplied by Nature:

When nature was most busie, the first weeke,
Swadling the new-borne earth, God seemd to like,
That she should sport herselphe sometimes, and play,
To mingle, and vary colours every day.
And then, as though she could not make inow,
Himselfe his various Rainbow did allow. (347-352)

Creation imagery is here vital and life-giving because, through the agency of God, the original creation served its intended purpose. Only man could distort it into a perverse image.

Since recognition of color is dependent on sight, the "noblest sense of any one," and since color has diminished, sight has also. The absence of color is thus further indication, not only of the decaying state of the world at large but also of the decreasing nobility of mankind.

The most telling absence of color is seen, in fact, in man himself:

Our blushing redde, which us'd in cheekes to spred,
Is inward sunke, and onely our soules are redde.
(357-358)

The change in the outward sign of man's color is indicative of a more profound alteration in his spiritual "beauty."
The "blushing redde" of the cheeks, which was formerly a sign of man's innocence or his shame at any imperfection, has been replaced by his "redde" soul, a sign of his concealed
guilt. Seen from a complementary point of view, the cheeks have become white and pale, a sign of disease and death, while the soul has lost the whiteness which was once a sign of its purity. The loss of color in the external world metaphorically points to the spiritual loss that mankind has suffered through sin. Color was one sign of God's grace; its absence is a sign of the world's and mankind's decay.

"She" is again presented as a potential cure for the world's ills:

Perchance the world might have recovered,
If she whom we lament had not been dead. (359-360)

She alone possessed a beauty of virtue that could have countered the world's ghostliness. She was the source of color and luster, but most importantly she was a miracle:

Whose composition was miraculous,
Being all color, all Diaphanous. (365-366)

She is both "all color," as the source of spiritual beauty, and "all Diaphanous," as the sign through which one sees God.

The poet here makes his most exaggerated pronouncement on the role of the girl, for he assigns to her a miracle nature. This is more than traditional or flattering hyperbole, for such a "naming" must be taken seriously if the poem is to work its effect. A miracle has no effective meaning unless it is believed; it has no other validation. The audience of the Anatomy is expected to supply that vali-
dation through their faith in the creative action of the poet and their willingness to affirm, for poetic purposes, the exaggerated claims the poet makes for the girl.

As she is a miracle, she is also of a spiritual nature unlike anything seen in this world:

For Ayre, and Fire but thicke grosse bodies were, And liveliest stones but drowsie, and pale to her. (367-368)

Her loss thus re-emphasizes the ghostly nature of this world and reaffirms the poet's insistence "that it should more affright, then pleasure thee"(372). With this loss of spiritual beauty, only man's "wicked vanity" would lead him

To color vitious deeds with good pretence, Or with bought colors to illude mens sense. (375-376)

The beauty imaged in her is the only true beauty; "bought colors" are false and merely try to hide, not reveal, the reality behind appearances.

The World's Lack of Correspondence and Her Mediation, 377-434

The final evidence for the decaying state of this world is seen in the relationship between heaven and earth. We should, I think, anticipate the transition from explicit images of the relationship between a physical heaven and earth to images which reinforce the absence of spiritual traffic between the world of God and the world of man.

This sign of decay is presented through the familiar images of birth and creation, each with a distorted view of
the usual expectations from such activity:

Nor in ought more this worlds decay appeares,
Then that her influence the heav'n forbeares,
Or that the Elements do not feele this,
The father, or the mother barren is.
The clouds conceive not raine, or doe not powre
In the due birth-time, downe the balmy showre.
Th'Ayre doth not motherly sit on the earth,
To hatch her seasons, and give all things birth.
Spring-times were common cradles, but are toombes;
And false-conceptions fill the general wombs. (377-386)

We again notice the totally negative tone of these images.
Rather than associations with life and health, the vocabu-
lary evokes associations with impotence and death: "decay,"
"barren," "conceive not," "doth not motherly sit," "toombes,"
and "false-conceptions." All the images, of course, are
derived from the curse on the earth after man's Fall.

The absence of correspondence between heaven and
earth is further proved by man's part in the process. Just
as there is no communication between heaven and earth, there
is none between heaven and man:

Th'Ayre showes such Meteors, as none can see,
Not onely what they meane, but what they bee. (387-388)

Nor is there communication between the earth and man:

Earth [Showes] such new wormes, as would have troubled
much,
Th'Egyptian Mages to have made more such. (389-390)

In what is surely a gibe at Paracelsus and his followers,
the "new" astrologers, the poet suggests that no Artist
would dare claim that he could find any correspondence since
it so obviously is not there. An effort to do so would
prove that the Artist is unaware that "the art is lost, and
correspondence too"(396).

The problem, in sum, is threefold, with man himself providing again the most irrefutable evidence of its extensiveness:

For heaven gives little, and the earth takes lesse,  
And man least knowes their trade, and purposes. (397-398)

The final eulogy in the Anatomy is an appropriate transitional device between this poem and the Progres, the evidence for which I shall only briefly present here. The point of view of each of the eulogies in the Anatomy has been backward in time—to what effect she could have had if she had not died. The poet has thus had to be more aware of the physical world of mankind and of her potential to affect it while she possessed a physical body. The present eulogy, too, is concerned with her potential influence on mankind but now from a perspective which looks from heaven and to the future. Such a perspective anticipates the essential feature of the eulogies of the Progres, for they present that perspective throughout the poem. In the Progres the principal effort is to present the value of her influence to those who are themselves heaven-directed; in the Anatomy the principal effort is to present the valuelessness of a world which, after her death, has no manifestation of virtue. The distinction, though significant, is essentially one seen in complementary perspectives. The poet cannot yet focus his attention and that of his audience on heaven
until he has completely and successfully presented the folly of a perspective grounded in this world.

Were heavenly influence still felt, she could affect us on earth:

Since herbes, and roots by dying, lose not all,
But they, yea Ashes too, are medicinall,
Death could not quench her vertue so, but that
It would be (if not follow'd) wondred at. (403-406)

Even such a weakened awareness of her virtue is impossible for a sick world, however, so complete is its lack of correspondence with a heavenly realm and--to use the earlier motif--its forgetfulness.

To point to the lack of correspondence between heaven and earth on a spiritual level is to point to the real source of the problem: man himself. The physical image of heaven and earth which the poet introduces in the meditation is carried over into the eulogy and provides a metaphoric basis for the weakness of her continuing influence. The significant reason, however, is apparent in lines which describe the extent of her influence while she lived:

She from whose influence all Impressions came,
But, by Receivers impotencies, lame,
Who, though she could not transubstantiate
All states to gold, yet guilded every state,
So that some Princes have some temperance;
Some Counsaylors some purpose to advance
The common profite; and some people have
Some stay, no more then Kings should give, to crave;
Some women have some taciturnity;
Some Nunneries, some grains of chastity.
She that did thus much, and much more could doe,
But that our age was Iron, and rusty too. (415-426)

The ironic, even sarcastic tone of this passage is inescapable,
but one should not misplace its aim. The poet seeks, not to undermine the extent of her power, but to portray as glaringly as possible the truth of the "Receivers impotencies" (416). She did have great power to reform; in the context of this passage it only seems small because of man's utter failure to respond to it. Given the "Iron, and rusty" age with which she had to deal, that she could have positively affected even "some Princes" or "some women" is testimony to her potential.

Added to man's failure to respond to her when she was here, the fact that she is dead makes even more apparent "how drie a Cinder this world is" (428). The poet has here telescoped two images from the previous meditation and eulogy to comment summarily on the state of the world. The world is dry because it is without the essential influence of heaven, the "raine" and the "balmy showre" (cf. 381-382); it is a Cinder because it is a product of an "Iron and rusty" age which does not respond to her goodness. Without the influence of heaven and because it does not respond to the image of her, the world is a mere worthless residue.

Recognizing this, the audience recognizes too that all efforts made for this world are in vain:

'tis in vaine to dew, or mollifie
It with thy Teares, or Sweat, or Bloud: no thing
Is worth our travaile, griefe, or perishing
But those rich joyes, which did possesse her hart,
Of which shee's now partaker, and a part. (430-434)

Again the image is compressed and drawn from previous ones.
To "dew" the world would make wet its dryness; to "mollifie" the world would make supple its hardness. Both imply a particular attention devoted to the world in light of its nature. Such an effort could result from Teares, Sweat, or Bloud, from travaile, griefe, or perishing. More explicitly, the image suggests man's attention to this world by sorrowing for it, working to restore it, or dying for it. Each of these efforts would be in vain, for the poet has shown convincingly that this world is not worthy of such attention and that only those "rich joyes" which she embodied are worthwhile.

The Conclusion, 435-474

The conclusion of the poet's efforts can instructively be compared to the introduction, for in each the poet indicates his principal concerns. He establishes here for a final time the dominant view of the old world, redirects his attention to the figure of the girl, appeals to the responding audience, and defends the celebratory poem he has written to praise her.

The metaphor of the dead world is ended, but the disease rages on. Only because "the body will not last out to have read/On every part"(436-437) does the poet end his anatomizing.

Turning his attention to the young girl, the "blessed" maid," the poet reaffirms that she is the one "of whom is
meant what ever hath beene said, / Or shall be spoken well by any tongue"(444-445). The defensive nature of his reaffirmation at this point is evidence that he, along with his audience, recognizes that the particular girl Elizabeth Drury has not really been the subject of the poem. At the same time, however, he does not want us to lose sight of that particular embodiment of the image of virtue which has been his concern. As the audience has participated by faith in the enlargement of that role so it now reaffirms the value of that individual girl.

