The Seal and the Wax: the Imprint Imagery in Donne's Writings

Haruo Takiguchi


[p. 129]
There is a certain group of images which are used repetitively in any kind of writing of a poet; sometimes those images appear so often and so persistently, modifying themselves more or less in form and significance, yet retaining their basic structure, that the image structure seems to have established itself in the poet's mind as a device through which the poet not only produces images, but also perceives the world around. Individual images are produced only through this archtypal image structure; then, if we understand this structure, we can expect it to give us an internal point of view to understand the poet's mind. As the poet produces images through the structure, so we may be able to look into the poet's mind through it.

[p. 130]
First, I will deal with distinguished images in the famous pieces of Donne's poetry, to show that the images, though slightly different in their contents, have a structure in common.

The most familiar image of imprinting is given in "Valediction: of Weeping".

    Let me powre forth
    My teares before thy face, whil'st I stay here,
    For thy face coines them, and thy stampe they beare,
    And by this Mintage they are something worth,
        For thus they bee
        Pregnant of thee. . . .(1-6) [1]

[p. 131]
It is apparent that the woman's face is imprinted on the speaker's tears. Here we have the
most important implication of the imprinting imagery: the imprinted takes part of the value or worth the imprinting has. The coin, when the king's face is stamped on it, assumes a far different nature from that as metal. In the second stanza, you will find the structure of the imagery holds through, though the elements which constitute the image are changed to another:

On a round ball
A workman that hath copies by, can lay
An Europe, Afric, and an Asia,
And quickly make that, which was nothing, all;
So doth each tear
Which thee doth wear,
A globe, yea world, by that impression grow,
Till thy tears mix'd with mine do overflow
This world; by waters sent from thee, my heaven dissolved so. (10-16)

[p. 132]
In this stanza the imprinting subject is a copy of the world and the imprinted a bare ball. Copies imprinted, the ball becomes a globe which represents the world. In the same way each watery ball from the speaker's eyes, which has no value in itself, becomes a world, because the woman herself is "the world" for him. As the metal becomes a coin, so does the teardrop turn into a world. The imprinted, annihilating itself, changes into a completely different thing in nature. This is what the imprinting means in Donne's writings.

There are three elements in the imprinting: the imprinted, the image to be imprinted, and the imprinting subject which endows part of its own worth on the imprinted through the image. In this poem the teardrop, the coin, the bare ball, as the imprinted, take the image of the woman's face, of the king's face, and of the world respectively and thus they have the worth representing their endowers, the woman, the king and the world.

[p. 133]
Is this structure of imprinting consistent in other poems of Donne's? Let us take Elegy 10: The Dream.

Image of her whom I love, more then she,
Whose faire impression in my faithfull heart,
Makes mee her Medall, and makes her love mee,
As Kings do coynes, to which their stamps impart
The value: goe, and take my heart from hence,
Which now is growne too great and good for me. . . .(1-6)

[p. 134]
Here there is a complete set of the elements: the heart which is imprinted with the image of the woman and, moreover, the poem is explicit about the value which is carried from the imprinting subject to the imprinted. The heart, the imprinted, is no longer the speaker's own, "too great and good" for him, implying the alternation of the nature of the heart. The love's image in the lover's heart is a Petrarchan convention, [2] but Donne has converted it into the imprinting imagery.

In some poems what is imprinted is not an image, but a thing which could bear the same burden; for example, in "Valediction: of My Name in the Window," a name written in letters is engraved on the window glass. The name, as an image imprinted does, gives the firmness of the person whose name is engraved, thus rendering the imprinting structure consistent.

My name engrav'd herein,

Doth contribute my firmnesse to this glasse,
Which, ever since that charme, hath beene
As hard, as that which grav'd it, was . . .

[p. 135]

The speaker's "firmness" in love makes the fragile glass as hard as the diamond with which his name was graven. The glass, the name, and the person who engraves it undoubtedly constitute an imprinting structure here. What makes the structure consistent is that the name of the person who imprints is imprinted on the glass, as the image of the person who imprints is.