Even this late in the poem the girl is used as a vehicle to achieve a final reconciliation, this one both religious and poetic. The poet first entreats the "blessed maid" to

Accept this tribute; and his first yeares rent,  
Who till his darke short tapers end be spent,  
As oft as thy feast sees this widowed earth,  
Will yearely celebrate thy second birth,  
That is, thy death. For though the soule of man  
Be got when man is made, 'tis borne but than  
When man doth die. Our body's as the wombe,  
And as a mid-wife death directs it home. (447-454)

In the death of this virtuous girl, images of birth and death, by nature inherently contradictory, unite because our perspective at this moment is a distinctly heavenly and eternal one. From this larger perspective death is birth; this world is a temporary lodging; heaven is "home." This perspective, the same one with which we opened the poem, allows the poet to repeat his intention to celebrate her.

Poetic reconciliation is achieved in that the two
images which are dominant here and which relate to the celebration the poet makes have throughout the poem been signs of man's sin and indications of the necessity of avoiding this world. Death has been associated with sin and disease and especially with an anatomized world; birth has been seen throughout in perverse images which point only to man's and the world's inevitable decay. Now birth, death, and celebration unite, not because reality has changed but again because, having learned the proper valuation of this world, we are now enabled to see from the point of view of an eternal heaven.

Finally, the poet turns to the intended audience, those who, as before, are described as

her creatures, whom she workes upon
And have your last, and best concoction
From her example, and her vertue. (455-457)

It is to an audience already committed to the worth of this girl that he addresses his poem; it is to them that he makes a final defense of the creative act he has undertaken:

if you
In reverence to her, doe thinke it due,
That no one should her prayses thus reherse,
As matter fit for Chronicle, not verse,
Vouchsafe to call to mind, that God did make
A last, and lastingst pcece, a song. (457-462)

In addition to the more obvious religious associations attached to "Chronicle," the implication is also that such a form of writing would be factual and historical. The poet is defending, then, not only his choice of a literary mode but also the license he has obviously taken in his
commemoration of this young girl.

The literary mode of the poetic song is additionally important because it best appeals to the memory. The Biblical text which Donne has in mind is Deuteronomy 31-33. There God instructed Moses to teach the Israelites that they might not forget Him:

    He spake  
To Moses, to deliver unto all,  
That song: because he knew they would let fall,  
The Law, the Prophets, and the History,  
But keepe the song still in their memory. (462-466)²⁰

This reliance on memory, given the forgetfulness which has been at the heart of the world's problem and the a priori recognition of the value of the girl, is the key to the poet's appeal.

He has invaded the "great Office" of God's spokesman, like Moses, and has dared even to preach a message admittedly incomprehensible. "She" is that message and, like any other which defies man's ability to reason out logically, must be either rejected or accepted on faith. Those who respond affirmatively justify the poet's creative effort and confirm themselves to be part of that limited number of "her creatures" similarly committed to virtue and goodness.

III

A Summary and a Defense

It is virtually impossible to summarize adequately a poem as various as the Anatomy. Nevertheless, I want to
attempt such a summary here, at least to the extent that I reiterate and clarify my understanding of how the poem works.

The dominant metaphor is not that the girl's death kills the world but rather that this is the final blow, the irrevocable circumstance which confirms the intention of the poet and his audience to turn from that world. The world is a world of death anyway, and for that reason alone those who are committed to virtue should turn from it. If, beyond this, one is willing to accept the extended figure of a young girl as a possible hope for the survival of virtue in this world, and then understands further that even this hope is gone, he recognizes fully the true state of the world.

The poem itself stands as an antithesis to the decay and incoherence which characterizes the world, for it is organized and progresses in several clearly identifiable ways. The subjects of the meditations proper are the individual man, mankind, the world, and finally the relationship between heaven and earth, each an extension of the problem recited in previous meditations. It is additionally effective for mankind's participation in the decay to be emphasized first. Having established this at the beginning, the poet can demonstrate in subsequent meditations that man's actions, though often apparently directed against evidences of dis-ease in the world, are only further
evidence of that condition.

At the same time, within each meditation after the first, the opening images are explicitly physical, to carry out the metaphor of the dying physical world, but ideas and images preceding the eulogies are inevitably more spiritual or moral in their implications, to provide an obvious transition to the spiritual perfection she embodied.

A final point I wish to make is in the form of a response to Martz's summary objection to the point of view of the Anatomy. He cites as the "fundamental flaw" in that poem "the omission of Grace"; The First Anniversary thus lacks "the firm religious center of the Progresse." It seems to me that Martz is wrong on two counts. He is wrong in finding the Anatomy to lack a "firm religious center," but he is wrong too in expecting Grace to be prominent. Quite obviously the poem is oriented on a religious basis, for it is from this basis that one is to judge the world. The problem is not "the omission of Grace" but rather mankind's failure to accept it. Martz cites the image of the Eucharist in the Progres, lines 43-48, as the "seal of Grace" which forms the "heart" of Donne's theme in that poem. We must remember, however, that the Anatomy also has its seal of Grace, seen in that poem in the other important sacramental image--baptism. Grace is embodied in the image of the girl which gives the world its name; but the world forgets and ultimately refuses that Grace.
Consequently, we should not expect Grace to be apparent because of what mankind and the world have become. The images of birth and creation, which I have emphasized throughout, are related to the difficulty here because they demonstrate what mankind has done. In his association with distorted views of inherently favorable and affirmative images of creation and life, mankind's death is apparent. Similarly, he can refuse an offered Grace or ignore it to the extent that it indeed seems omitted. But we still have the poet and the "new world" as evidence, however feeble, that a "glimmering light" does remain. In the Anatomy it may seem to be overshadowed by the graceless state of the old world, but this is proper for the poet's purposes. It better enables that "new world" to evaluate and turn from the old and to look to the vision of immortality which the Progres displays.

My defense will be more brief. In suggesting this interpretation of the role of "she," I am aware that it is not without problems. It seems too easy and smacks of a literary compromise, for it implies, in essence, that we cannot know in any precise sense what the poet intends in his portrayal and that we must therefore accept his claims without further investigation. Recognizing that potential criticism, I remain dissatisfied with what has been done by other critics, for it seems to me they have too often taken
the wrong tack. I concur with Miss Nicolson that "she" is to be related to the Astraea legend; perhaps even Richard Hughes is correct in seeing her as a figure of St. Lucy. But if she is Astraea or St. Lucy, she is also and more obviously the World Soul, the Heart of the World, the Platonic Idea, Pythagorean or Platonic Harmony, Virtue, Goodness, Grace—the list is probably endless. Specific identifications would—at least thus far—seem to be too limited. At the other extreme is Manley, who recognizes all too well the complexity and variousness of "she" and thus seeks to associate her with a tradition which is "extremely complex," which is, in fact, "a loose cluster of traditions that were never completely unified, never fused or assimilated into one another."²³ Donne may indeed owe much to the tradition of Wisdom in his portrayal of "she," but it is difficult to believe that this recognition or an understanding of the girl as a symbol solves the problem of the audience's response to the poems. Helen Gardner's judgment in her review of Manley's book is too harsh, I think, but it does suggest the unsatisfactory nature of his interpretation: "²⁴ Manley's proposal is that she is in some way that he does not make clear to me to be identified with the figure of Wisdom, which leads him into an enormous discursive account of 'the Wisdom tradition' which seems to have no bearing on the poem at all."²⁴

The alternative to either of these two approaches,
as I have presented it, is to seek an understanding of "she" through a recognition of the particularly important relationship between the poet and his audience. This relationship is based on faith, and such a faith is able to encompass the multitude of associations attached to the figure of "she" while never losing sight of the poem or even of the basis of the image itself—the young girl Elizabeth Drury.

IV

"A Funerall Elegie"

A final task remains before we proceed to the Progres. A third poem by Donne, "A Funerall Elegie," has always appeared with the Anniversaries. The Anatomy was published first with the shorter poem in 1611; subsequent publications which included both the Anatomy and the Progres also included the third commemorative poem. In addition to a brief analysis of the poem, I wish to consider here the question of its placement between the two longer poems.

To understand the significance both of the poem itself and of its placement one must recognize its transitional qualities. It both looks back to the emphases and images found in the Anatomy and looks ahead to the concerns of the Progres. In the main the "Funerall Elegie" introduces nothing new to the portrait of the girl and the world. The poet emphasizes her importance in images of wealth (1-9),
only to reinforce the impact of her death: "Yet shee's demolish'd"(9). He recognizes the audacity of his own effort in trying to "kkeeps her then/In workes of hands, or of the wits of men"(9-10), yet reveals his determination to do precisely that. The dominant metaphor of the Anatomy is then re-introduced; the world is in its last days, "for her death wounded it"(21). She is further seen in relation to the world in a continuance of the microcosm-macrocosm analogy which has informed much of the Anatomy. Reciting the metaphoric roles of other men, the poet assigns to her a transforming and transcendent role:

But those fine spirits, which doe tune and set
This Organ, are those pieces which beget
Wonder and love; And these were shee; and shee
Being spent, the world must needes decrepit bee.
(27-30)

To this point the "Funerall Elegie" has been nothing more than a re-emphasis of the images which controlled much of the movement of the Anatomy.

The next section of the poem, however, focuses on a concern which, though treated in the Anatomy, is best seen in relation to the Anniversary poems together. It is the question of the two perspectives, a question which the poet here confronts fully and directly:

But must we say shee's dead? May't not be said
That as a sundred Clocke is piece-meale laid,
Not to be lost, but by the makers hand
Repolish'd, without error then to stand,
Or as the Affrique Niger streame enwombs
It selfe into the earth, and after comes,
(Having first made a naturall bridge, to passe
For many leagues,) farre greater then it was,
May't not be said, that her grave shall restore
Her, greater, purer, firmer, then before?
Heaven may say this, and joy in't; but can wee
Who live, and lacke her, here this vantage see?
What is't to us, alas, if there have beeene
An Angell made a Throne, or Cherubin?
We lose by't: And as aged men are glad
Being tastlesse growne, to joy in joyes they had,
So now the sicke starv'd world must feed upone
This joy, that we had her, who now is gone. (37-54)

The Anatomy has given us the vision of a "sicke starv'd
world" and of a new world of those "who live, and lacke her,"
yet who seek both to recapture the memory of her and to
overcome the confines of a dying world. The Progres
will present a vision which results from the effort to
attain the heavenly perspective which here seems impossible.
Through the poet's imaginative effort in that poem, the
fullest joy and celebration available to man in this world
is realized; it is not the complete joy and celebration of
heaven but it remains man's closest approximation to it.

The poet's effort to recount the worth of the girl,
found particularly in lines 55-97, is again best characterized
by the manner in which it both reiterates the treatment of
the girl in the Anatomy and anticipates a different, though
related treatment in the Progres. As in the first poem,
she is here seen in light of the potential she had to trans-
form mankind. She possessed all "force and vigor"; she was
(or should have been) the object of emulation and admiration;
she was the "Lampe of Balsamum" whose functioning (light-
giving) caused it to expire. She is presented here, as she
was in the Anatomy, as an example for man in life.
But she is also—as she will be in the Progres—an example for man in death. The full nature and importance of this exemplary action are reserved for the long poem which follows. A hint is seen, however, in the suggestion that her death was, if not a direct result of her own will, at least a circumstance which, because she possessed heaven already, she welcomed:

To scape th'infirmities which waite upone
    Woman, shee went away, before sh'was one.
And the worlds busie noyse to overcome,
    Tooke so much death, as servid for opium.
For though she could not, nor could chuse to die,
    Shee'ath yeelded to too long an Extasie.

Fate did but usher her
To yeares of Reasons use, and then infer
Her destiny to her selfe; which liberty
    She tooke but for thus much, thus much to die.
(77-82; 91-94)

We thus see both backward and forward, to what she could have done and what she has become, to the perfection she embodied and the eternal perfection she sought through death. In both she is an example for the new world to follow.

The poem closes with an appeal to the audience to continue her shortened life by emulating her goodness. In doing this the book of her life is completed. At the same time, the poet re-emphasizes an assertion made several times before--any emulation of goodness is, necessarily, emulation and celebration of her:

    if after her
Any shall live, which dare true good prefer,
Every such person is her delegate,
T'accomplish that which should have beene her fate
They shall make up that booke, and shall have thankes
Of fate and her, for filling up their blanks.
For future vertuous deeds are Legacies,
Which from the gift of her example rise.
And 'tis in heav'n part of spirituall mirth,
To see how well, the good play her, on earth.
(97-106)

"A Funerall Elegie" seems to me a rather good poem in
its own right and an effective transitional piece between
the longer Anniversary poems. It calls our attention, in
explicit fashion, to the dominant images and the point of
view of the Anatomy; it also hints at several concerns to
be developed in the Progres. Finally, in its reconciliation
and union of the two quite distinct yet supportive perspec-
tives on the death of a young girl, "A Funerall Elegie"
anticipates the ultimate and more complete union and recon-
ciliation of the two poems to be achieved in the imaginative
response of the audience.
NOTES TO CHAPTER FOUR

1 My awareness of Manley's suggestive discussion in his Introduction should be apparent throughout.

2 Cf. Manley, p. 49.

3 Cf. Manley's discussion of the problem, pp. 120-121.

4 For the most part I follow, without emphasizing it, the structural outline suggested by Martz in my own division of the poem. I am less concerned with affirming the correctness of Martz' meditative analysis; rather, I am simply concurring with him that our reading of these poems naturally assumes clearly-defined divisions.

5 Cf. Manley, p. 127.

6 In line with his own approach Manley designates it a "symbolic naming." Cf. pp. 128ff.

7 "Baptism is not only a sign of profession and mark of difference whereby Christian men are discerned from others that be not christened: but is also a sign of regeneration or new birth." Quoted in E. J. Bicknell, A Theological Introduction to the Thirty-Nine Articles of the Church of England (London, 1925), p. 463. This is part of Article XXVII.

8 See above, pp. 13-15.

9 Cf. "So consider mans life aright, to be a Circle. . . . In this, the circle, the two points meet, the womb and the grave are but one point, they make but one station, there is but a step from that to this." (Sermons, II, 199-200)

10 See also Manley's discussion, pp. 137-138.

11 Manley confesses difficulty with this word and cites a rather inadequate definition of "retir'd" from the OED. It seems clear from the context, however, that the word has been contracted from "reattired"; as it continues the concern with man's external appearance it presents a view of man's change which the poet immediately denies.

12 This image seems to be not entirely successful. The action of shrinking, though reducing the size, would not
reduce the material in a garment. Thus man "now" could still be the same make-up as man "then." The contrast the poet wants to make, however, is essentially one of quality, a shrunken garment being decidedly inferior to a closely-woven one.

13 Martz, pp. 229 and 233.

14 See Manley, pp. 143-144.

15 Donne was apparently influenced in drawing this figure by William Gilbert's De Magnete. In ascribing distinct qualities to the loadstone, Gilbert emphasized its ability to transmit power to the objects it attracted: "A loadstone draws magnetical substances, which eagerly acquire power from its strength, not in their extremities only, but in their inward parts and their very marrow." On the Magnet, ed. Derek J. Price (N.Y., 1958), p. 65.

16 Manley, pp. 148-151.

17 Cf. Donne's third satire:

on a huge hill,
Cragged, and steep, Truth stands, and hee that will Reach her, about must, and about must goe. (79-81)

18 Among the many facets of Paracelsus' philosophy was a belief in astral influences; for each object on earth there was a related object in the heavens. For an interesting discussion see Walter Pagel, Paracelsus, pp. 65-71, 150-152.

19 Cf. the OED citation: "a historical record, esp. one in which the facts are narrated without philosophic treatment, or any attempt at literary style."

20 See Manley's discussion, pp. 167-169.

21 Martz, p. 242.

22 Ibid., p. 241.

23 Manley, p. 20.

24 JEGP, LXIII(1964), 782.

25 Cf. the sermon on the death of Lady Danvers: "wee get not Heaven, but by death, now. This shee expected till it came, and embrac't it when it came." (Sermons, VIII, 91)
CHAPTER FIVE

THE SECOND ANNIVERSARY

The First Anniversary is complete and satisfying in itself; otherwise Donne would surely never have consented to its publication. Nevertheless, it anticipates and is an appropriate companion to The Second Anniversary. To understand and respond to the second poem fully, one must experience the poetic and theological movement of the Anatomy and thus confront the Progres both as an individual poem and as a sequential complement to the first. In the previous chapter I considered the most obvious ways in which the two poems are to be juxtaposed; it remains to examine the progression of this poem and its relation to the total poetic experience of the Anniversaries.

I

"The Harbinger to the Progres"

As before, we encounter a prefatory poem (presumably by Joseph Hall) preceding the Anniversary poem proper, and again we notice the author's response to several significant motifs in the main poem. Having testified to his poetic recognition and praise of both the soul of the girl and that of the poet, the author indicates a change in the perspective
from which the girl's soul is to be celebrated:

Thy soule (Deare Virgin) whose this tribute is,
Mov'd from this mortall sphere to lively blisse;
And yet moves still, and still aspires to see
The worlds last day, thy glories full degree. (3-6)

The movement which is described here is, of course, the flight of the girl's soul from earth to heaven after her death. Yet it surely has more important implications for the poems. It points to the alteration in the principal concerns of the two Anniversary poems; the Anatomy deals fundamentally with "this mortall sphere," the Progres with "lively blisse." Concurrently, the perspective of the poems changes. The first poem responds to the girl's death by looking back on a dead world, a "mortall sphere," and recalling her potential to have healed it; the second responds by looking ahead to the vitality of heaven, the "lively blisse," and recalling the essential nature of this virtuous soul which only now realizes its full potential.

This change in perspective is made even more apparent in subsequent lines. The author establishes the desirability of portraying the essence of this girl's virtue and of the joys of heaven but realizes, too, that such an effort is virtually impossible for those still earth-burdened:

No soule (whiles with the lugage of this clay
It clogged is) can follow thee halfe way;
Or see thy flight; which doth our thoughts outgoe
So fast, that now the lightning moves but slow:
But now thou art as high in heaven flowne
As heav'n's from us; what soule besides thine owne
Can tell thy joyes, or say he can relate
Thy glorious Journals in that blessed state? (9-16)
But this very effort has been made by the poet whose soul is the second praised by this author. In lines which I have emphasized in another context Donne's admirer establishes the unique significance of the poet's effort, the appeal of this effort only to an exclusive audience with "better eyes," and the movement of the poet's own soul (and the consequent perspective of the two poems) from "this worlds carcasse" to "that pure life of Immortalitie":

And thou (Great spirit) which her's follow'd hast
So fast, as none can follow thine so fast;
So farre as none can follow thine so farre,
(And if this flesh did not the passage barre
Had'st raught her) let me wonder at thy flight
Which long agoe had'st lost the vulgar sight
And now mak'st proud the better eyes, that thay
Can see thee less'ned in thine aery way;
So while thou mak'st her soules Hy progresse knowne
Thou mak'st a noble progresse of thine owne,
From this worlds carcasse having mounted hie
To that pure life of Immortalitie. (19-30)

The poet's concern with heavenly immortality is held to be the focus of the praise which characterizes his poems. Because of that concern the poems are praise both of the girl and of God; because of that praise the poems and the poet are themselves celebrated by both those who remain here (cf. 1-2) and those who experience the joys of heaven directly:

Still upwards mount; and let thy makers praise
Honor thy Laura, and adorne thy laies.
And since thy Muse her head in heaven shroods
Oh let her never stoope below the clouds:
And if those glorious sainted soules may know
Or what we doe, or what we sing below,
Those acts, those songs shall still content them best
Which praise those awfull powers that make them blest.
(35-42)
The upward progress which characterizes the aim and movement of this poem anticipates a similar movement in *The Second Anniversary*. As the "harbinger" the prefatory poem calls us explicitly and imagistically to the prophetic vision of the *Progres*.