Once a name is regarded as an imprint, signatures may well be so. In Donne's letter to Sir Henry Wotton, who was going to Venice with the Kings diplomatic documents:

. . . those reverend papers, whose soule is
Our good and great Kings lov'd hand and fear'd name,
By which to you he derives much of his,
And (how he may) makes you almost the same. . . [3]

[p. 136]
The name of the king's own writing endows his authority on the documents, as the signature is called the "soul". Furthermore, the king distribute his authority even to Wotton through the document; in other words, the document makes him almost the king himself. There is a series of imprinting or a double imprinting: the king imprints his name on the document, which, in turn, is imprinted on Wotton. The ambassador with the king's document may act as the king himself. I will discuss this double imprinting later.

[p. 137]
"A nocturnall upon S. Lucies day" seems to have no imprinting image; but the way in
which the poet declares he is nothing, suggest the existence of one.

But I am by her death, (which word wrongs her)

Of the first nothing, the Elixer grown . . .
If I an ordinary nothing were,
As shadow, a light, and body must be here.

But I am None. . .(28-37)

How can you say that you have become "nothing," when you lost your loved woman?
[p. 138]
It may be just an exaggeration to express the intensified sentiment of loss, but considering the relation of the woman as the "world" to him, she was the value-giving subject; therefore when she is gone, the poet is deprived of his given value and becomes "nothing". This is just the reverse of what happens in "Valediction: of Weeping": the ball, which is "nothing," becomes "All." This poem suggests the imprint sometimes vanishes; and that in this value-giving the change is so drastic that nothing becomes all or all nothing. And if something, value-deprived, becomes nothing, it means it was originally a nothing. To Donne, those things which are not yet imprinted, are all valueless nothings. In his letter to Sir Henry Goodyer he says:

Therefore I would fain do something, but that I cannot tell what is no wonder. For to choose is to do: but to be no part of any body is to be nothing.[4]

He has been nothing, not imprinted by some body; or he will be deprived of his imprint, if he is imprinted at all.
[p. 139]
It seems that such a fear continually haunts him. Imprinting imagery is not always value-giving, but sometimes value-depriving.

II

It is well known that the two Anniversary poems were written in memory of Elizabeth Drury who died young and whose father, Sir Thomas Drury, Donne wanted to be his patron. Let us ignore such a pragmatic intention, but pay attention rather to the fundamental structure on which the praises of this girl are formulated. It is the assumption of the girl as the World Soul: the idea that the world has a soul as the human body has has been carried over from Plato to Neoplatonism to Renaissance and constitutes the basis of macrocosm-
microcosm correspondence. Donne may be supposed to use this idea as only a poetic basis on which he builds up his praises of the girl. In "A Fever" of the Songs and Sonets, however, we see a precedent use of the idea for a woman in fever:

[p. 140]
"...when thou, the worlds soule, goest, /It stay, tis but thy carcasse then. . ." (9-10)

Let us consider in details the relation between the girl as the soul and the world as the body. First, in the Aniversaries, the girl is assumed to be the prototype of beauties and virtues in the world. In the first Anniversary, she, as a "strong example," did "glue all vertues"(48-50); for she "was best, and first originall / Of all faire copies"(227-8). Even "that rich Indie" is "but as single money, coyn'd from her. . ."(233-4). In other words, she is the macrocosm and the world a microcosm. Further, if souls are made of harmony, and the girl is the harmony, all the souls were "Resultances from her /And did from her into our bodies go, /As to our eyes, the formes from objects flow. . ."(314-6) What are the "forms"? Here Donne is drawing on the Aristotelian tradition which explains the process of the forms of things being received by the senses.

By a 'sense' is meant what has the power of receiving into itself the sensible forms of things without the matter. This must be conceived of as taking place in the way in which a piece of wax takes on the impress of a signet-ring without the iron or gold; we say that what produces the impression is a signet of bronze or gold, but its particular metallic constitution makes no difference. . .[5]

[p. 141]
This image of the seal and the wax may be the original of the imprinting imagery and had been widely used until the Renaissance. [6]

In the Neoplatonic world view the World Soul is supposed to give forms. In Count Annibale Romei's The Courtiers Academie Nature as the World Soul "imprinteth into matter with the seal of divinity all forms generative and corruptible." [7] Donne's World Soul, however, not only imprints forms, but gives worth as well:

Shee coynd, in this, that her impressions gave
To all our actions all the worth they have. . . (369-70)

The girl here acts as the source from which everything good or beautiful in the world receives its form, which is an impression which partakes of her nature. Furthermore, Donne claims thus:

Who could not lacke, what ere this world could give,
Because shee was the forme, that made it live. . . . (71-2)
[p. 142]
The girl gives forms to things in the world; but if it is seen from a macrocosmic point of view, she herself is the form of the world; for she exists within the world itself; she is the form of the world as the soul is that of the body within it. Now the Aristotelian relation of the soul as the form and the body as the matter melts into the Neoplatonic idea of the World Soul as the form of the World. [8]

If the soul is the form, the soul/form is an impress in terms of imprinting imagery. The girl should consequently be taken as an impress on the world. The name, as we have seen in "Valediction: of my Name in the Window," is a kind of impress and if so, the following passage confirms the assumption above:

Thou hast forgot thy name thou hadst; thou wast
Nothing but she, and her thou hast o'rpast.
[p. 143]
For as a child kept from the Font, untill
A Prince, expected long, come to fulfill
The Ceremonies, thou unnam'd had'st 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. (31-8)

It is clear that here her name "defined" the world just as the form does, giving "form, and frame."
[p. 144]
The world would have remained nothing if her name had not been imprinted on it; her death, in fact, deprived the world of its worth and then in it "[i]f man were any thing, he's nothing now." (171)

What is her name by the way? Donne never mentions the name itself; so there are several suggestions. It is Queen Elizabeth because the girl's real name is "Elizabeth"; or considering her function as the form, it is Mary, Astrea, Christ, or Wisdom. [9] Here the imprint structure is valid because the girl's name is that of the world; but her personal name is too human to be that of the world. Then, did not the girl herself have the name imprinted? The girl herself was the impress on the world; it follows that there should be the imprinting being who imprinted his own worth on the girl. This being might be implied in the last part of The Second Anniversary in which the poet addresses to the girl:

... nor would thou be content,
To take this, for my second yeeres true Rent,
Did this Coine beare any' other stampe, then his,
That gave thee power to doe, me, to say this. (519-22)

[p. 145]
The girl gave the poet the power to write the poem; but the girl was given the power to do so by a supernatural being, who is nothing but God. God's stamp was first impressed on the girl, and then on the poem through the poet. The transfer of power presents the same structure as that we have seen in the verse letter in which the king's authority is carried from the king to the letter to Watton. If here the imprint structure is valid, it naturally follows that the girl was given the name of God himself and that is her name. Could a girl have God's name? This question will be decided only after we have considered Donne's religious writings; there we will find the imprint imagery rather a central one in Christian theological contexts.

III

In Donne's religious writings after his ordination, especially in his sermons, the word "imprint" is frequently used to refer to God's workings on the natural world [10]; for instance, God "imprinted all medicinal virtues which are in all creatures. . . ." It is also used for a kind of psychological process: "No metaphor, no comparison is [p. 146]
too high, none too low, too triviall, to imprint in you a sense of Gods everlasting goodnesse towards you."[11] Concerning a passage from Augustine's Confession (9: 4), Schleiner points out that "where Augustine's language is conceptual, Donne, in his paraphrase, introduces sealing metaphors" [12]: that is, Augustine's Latin "Sed ea fides securrem me non esse sinebat" is paraphrased as "But all this did not imprint, and establish that security". It is as if almost every divine act could be understood as imprinting. But this domination of the imprint image in Donne has a theological basis: as is shown in the passage Schleiner quotes, the imprint is closely related to God's sealing in the Christian doctrine.

The original meaning of seal (Latin "signum") may be a mark impressed on something to show its owner. In the Old Testament the seal is an external mark (that is, circumcision) which distinguishes the people of God's promises from other peoples. In the New Testament theology, however, it has assumed a new meaning; it has become an internal mark of the possession of "the Spirit of God." [13]

And Genesis tells us that God created man, saying, "Let us make man in our image, after our likeness" (Genesis 1: 26) ; from this arose the idea that man has God's image within. Since the creation of man was the in-breathing of the Spirit, this image came to be identified with the Spirit of God itself which dwells in man. [14] In other words, the indwelling of the
Spirit of God means the sealing of God with his own image.

[p. 147]

In brief, God imprinted his own image on man in his creation. To describe this, the most representative is the coin metaphor, which the Fathers have used repetitively; Augustine, for example, says: "sic et tu nummus Dei es, ex hoc melior, quia cum intellectu et cum quadem vita nummus Dei es, ut scias etiam cujus imaginem geras, et ad cujus imaginem factus sis".[15] Donne's coin image has this tradition in its background.