II

The Lethe Flood and Insatiable Thirst, I-481

The opening section of the *Progres* is concerned with reiterating--this time more briefly--the essential disease against which the poet strives: the problem of forgetfulness.

Yet a new Deluge, and of Lethe flood, 
Hath drown' us all, All have forgot all good, 
Forgetting her, the maine Reserve of all; 
Yet in this Deluge, grosse and generall, 
Thou seest mee strive for life. (27-31)

These lines are important for several reasons. They restate the problem of forgetfulness which again threatens all, both the old world and the new; they also reiterate the important equation made in the *Anatomy*: she is "all good." To forget her is to forget goodness in general; the poet must thus make his effort in opposition to that threatening illness. The poetic effort is here described in terms which evoke contrasting images of his previous effort in the *Anatomy*. There the poet performed an anatomy of corruption; here he strives for life. There he exposed death with its manifestations and causes; here he will describe life and
its eternal qualities.

The old world of sin and death is not gone from this poem; the opening lines make clear that it is a world which the poet and his audience must still confront. Those lines also provide a necessary connecting link between the two Anniversary poems:

Nothing could make mee sooner to confesse
That this world had an everlastingnesse,
Then to consider, that a yeare is runne,
Since both this lower worlds, and the Sunnes Sunne,
The Lustre, and the vigor of this All,
Did set; t'were Blasphemy, to say, did fall. (1-6)

The poet is willing momentarily to admit what, from a larger perspective, he really denies in order to make this poetic association. He quickly confirms in subsequent images, however, that this world's continuing struggles are evidence only of "motion in corruption"(22). Only "some show appeares" after the death of the girl, indicating that there is appearance without reality, existence without meaning.2 The ongoing of the world is orderly, in contrast to the "fits" which characterized the world at the opening of the Anatomy, but it is a further indication only of lethargic corruption which is evidenced in an "orderly visisitude of yeares"(26).

Having re-identified the condition of the old world and re-stated the nature of its disease, the poet reveals his self-conscious concern with the lasting effect of his poetic endeavor:

Thou seest me strive for life; my life shalbe,
To bee hereafter prais'd, for praysing thee,
Immortal Mayd, who though thou wouldst refuse
The name of Mother, be unto my Muse,  
A Father since her chrest Ambition is,  
Yearely to bring forth such a child as this.  
These hymes may worke on future wits, and so  
May great Grand-children of thy praises grow.  
And so, though not Revive, enbalme, and spice  
The world, which else would putrify with vice. 31-40)

Having read "The Harbinger," we realize already that the poet's prediction of continuing praise both for himself and for the girl is no idle hope. Such a continuing process of creative effort and vitality is itself a counter to the decaying state of the world and enables those who remain here at least to endure that world.

This endurance is only temporary, however, and includes the expectation of an eternal realm and heavenly joys which this poem will attempt to relate. Until that expectation is realized one must assuage his thirst through the reception of God's grace as it is available to mankind here:

Thirst for that time, O my insatiate soule,  
And serve thy thirst, with Gods safe-sealing Bowle,  
Bee thirsty still, and drink still till thou goe;  
'Tis th'only Health, to be Hydropique so. (45-48)

A former sign of God's grace was the appearance of the girl in the image of goodness; a continuing sign is the sacraments. The reception of this grace is not, however, fully satisfying; the thirst and its partial assuagement are an endless process for man on earth.

Those who participate in this process of grace are imagistically contrasted to the old world in two striking ways. These participants (who surely are the new world though they are never identified explicitly) are continually
thirsty and are never satisfied; yet this very thirst is a sign of their health. The old world not only has no occasion to thirst; it has been flooded with a "new Deluge" which drowns all. Such a "grosse and generall" flood is evidence that this world is incapable of health. The new world is also contrasted to the old world of the Anatomy in that its "sickness" is in reality a sign of its spiritual health. The sickness of the old is a sign of its decay. This is, of course, only further evidence of the change in the point of view, not in the accuracy of the poet's assertions. The "Lethe flood" is the deluge of forgetfulness and sin; the thirst is the thirst for life and health. The disease experienced in the "Hydropique" condition is likewise contrasted to the sickness which the old world experiences because of sin. Throughout the poem we will recognize that now dis-ease of a particular type is desirable, just as one kind of forgetfulness is good.

The brevity of this introductory section is itself evidence that the poet assumes our knowledge of the Anatomy. The effectiveness of the opening is enhanced by our recognition of its contrast to the principal direction of the first poem. The poet does not identify his audience directly nor does he need to; it has learned from its poetic experience of the Anatomy so that it can now participate imaginatively with the poet in his individualistic effort. We now look to the future and to life, a vision which, given
the obvious Christian presuppositions of the poet, can lead us only to the eternal world of heaven. In this creative effort the poet thus does his own part in partially assuaging that thirst (a longing for heaven) which is, to the new creature of the new world, "th'onely Health."

The World's Corruption and Her Virtue, 49-84

The opening meditative section can rather accurately be described as a more condensed statement of the Anatomy, for it is concerned with 1) a rotten world, 2) the figure of a girl who possessed within herself virtue to ease the world's sickness, and 3) a lesson to be learned about this world by those who have faith in the girl's worth. There are subtle but important differences, however, between the movement of this meditation and that of the Anatomy proper.

In the first poem the poet intended to recall images of the old world so that his audience might better understand that world. Now, however, such remembrances are not necessary; they are, in fact, potentially harmful. "Forget this rotten world" is the poet's opening admonition; such advice can best be followed if we have experienced the right valuation of the world presented in the Anatomy. The implication of the poet's purpose in this first meditation is ironically to denigrate the effort he made throughout the first poem:

Forget this rotten world; And unto thee,
Let thine owne times as an old story be,
Be not concern'd: study not why, nor whan;  
Do not so much, as not beleev a man.  
For though to erre, be worst, to try truths forth,  
Is far more busines, then this world is worth. (49-54)

In the context of this poem and with the perspective which it will maintain, even to ask questions about this world is wasted effort. The Anatomy, of course, did just that, concerning itself with various proofs of the world's decay. Such a concern was more worthwhile then and the results at least ambiguous if not favorable to the poet's endeavor. That portrayal has been accomplished, and it is from the viewpoint of his new struggle that the poet urges complete dismissal of this world.

The poet repeats a final time the image which dominated the Anatomy: "The World is but a Carkas"(55). Evidence of the world's decayed state is no longer necessary; only a brief reminder is sufficient. The properly responsive reader will recognize that his consideration of this world should occupy no more time than a worm's meditations on the resurrection of a cadaver; in other words, since a worm is a mindless creature, no time at all:

And why shouldst thou, poore worme, consider more,  
When this world will grow better then before,  
Then those thy fellow-wormes doe thinke upone  
That carkasses last resurrectione. (57-60)

A proper response on the part of the audience thus leads to the paradox which concludes the meditation proper:

To be thus stupid is Alacrity;  
Men thus lethargique have best Memory. (63-64)

Again we recall that both terms which are here used favorably
to describe a desired response were used to comment on the sickness of the old world in the Anatomy. The world was in a stupor and lethargic with respect to the girl and goodness; the poet's soul and his audience respond similarly, but now to the world itself.

"Looke upward" points to the direction both of this meditation and of the poem. As such it is an explicit contrast to the downward investigation of the body of the world in the Anatomy. More importantly, the poet provides still further evidence of the altered perspective of this poem: "We now lament not, but congratulate" the happy state the girl has attained. From the viewpoint of this world lamentation is proper; from the viewpoint of heaven only congratulations are appropriate.

The poet attempts to describe her virtue as he did in the Anatomy, but there is an important difference which will become increasingly apparent as we proceed through the poem. The effort is to describe her virtue in its essence, a quality which only now, in heaven, she is able to realize fully. No longer is there any emphasis on the potential she had to heal the world, for the world, as the poet makes clear, is no longer a concern.

The girl is here imagined as an actress, playing on the stage of the world and performing a temporary role. Behind her role lies the Figure of the Golden time; as a
representative of such, the girl is a contrast to the Iron Age in which she found herself and is an embodiment of the ideal virtues this age lacked. This image from the stage, which we have seen in the two earlier poems (cf. "Funereal Elegie," 105-106; Anatomy, 63-78), suggests that the role (i.e., her appearance as Elizabeth Drury) is less important than the figure and meaning which lie behind it. This is also to imply that her physical manifestation as the girl Elizabeth is less significant than her attainment of spiritual perfection, an emphasis the poet makes in the remainder of the eulogy.

As in the Anatomy the poet is again concerned with portraying her as an ideal figure which counters the dying world. The emphasis, however, falls more specifically on her ideal nature than on her potential to have cured the world's ills:

Shee that first tried indifferent desires
By vertue, and vertue by religious fires,
Shee to whose person Paradise adhear'd,
As Courts to Princes; shee whose eies enspheared
Star-light inough, t'have made the South controll,
(Had shee beene there) the Star-full Northern Pole,
Shee, shee is gone; shee is gone. (75-81)

Knowing that this image of purity is gone, we know simply and clearly that the world "is not worth a thought; thee honors it too much that thinks it nought"(83-84). We recognize that the world is only "fragmentary rubbidge"(82), only a worthless dross left from the "religious fires"(76) she brought to the world.
This section functions especially as a transitional link between the two movements of the Anniversary poems. Its essential aim and its structural pattern clearly follow the *Anatomy*; it provides substantial evidence for a right valuation of this world. In its portrayal of the role of the young girl, however, this section confirms the changed perspective. The emphasis is on her intrinsic character and not on her relationship to the world. Only briefly (73-74) are we concerned with her effect here; the remainder of this section focuses on her own spiritual perfection.

This difference is crucial, for it points to our easier acceptance of the poet's hyperbolic claims in this poem. The hyperboles themselves are no less extreme; we still respond to the image of the girl as Color, Proportion, Unity, and Virtue. But we now respond only within a totally spiritual and imaginative context. She is all spirit, both metaphorically in the poem and literally since she is in heaven. The eulogies are still concerned with her attainment of virtue while she was on earth, but only as it pertains to her intrinsic nature. The physical world of mankind is ignored; no effort is made to suggest that she might have made it better. Consequently, the transitions between meditations and eulogies are smoother; the strain on our faith is less great because we have gained from our experience of the *Anatomy*.

The distinction I am making here need not lead to
different evaluations of the success of these poems. Without question, I think, the Anatomy is more difficult to read; the transition between meditation and eulogy, regardless of the poet's efforts to aid us, is more difficult to accept. The hyperboles severely test our faith because they ask us to relate the ideal figure of a young girl to the entire physical world of man. By contrast, the Progres reads easily and uniformly, especially after this first meditation. Meditative and eulogistic sections, though with quite different immediate objectives, obviously point in the same direction and look to the imagined world of heaven, where she now is. The world of man, when included at all, is mentioned only for explicit contrast and ultimately only to be denied any importance.

Poetically and theologically, all of this is appropriate. Poetically, it emphasizes the relationship between the two poems. Having read the first we are prepared for the differing aims and perspective of the second. Theologically, it points to the necessary movement from a concern with this world to a concern with the next. The first effort is potentially more difficult, for it challenges an early development of faith. Furthermore, the audience is part of this world and recognizes its attractions; abnegation of it for spiritual reasons does not come easily, especially when those reasons focus on the imagined figure of a young girl. The second evaluation appears to be easier precisely
because the first has been attained. The poet need no longer concern himself with the physical world; his only concern is with the world of heaven. In the context of the Progres heaven is a world seen only through the poet's imagination. Consequently, our two foci are on the imagined world of spiritual perfection and the imagined figure of a young girl who embodies that perfection. Whatever claims are made for the young girl we more readily accept, for now, with the poet, we see from the perspective of heaven. Thus it is not that the image of the girl has changed but that our perspective and our faith have been guided and enlightened by the poet's previous efforts. Briefly, but only briefly, does he have to remind us of the ultimate implications of the Anatomy: the world "is not worth a thought."  

Cheerful Thinking on Our Death and Hers, 85-156

Because he recognizes that the world does not deserve our attention and because he understands that she is gone, "thynke then," the poet urges his soul, on your own death. In this context death is desirable; it is "but a Groome," a chamberlain who lights the newcomer to his room. In the Anatomy death was a sign of sickness and sin; here it will lead to the realm of total spiritual health.

The portrayal of death which occupies lines 90-120 follows essentially a chronological pattern. The poet pictures the progression of the disease (90-98), the death
itself (99-101), those who are present at the death (102-112), the shrouded body (113-114), the beginning of rotting (115-118), and the burial (119-120). The effect of this portrayal on an audience is especially dependent on faith and a receptive imagination, for the poet instructs himself to think on certain things which would not be literally true, but which hasten the progress of the meditation.

The uneven and broken breath associated with death is related to the pleasant divisions in music and the ultimate division of body and soul; the looseness and slackness of the body is seen to result from its being unbound to enable the soul to be removed; death becomes not so much death as release. In the Anatomy (19-24), it was fatal for the world to assume fever to be a cure because that led to lethargy; here that reaction is desirable because it quickens the disease and death.

The scorn with which the soul responds to the oncoming of death is matched by his contempt toward the agents of Satan; think, the poet says, that instead of the soul which they desire, they receive only one's sins. Friends who witness the death are thought to be weeping, not because he has died, but because they cannot go with him; the closing of his eyes is further a sign that they want to shut out the ugliness of the world from him, a dead man. The white shroud with which the body is covered is seen as a sign of the white innocence which mankind lost and which
he now regains. These acts lead to the rotting and burial of the body which is now left to await its resurrection. The wait is but "a saint Lucies night"—from man's viewpoint a rather long time, but from the perspective of heaven virtually no time at all.

The poet intends to portray his own death and to quicken that meditation by letting his imagination play freely with that possibility. Again this is in part related to the overall perspective of the poem. The poet's imaginings are true, given that context: death is desirable, uneven breath does lead to a happy division, the devils should be scorned, friends should envy his state. The apparent foolishness and morbidity of the poet's thoughts are only emphasized from the perspective of this world. The poet and his intended audience possess another point of view and thus are able to "thinke these things cheerefully" (121).

The transition to the eulogy is now accomplished to show, in effect, that, as the girl was in the Anatomy a pattern for man in life, so is she also an example in death. If these thoughts are hard to come by, the poet says, remember that she who was perfection here (unlike the rest of us) nevertheless "embrac'd a sicksnesse, gave it meat"(147).

The thrust of lines 121-140 is to show that her composition was miraculous, as we saw in the Anatomy (361-366).
The concern is with her intrinsic nature here, not so much as the source of perfection but as its embodiment. The miraculous nature is seen in the absolute harmony which existed among elements which made up her composition:

Shee whose Complexion was so even made,
That which of her Ingredients should invade
The other three, no Feare, no Art could guesse:
So far were all remov'd from more or lesse. (123-126)

Because of this harmony she was not only an embodiment of perfection but was potentially immune to disease or death:

Whose even constitution might have wonne
Any disease to venter on the Sunne,
Rather then her: and make a spirit feare
That he to disuniting subject were. (137-140)

Because of the image of perfection which she embodied we recognize--again only briefly--that she could have had an effect on the world while she was here:

Shee who was such a Chaine, as Fate emploies
To bring mankind, all Fortunes it enjoies,
So fast, so even wrought, as one would thinke,
No Accident, could threaten any linke. (143-146)

The decisive emphasis falls, however, on the fact that even with this perfection she welcomed death; we are thus forced to recognize the necessity of that final action if we are to experience the heavenly joys she now has. Her death taught us that though a good man hath Title to Heaven, and plead it by his Faith,
And though he may pretend a conquest, since Heaven was content to suffer violence,
Yea though he plead a long possession too,
(For they're in Heaven on Earth, who Heavens workes do,) Though he had right, and power, and Place before,
Yet Death must usher, and unlocke the doore. (149-156)

This lesson is especially appropriate for the "new world"
audience, for it is made up of "good men," creatures who have the right to heaven because of faith, who intend metaphorically to conquer heaven because of the power of that faith, and who experience heaven here because of their embodiment of that faith. Her example is significant for them because she was an even greater embodiment of goodness, and yet death was necessary for her. Those who have less to gain from earthly existence—because of less intrinsic perfection—should desire death even more.

The Progress of the Soul, 157-250

One is best able to think cheerfully on death and to understand its true significance by seeing it in its transitional role between earthly life and eternal life. This basic approach is central to each of the remaining meditations and enables an audience physically limited to an earthly existence to participate imaginatively in an external realm which the girl now experiences.

The poet has already meditated on his own death; he now imaginatively steps back to look at its significance. Lines 157-178 describe the essence of man's existence on earth; the remaining part of this meditation (179-218) describes death and its immediate results in terms which make clear the progress of the soul toward a heavenly realm.

The beginning of man's life is characterized in terms reminiscent of the Anatomy. Imagery of birth and infancy
is particularly repugnant, suggesting not man's innocence
but his inherently sinful condition:

Thinke further on thy selfe, my soule, and thinke;
How thou at first wast made but in a sinke;
Thinke that it argued some infermitee,
That those two soules, which then thou foundest in mee,
Thou fedst upon, and drewst into thee, both
My second soule of sence, and first of growth.
Thinke but how poore thou wast, how obnoxious,
Whom a small lump of flesh could poison thus.
This curded milke, this poore unliitered whelpe
My body, could, beyond escape, or helpe,
Infect thee with originall sinne, and thou
Couldst neither then refuse, nor leave it now. (157-168)

The infirmity which is implied in the soul's act of feeding
on other, impure souls is further suggested in the poet's
continuing description of man's life. That life is aptly
revealed in such terms as: "Ordurers," "lowly," "Cels,"
"how poore a prison," "sucke," "crie," "poore Inne,"
"usurped," "threatened," and "sicknesses."

When this life reaches its maturity, it remains some-
thing disgusting and insignificant; its principal charac-
teristics are those we saw elaborated in the Anatomy: the
unattractive and stunted body and the brevity of its
existence:

Thinke, when t'was growne to most, t'was a poore Inne,
A Province Pack'd up in two yards of skinne,
And that usurped, or threatened with the rage
Of sicknesses, or their true mother, Age. (175-178)

As in the Anatomy the whole of man's life can be character-
ized briefly; it is an inevitable movement from one misera-
ble cell to another.

At the occurrence of death the movement of the soul
and that of the poem are radically altered. Instead of the monotonous regularity and corrupting motion which characterize earthly existence, the soul experiences an immediate flight upward beyond the limitations of this world. The terms which describe this flight distinctly counter those associated with man's life. We read of a soul which is "enfranchised," which experiences "expansion" and "libertee," which is "discharged," "flowen" and "hatch'd," which "freely flies," "dispatches," "goes through" in "quicke succession," and, perhaps most significantly, "enjoys" this her third birth" (italics mine).

The movement of the soul is outside time and space because it is a movement in eternity and in the imagination, and thus it is opposed to the confinement and fragmented movement seen in preceding lines and in the Anatomy. The imaginative movement has its "objective correlative" in the poet's description of the flight through heavenly spheres, but this is only a way of describing it to an audience still limited by this world. The timeless nature of this movement is best seen in the lines which close this description:

But ere shee can consider how shee went,  
At once is at, and through the Firmament.  
And as these stars were but so many beades  
Strung on one string, speed undistinguish'd leads  
Her through those sphereas, as through the beades, a  
string,  
Whose quicke succession makes it still one thing.  
(204-210)

Although a single object, the soul becomes in this image a string whose effect is felt in many different places at the
same moment. In a world dominated by progressive time this is impossible; in eternity, where the soul now is, time has no limitation or significance.

Death is thus necessary for heaven and earth to be properly related, just as the spinal cord is necessary for proportionate man:

As doth the Pith, which, least our Bodies slacke, Stringe fast the little bones of necke, and backe; So by the soule doth death string Heaven and Earth. (211-213)

As a birth which can be enjoyed (unlike physical birth which leads to earthly life), death produces an immediate apprehension of heaven:

Heaven is as neare, and present to her face, As colours are, and objects, in a roome Where darkness was before, when Tapers come. (216-218)

This image is surely to be related to the earlier ones (85-89) and (149-156) in which Death is the groom bringing a Taper to the dark room. The appearance of death and heaven is thus virtually simultaneous and is still further evidence that the heaven-directed soul should welcome death.

The poet again recognizes the advisability of reinforcing his meditation on death and heaven by establishing the significance of the girl for that attempt. She was, above all, unlike mankind in her earthly existence:

whose faire body no such prison was, But that a soule might well be pleas'd to passe An Age in her. (221-223)

Because of this she was the image and source of Beauty
the figure of all true wealth (226-234), a person so significant in her physical presence that she deserved a guardian angel for each limb of her body (235-240). Even her body was valuable, as the alloy of gold and silver ("Electrum") to the gold of her soul; as such the body worked with the soul, not against it, to make manifest the purity of her thoughts:

we understood
Her by her sight, her pure and eloquent blood
Spoke in her cheeks, and so distinckly wrought,
That one might almost say, her bodie thought. (243-246)

This portrayal of her has added nothing new to the portrait we received from the Anatomy; it seems, in fact, rather repetitious. But the intent, as I indicated before, is different. We do not look back to the old world's refusal to follow that pattern of perfection but to the girl's reception of death and heavenly joys:

Shee, shee, thus richly, and largely hous'd, is gone:
And chides us slow-pac'd snailes, who crawle upon
Our prisons prison, earth, nor thinke us well Longer, then whilst we beare our brittle shell. (247-250)

As "slow-pac'd snailes" bearing "our brittle shell" on "our prisons prison," we are contrasted both to the images which describe her essence and to the freedom and instantaneous progress which characterize the flight of the soul. Only through death can we attain her perfection and participate fully in the freedom of eternity.
Earthly Ignorance and Heavenly Knowledge, 251-320

The fourth meditative sequence begins the pattern which will carry us through the remainder of the body of the poem. We have progressed from a reconsideration of the principal thrust of the *Anatomy*, to a meditation on death, to a consideration of the immediate implications of that death. Our heavenly direction is unmistakable; only the details of our imaginative progress remain to be spelled out. The poet develops those details by using the familiar device of contrast. In this meditation he contrasts earthly ignorance to heavenly knowledge; in subsequent sections he considers one's earthly and heavenly companions, and earthly and heavenly joy.

There would be little significance to a change in our state if, the poet says, death leads only to another kind of ignorance:

But t'were but little to have chang'd our roome,  
If, as we were in this our living Tombe  
Oppress'd with ignorance, we still were so. (251-253)

The evidence of man's ignorance here is the poet's immediate objective; such evidence is seen in his futile efforts to understand questions about the meaning of life (251-260), questions about his own body (261-280), and questions about external reality--science, history, and medicine (281-294).

Death, birth, original sin, and immortality may all be affirmed by man, but none is understood. Each is particularly crucial to man's recognition of the meaning of
life, but each remains beyond his powers of comprehension:

Poore soule in this thy flesh what do'st thou know. Thou know'st thy selfe so little, as thou know'st not, How thou di'dst die, nor how thou wast begot. Thou neverthost knowst, how thou at first camest in, Nor how thou took'st the poyson of mans sin. Nor dost thou, (though thou knowst, that thou art so) By what way thou art made immortali, know. (254-260)

From these questions the poet turns to a consideration of the "least things"(280), questions about the body itself. Even here man's ignorance is apparent. Previous conceptions about the body's composition are now opposed by those who "thinke of new ingredients"(266). The result here recalls similar results in the Anatomy. The new idea disproves the old, or at least calls it into question, but it also substantiates the error of relying on any speculation of man.

The poet finally moves to matters of "unconcerning things, matters of fact"(285). Questions of science, history, and medicine, whether important or not, remain "mysteries which none have reach'd unto"(289). The problem is two-fold: man has unwisely directed his efforts downward, to concerns of an earthly nature; but even these he cannot answer and his disability is thus more apparent. Again the poet emphasizes the important matter of one's perspective; the weakness is in the nature of man's apprehension:

In this low forme, poore soule what wilt thou doe? When wilt thou shake off this Pedantry, Of being taught by sense, and Fantasy? Thou look'st through spectacles; small things seeme great,

Below. (290-294)
In contrast to the downward direction of earthly investigation, the poet advises his soul to seek direct and meaningful knowledge:

But up unto the watch-towre get,  
And see all things despoyld of fallacies:  
Thou shalt not peepe through lattices of eies,  
Nor heare through Laberinths of eares, nor learne  
By circuit, or collections to discerne.  
In Heaven thou straight know'rt all, concerning it,  
And what concerns it not, shall straight forget.  
(294-300)

Manley identifies the "watch-towre" as a "traditional symbol of the mind."\(^8\) It is that, of course, but in this context it seems to suggest a particularly heavenly perspective attained through proper meditation. It is the watch tower of faith (also traditional) reserved for the elect, from which one witnesses the prophetic vision of God.\(^9\)

As opposed to circuitous knowledge and the examination of particular specimens or examples ("collections") which characterize man's understanding here, heavenly knowledge is immediate and complete. The poet thus advises his soul and his audience to make the kind of effort he is making in the creation of the poem: a meditation on and proper response to heavenly things.

Again the girl is seen as a figure who countered the limitations of earthly existence by attaining a measure of heaven on earth. In knowledge she was one who all Libraries had thoroughly red  
At home, in her owne thoughts, and practised  
So much good as would make as many more. (303-305)
As she was in the Anatomy the "best, and first originall/Of all faire copies" (227-228), so she is seen here as the first edition of all good thoughts and actions:

Shee whose example they must all implore,  
Who would or doe, or thinke well, and confesse  
That aie the vertuous Actions they expresse,  
Are but a new, and worse edition,  
Of her some one thought, or one action. (306-310)

While mankind has failed miserably even to understand the earth and his own existence, she had grown to virtual perfection in "th'Art of knowing Heaven" (311).

Yet this did not satisfy her, and she thus has gone "as well t'enjoy, as get perfectione" (318). In her action she "calls us after her": her example and its implications are again clear for those who remain. She was "our best, and worthiest booke," and with her loss we are unable to experience even second-hand the knowledge of heaven. Furthermore, if she possessed so much wisdom here and yet left to attain even greater joy, we who lack even earthly knowledge should desire that greater joy even more. She "calls us after her," finally, in that through our participation in the heaven-directed nature of her example we will be reunited with her and experience the joy of that reunion.

Earthly and Heavenly Company, 321-382

Having demonstrated a proper evaluation of earthly and heavenly knowledge, the poet contemplates the companions one encounters in the two worlds. The dominant heavenly
perspective is established at the opening of the meditation:

Returne not, my soule, from this extasee,
And meditation of what thou shalt bee,
To earthly thoughts, till it to thee appeare,
With whom thy conversation must be there. (321-324)

Immediately, and without identifying the change, the poet alters his concern to deal with companions found on earth: the "spungy slack Divine," Courts, and "Libellars." An interesting effect is created, for momentarily we seem to be finding these persons in the heavenly realm; the poet provides no obvious indication (except the side-note) to suggest that he has moved to an earthly perspective:

With whom wilt thou Converse? what station
Canst thou choose out, free from infection,
That wil nor give thee theirs, nor drinke in thine?
Shalt thou not finde a spungy slack Divine
Drinke and sucke in th'Instructions of Great men,
And for the word of God, vent them ajen?
Are there not some Courts, (And then, no things bee
So like as Courts) which, in this let us see,
That wits and tongues of Libellars are weake,
Because they doe more ill, then these can speake?
The poyson'is gone through all, poysons affect
Chiefly the cheefest parts, but some effect
In Nailes, and Haires, yea excrements, will show;
So will the poyson of sinne, in the most low. (325-338)

The point is not, of course, that these personages will be found in heaven, but that it is difficult to imagine existence without them, they are so prominent on earth. In dealing with the hierarchy of earthly positions--the Divine and the Court, Church and State--the poet exposes the extent of the corruption of one's earthly companions. The Divine is drunk on the words of men; his drunken state is further revealed in his misconception about what the Word of God
truly is. Courts are held to be so evil that even libelers cannot exaggerate the extent of their corruption. The poison affects these persons in that they are the "cheerful parts." Paradoxically, they may also be the "most low," for the poet may wish us to recognize their insignificance when seen from a heavenly perspective. In either case their corruption is evident.

The imaginative movement to heaven is again upward to a recognition of the company of that realm. Choired by the Angels, we see Mary, the Patriarchs, the Prophets, the Apostles, Martyrs, and Virgins. All are a contrast to the earthly associations one can make; the climax of the portrayal of this "squadron" is the girl who is the most explicit antithesis to corrupt companions here. 10

As an addition both to the perfection and to the number in heaven, she is seen as "beeing to herselfe a state" (359), exercising six basic prerogatives of that role. She made wars and triumphed because reason and her will were virtually at one; she made peace because beauty and chastity were equally prominent in her; she meted out justice by issuing the proper death of rebellious pride; she granted pardons to others through her mercy (though she was rigorous on herself); she issued coinage in that "her impressions gave/To all our actions all the worth they have"(369-370); and finally, she guaranteed protections, for both she and
those who emulate her are secure from Satan's agents. This image is extensively worked out and substantiates both her intrinsic perfection and her effect on others. As a state she is thus imagistically contrasted to the corrupt Court seen in previous lines.

As she is a state so she is also a church and consequently counters both hierarchical positions described earlier:

As these prerogatives being met in one,
Made her a soveraigne state, religion
Made her a Church; and these two made her all.
(373-375)

Since she was complete within herself she "could not fall/
To worse, by company" (376-377). She could have overcome even the worst corruption of the state and church, for she "was still/More Antidote, then all the world was ill" (377-378). Yet, even so, she died and by that death paradoxically still lives as one of the accidental joys to be sought in heaven:

Shee, shee doth leave it, and by Death, survive
All this, in Heaven; whither who doth not strive
The more, because shee'is there, he doth not know
That accidentall joyes in Heaven doe grow. (379-382)

The girl appears as the State and Church in contradistinction to the "spungy slack Divine" and the corrupt Court which the wickedness of this world makes typical. The potential she had here she fully realized only through the intermediate occurrence of death.
Essential Joy in Earth and Heaven, 383-470

Before treating the appearances of accidental joys in the two worlds, the poet considers the occasions of essential joy. The immediate reality is, of course, that there is no essential joy on earth; it is a contradiction in terms:

And what essential joy canst thou expect
Here upon earth? what permanent effect
Of transitory causes? (387-389)

The poet is willing, however, momentarily to consider the possibility of permanent joy embodied in any of three virtuous attributes: Beauty, Love, and Honor. If true happiness is to be found from any earthly association, it would surely involve one of these three qualities.

The poet relates terrestrial love and beauty in order to show that neither is constant or consistently joyful:

Dost thou love
Beauty? (And Beauty worthyest is to move)
Poore cause'ned cause'nor, that she, and that thou,
Which did begin to love, are neither now.
You are both fluid, chang'd since yesterday;
Next day repaires, (but ill) last daies decay.
Nor are, (Although the river keep the name)
Yesterdaies waters, and to daies the same.
So flowes her face, and thine eies, neither now
That saint, nor Pilgrime, which your loving vow
Concerned, remains; but whilst you thinke you bee
Constant, you are howrely in inconstancee. (389-400)

The whole suggests the continual flux and regression of the relationship between beauty and love. The lover is a "cause'ned cause'nor" because both the beauty and his love
are changeable; in the later image, "so flowes her face, and thine eies," for the beauty of her face alters with age and his eyes become attracted to another. Man only fools himself by thinking to be constant.

The possibility of finding constant joy in honor is more complex, especially since honor is so esteemed that it is desired by God Himself:

Honour may have pretence unto our love,
Because that God did live so long above
Without this Honour, and then lov'd it so,
That he at last made Creatures to bestow
Honor on him; not that he needed it,
But that, to his hands, man might grow more fit. (401-406)

Honor thus seems essentially virtuous and uplifting, especially since it is desired by God and given by Him to man that he might be more esteemed. Such a relationship is effective and consistent, at least to the extent that God is unchangeable in His reception of honor and His worthiness to be honored. The problem is that earthly honor does not have this consistent base. Therefore, "since all honors from inferiors flow" and since this

On such opinions, and capacities
Is built, as rise, and fall, to more and lesse,
Alas, tis but a casuall happinesse. (410-412)

Unable to find consistent happiness in beauty, love, or honor, the poet goes on to maintain that vain mankind has never been able to find or even agree on the source of true joy on earth:

Hath ever any man to'himselfe assigned
This or that happinesse, to'arrest his minde,
But that another man, which takes a worse,  
Thinks him a foole for having tane that course?  
(413-416)

The example of those who constructed the Tower of Babel is confirming evidence of the poet's assertions here. Those vain men sought happiness in their efforts but based their work on the earth. They could not be successful because the attainment of true heavenly joy was prohibited by the limitations of earth:

No more affords this world, foundatione  
To erect true joye, were all the means in one.  
(423-424)

The poet's final example of frustrated earthly action is the most damning, for he describes the efforts of the Heathen who, by trying to make several gods for themselves, lost God entirely. Similarly, man's efforts to find many kinds of earthly happiness is evidence that true joy is absent: "No Joye enjoyes that man, that many makes"(434).

From these several examples of inconsistent and fruitless action on earth, the poet must urge his soul to re-establish his meditation on essential joy: "Then, soule, to thy first pitch worke up againe"(435). The effort is to concentrate solely on the joy of heaven and thus to "double on Heaven, thy thoughts on Earth emploid." But the poet goes on to recognize that the attempt, though important, cannot be totally successful because both he and his audience are limited by earth:

All will not serve; Onely who have enjoyd  
The sight of God, in fulnesse, can thinke it;
For it is both the object, and the wit.
This is essentiall joye, where neither hee
Can suffer Diminution, nor wee;
Tis such a full, and such a filling good;
Had th'Angels once look'd on him, they had stood.
(440-446)

These lines emphasize one necessary limitation to
the poet's attempt to attain a heavenly perspective. Not
all thoughts (or people) will be successful; to meditate
fully on essential joy one must have experienced it. It is
both that which is conceived and the experience through which
such a conception can occur. The process is circular and
seemingly paradoxical. One must have a desire to see God
before that experience is fully to be realized. Yet the
desire is the result of at least a limited vision of God.
In part this points to the relationship of the audience to
the poems. Faith is necessary before proper understanding
of the poetic experience can occur. Yet that faith results
from—or at least is strengthened by—the visions the poems
present. Partial knowledge of God of the image of the girl
is that power which enables one more nearly to know God or
her significance.

Essential joy is unique and paradoxical in that it is
both "a full and such a filling good." Earthly joy is casual,
often depending on the unhappiness of someone else. In a
heavenly context, however, man is raised to experience
essential joy so that his vision of God will diminish neither.
God who is always full provides a "filling good" for man.
The extent to which "she" experienced and embodied essential joy is related in a series of differences between her life and the world of man. She had on earth such a measure of essential joy that the "accidents" of this world could neither diminish nor destroy it; thus, she was better aware of God's presence in Nature than mankind is in religious images. So pure was God's image maintained in her heart that only original sin, not her own, could have blurred it; further, any act on earth was predicated by the knowledge of her pre-established commitment to God. Such "faithfull confidence" make inevitable her spiritual separation from this world and her progress to heaven:

Who by a faithfull confidence, was here
Betrothed to God, and now is married there,
Whose twilights were more cleare, then our mid day,
Who dreamt devoutlier, then most use to pray;
Who being heare fild with grace, yet strove to bee,
Both where more grace, and more capacitie
At once is given: shee to Heaven is gone. (461-467)

We again notice the paradox of the full and the filling potential to be realized in heaven. She was full of grace on earth yet went to heaven, both to receive a greater measure of grace and to enlarge her own capacity to receive it. Within herself she experiences both a "full, and such a filling good."

For mankind it was important that she embodied grace and the image of God here, for in her we might have seen heaven and the most fully realized earthly manifestation of essential joy:
shee to Heaven is gone, 
Who made this world in some proportion 
A heaven, and here, became unto us all, 
Joye, (as our joyes admit) essentiaall. (467-470)

Moreover, her departure instructs us further to seek the 
full measure of essential joy which she now has.

Accidental Joys in Earth and Heaven, 471-510

In his final meditative sequence the poet makes 
irrevocably clear the absolute distinction between the world 
of God and the world of man. If the earth did have essen-
tial joy, heaven's accidental joys would far exceed it, just 
as on another plane "the foolishness of God is wiser than 
men; and the weakness of God is stronger than men"(I Cor. 1: 
25). Consequently, the effect of accidental joys on earth 
would, indeed, be weak and transient: "How poore and lame, 
must then our casuall bee?"(473).

Examples of ineffective casual joys here are seen in 
man's assumption of earthly power and prestige and his re-
tree of physical health. Both occasions would seem to 
bring significant happiness to the recipient. The first is 
immmediately contradicted, however, without any explicit 
reason given by the poet:

If thy Prince will his subjects to call thee 
My Lord, and this doe swell thee, thou art than, 
By being a greater, growen to be lesse Man. (474-476)

The implication here is similar to that contained in the 
poet's earlier admonition in the Anatomy: "Be more then 
man, or thou'rt lesse then an Ant"(190). The point is that
man must divorce himself from a worldly perspective. If the earthly honor of being called "my Lord" swells a person with pride, it is confirming evidence of his dependence on earthly designations. By his pride in that "greater" title he proves that he is "lesse Man," ultimately even "lesse then an Ant."

The failure of the second occasion to bring happiness is presented in more detailed fashion:

When no Physician of Redresse can speake,
A joyfull casual violence may breake
A dangerous Apostem in thy brest;
And whilst thou joyest in this, the dangerous rest,
The bag may rise up, and so strangle thee. (477-481)

The "Physician of Redresse" calls up the image of the physician in the Anatomy, but here that healer is conspicuously silent. The "Joyfull casual violence" is an interesting concentration of the several effects suggested in this image. It is "joyfull" because it relieves the pressure and apparently indicates that the illness is being dissipated; it is "casuall" because it is both a temporary and a less significant pleasure; it is violent because it both involves turbulent immediate action and portends the ultimate violence of death. Consequently, the joy is experienced in a "dangerous rest," which makes the final destruction even more ironic. One enjoys temporary relief only to experience inevitable death. The sick man in this image, like the Physician of Redress, is ominously silenced.12

Both examples confirm the poet's thesis: it is simply
the nature of earthly joys to be temporary and unsatisfying.

What eie was casuall, may ever bee.
What should the Nature change? Or make the same
Certaine, which was but casuall, when it came?
All casuall joye doth loud and plainly say, 
Onely by comming, that it can away. (482-486)

That joy comes is proof that it will go. Such is the nature of earth and of accidental joys.

Immediately, however, the poet denies the necessary truth of the latter part of that conclusion, but only because of an altered perspective:

Onely in Heaven joies strength is never spent; 
And accidentall things are permanent. (487-488)

Accidental joys in heaven are continually growing and fulfilling, never diminishing or ending. Joy at a soul's arrival never "decaies" either for those who celebrate that soul or for the soul itself, "for that soule ever joyes, and ever staies"(490). A joy in the final resurrection is one which admits "degrees of grouth, but none of loosing it"(496), for it is a joy which anticipates the fully consummated joy of an eternal heaven. It is still another example of a full and filling response to a divine experience.

Among these accidental joys "tis no small part" that she "to heaven is gone." The joy is a "fresh joy" because it is continually growing and renewing and because it is a response to the arrival of the new soul of the girl. She is identified, as she has been throughout, as the image of Goodness and as such beyond man's ability to evaluate her:
"shee, in whose goodnesse, he that names degree,/Doth injure her" (498-499). To name degrees is also a strictly earthly practice and has no part in the assessment of heavenly perfection. She is again seen as the perfect combination of manifestation and motivation, body and soul. Her perfection was thus intrinsically complete and apparent to others:

Shee, who left such a body, as even shee
Onely in Heaven could learne, how it can bee
Made better; for shee rather was two soules,
Or like to full, on both sides written Rols,
Where eies might read the outward skin,
As strong Records for God, as mindes within. (501-506)

Heaven is again seen as a place of full and filling perfection. By her consummation there she makes "full perfection grow," both her own and that of heaven, and thus paradoxically adds to the perfection of a perfect circle. This is the perfection she "long'd for" and has attained, by death, in heaven.

The Proclamation and the Trumpet, 511-528

From the eternal vision of heaven and heavenly perfection, the poet quickly and quietly alters his focus to earth and to a place (France) which graphically demonstrates the truth of his previous portrayals. From Donne's Anglican viewpoint, it is a place characterized by Roman Catholic mis-conceptions and "mis-devotion" directed to thousands of unknown saints. Since this is true, the poet recognizes that he could invoke the name of this "Immortall Maid" to
bless his poetry. Indeed, he affirms, "could any Saint provoke that appetite" for heaven he has ascribed to her, he would willingly become a "french convertite." But this is mere hypothetical mind-play; as he continues to address the girl directly, he realizes fully that she would not allow such canonization or such an invocation and that she would consent only to an effort which bore the impression of God Himself. For both the girl and the poet recognize that He "gave thee power to doe, me, to say this"(521).

Both have performed God's will, she in life and death, he in his creative effort; both are thus a pattern for others to follow. The decisive roles of the four participants in this total imaginative experience are confirmed as the poet pronounces a final time the essence of the prophetic message he has conveyed. Three of the roles I have discussed at length; the fourth is that of God Himself, who is the authority for the message proclaimed by the poet-prophet, the center of which is the imagined conception of the girl. He is also the ultimate goal, the consummation finally realized by His people:

The purpose, and th'Autority is his;  
Thou art the Proclamation; and I ame  
The Trumpet, at whose voice the people came. (526-528)
REITERATION AND CONCLUSION

Donne never completed the series of poems which seems to have been his intention, and one can only speculate about the reasons. Nevertheless, it is reasonable and aesthetically satisfying to believe with Marjorie Nicolson that he recognized that his two Anniversary poems form a complete unit and that they work effectively when read as companion poems, with the added sense of progression from the Anatomy to the Progres. The interpretation I have offered supports this view of the poems and makes even more apparent how he wanted his readers to respond to the poems.

I wish to conclude this study by recapitulating the essential points in my interpretation of the Anniversary poems. The largest issue I have dwelt on has been the complementary concerns of the two poems and the distinct perspective each poem presents. The first poem, as indicated in its title, focuses downward to a concern with death, to a particular attention to this world from the viewpoint of a physician looking down upon a cadaver and anatomizing it; the second, also as indicated in its title, focuses upward to a concern with spiritual life and eternity from the viewpoint of a prophet envisioning immortality. Given its focus on the world, the Anatomy presents a complete view of the
world's ills; conversely, the Progres presents a view of the individual soul, of heaven, and consequently of the heaven of one's meditating mind. The mode of the Anatomy is external, that of the Progres introspective and individualistic. The Anatomy emphasizes the world and its sickness; the Progres emphasizes heaven and spiritual health and includes this world only for the sake of contrast. The basic appeal of the First Anniversary is to remember the girl and to scorn this world; the basic appeal of the Second is to forget this world and to celebrate the joys of heaven. Consequently, the Anatomy urges lamenting, the Progres congratulating. Since both poems commemorate the death of a young girl, death is central to both; in the first poem, however, death is frightening and a sign of sin; in the second, it is desirable and a prelude to eternity. Consequently, the Anatomy produces feelings of repugnance and disgust, the Progres, feelings of joy and anticipation. The Anatomy praises the girl in hyperbolic terms, particularly as she might have been able to heal the world; the Progres also makes clear her hyperbolic perfection, but especially as she possessed that perfection as a part of her intrinsic, spiritual nature.

The key, as I have indicated throughout, is the complementary nature of the dominant perspectives of the poems. Contrast plays an important role among the poet's devices, but in this case it results largely from varying points of
view. Because heaven and earth are in many ways opposed, the two poems seem to be.

This view of the two poems becomes especially meaningful, I think, when one recognizes the nature of the audience on whom the Anniversaries are to have this pervasive effect. This study has emphasized the particular composition of this audience and its relation to the poet. Recognizing that they are together in their presuppositions and concerns, one is able to understand more fully why the poet is able to take the liberties he assumes. This is not, of course, a matter of literally believing all that the poet says; it is a matter of poetic faith. Poetic faith is, above all, the key to our response to the figure of the girl. The extreme hyperboles of this portrait cannot be denied nor can the difficulty of accepting the importance of this portrait be easily dismissed. Nevertheless, when one recognizes that acceptance of this ideal portrait is the essence of the audience's commitment of faith, he is able to respond to the poet's exaggerated claims so that the ideal poet-audience relationship may be maintained. Only through this particular audience, and its response to the correlative significance of the girl, the world, and heaven, can the poet hope both to instruct the living and to commemorate the dead.

I offer my interpretation as a reading because I do not see it as in any sense final or even complete. It seems
to me essentially complementary to work previously done with the \textit{Anniversaries}. I have not intended primarily to set myself in opposition to the work of previous readers; though I have made clear my occasional disagreement with their conclusions, I see my own effort as one which results from a recognition of certain voids in earlier criticism devoted to the \textit{Anniversaries}. In my attention to the poet and his audience and my systematic analysis of the poems I have at least filled those voids with my own efforts—whether convincing or not other readers must decide. Beyond this expression of his own response to a work of art and the recognition of the relation of his own critical effort to that of others before him, perhaps any critic can only hope to approach Samuel Johnson's assessment of an ideal critical work: "a gay and vigorous dissertation, where delight is mingled with instruction, and where the author proves his right of judgment by his power of performance."\textsuperscript{14}
NOTES TO CHAPTER FIVE

1 I differ slightly with Martz here. He marks line 44 as the end of the introductory section; I continue it to line 48 because the image of lines 44-48 is a satisfying conclusion to the movement of earlier lines.

2 Cf. OED: "show"-(6) "an appearance with little or no reality behind it."

3 See my discussion above, pp. 119-123.

4 Donne may also have in mind an added complexity to this image. The "fellow-wormes" may also be mankind which deliberates on the body's final resurrection. The poet ironically implies that most men do the opposite and suggests that they do not think about matters so important as the Resurrection and Judgment.

5 Manley's comments on the fundamental difference between the two poems are in line with his approach and complimentary to my conclusions:

The First Anniversary is concerned only with the light of reason, unaided by faith. Its tone, therefore, is analytic and satirical; through the use of reason it explores the limits of reason. . . . In The Second Anniversary, however, Donne crossed over, and the entire poem surges upward toward eternal life. . . . The symbolism diminishes. Elizabeth Drury becomes more and more recognizable as an idealized pattern of virtue. For the soul itself has now attained the Wisdom that was lost. (48-49)

6 The poet is exaggerating here, of course, and he proves it by the fact that he goes on to think about evidence of the world's unreliability as he did in the Anatomy. But the emphasis has changed decidedly. In the first poem he wanted us to meditate on the world at length; now he wants us to consider the world only to negate it.

7 See Manley's helpful note, p. 179.

8 Manley, p. 190.

9 See OED: "watchtower" (1b); also Isa. 21: 8, II Sam. 22: 3, Ps. 61: 3, and Prov. 18: 10.
See Manley's note on the order of this heavenly hierarchy, p. 193.

Manley's explanation of this line is suggestive: "Superficially the line seems straightforward enough: we should think about heaven twice as much as we think about earth. But Donne may also mean that we should take every thought we have on earth and double it by extending it outward both ways to its logical conclusion in the circumference, for God is everywhere, the beginning and the end" (197).

For further explication of the medical aspect of the image, see Manley, p. 199.

The Breaking of the Circle, pp. 83-84.

SELECTED LIST OF WORKS CONSULTED

A. General


__________. De beata vita. PL, 32, 957-976.
__________. De quantitate animae. PL, 32, 1034-1080.
__________. Confessionum. PL, 32, 659-868.
__________. De civitate Dei. PL, 41, 13-804.


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B. Donne and the Anniversaries


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