In the following passage from one of his sermons, Donne is drawing on the tradition, though he is merging Greek philosophical terms into it:

First, God sealed us, in imprinting his Image in our soules, and in the powers thereof, at our creation; and so, every man hath this seale, and he hath it, as soone as he hath a soule: The wax, the matter, is in his conception; the seale, the forme, is in his quickning, in his inanimation; as, in Adam, the waxe was that red earth, which he was made of, the seale was that soule, that breath of life, which God breathed into him. [16]

The soul is the form/seal and the red earth is the matter/wax to be imprinted on; in another place Donne uses the same image, though not quite in the same way:

[p. 148]

The Sphear then of this intelligence, the Gallery for this Picture, the arch for this Statue, the Table, and frame and shrine for this Image of God, is inwardly and immediately the soule of man. Not immediately so, as that the soule of man is a part of the Essence of God; for so essentially, Christ onely is the Image of God. . . . But this Image is in our soule, as our soule is the wax, and this Image the seale. [17]

Here the terms are transferred to another level: the soul is the wax and the image of God the seal; and the image is that of Christ. What is imprinted as the image of God in the creation is now changed to that of Christ. After the New Testament man is allowed to receive the Holy Spirit again as he did when he is created. This may be called the re-imprinting of the image of God by the redemption of Christ, who restored the inner image which had been gone or distorted with the Fall of man. The Christian central story of creation, man's fall, and Christ's redemption can be told in terms of the imprinting of the image of God, as is summarized by Lampe:

that this 'seal' was set upon [man] by the Logos, who is the exact and exhaustive likeness of God, the perfect and complete image of the Father; that when this image had become defaced and obliterated through the Fall . . . the archetypal Logos restamped it
on man by His Incarnation and the raising of man to participate in the divine nature; and that by incorporation into Christ men receive the renewal of the image through the indwelling of the Spirit. [18]

Christ renewed the image of God with the image of his own. [19] In Donne's wording, the image, or the name, of Christ is imprinted on the human soul. [20]

It is now apparent that Christ imprints his image on man; furthermore it should be noted that the following character is also found in Christ, [p. 149]

which is described by Basil according to Lampe:

Christ, says Basill, was sealed (John vi. 27), because the image of the Father was in Him—that is to say, because the impression of the seal of God's image was perfectly displayed in Him. He is sealed and He is the seal which stamps others because He is the Father's image. [21]

Christ, imprinted with the image of God, imprints it, which is nothing but his own image, on man; in other words, God imprints his own image on man through Christ.

This imprint structure is already familiar to us; for it is the same as we have seen in the triad relationship of the king, his letter and Wotton the ambassador, or of God, the girl and the world in the Anniversary poems. Especially in the latter case, the girl stands in the same position as Christ does, though the only difference is that what is imprinted is name, not image. If the structure is consistent, the name given to the girl should be that of God. Now Christ imprints his image on man, the name might be "Christ." The girl could not be Christ, considering that she is human, however perfect her virtues are. How can we solve the knot?

To the criticism that his praise of the girl far exceeds that intended for a real girl, Jonson reports, Donne "answered that he described the idea of a Woman and not as she was." [22] He also remarks in one of his letters: "If any of those Ladies think that Mistris Drury was not so, let that Lady make her self fit for all those praises in the book, and they shall be hers." [23] [p. 150]

To Donne, after all, the death of Elizabeth Drury seems to have been a convenient opportunity for him to extensively describe the idea of a woman, or rather man on the whole. In fact, the girl, "Who kept, by diligent devotion, / Gods Image, in such reparation, / Within her heart," (The Second Anniversary, ll. 455-7) can be the representative who has the image of God complete and be praised as such. Lewalski points out what Donne actually praises:
It is evident then that for Donne the Idea of a man, or of a woman, is—quite precisely—the image of God, since that is the pattern by which God created mankind, and Christ the true Image of God is the pattern by which he restores mankind. . . . If, then, Donne declared his intention to praise Elizabeth Drury not as she was but rather as the Idea of a Woman, we may suppose that he undertook to praise the image of God created and restored in her. [24]

If so, the girl may well be called "Christ" in that she has the restored image of God, which is nothing but that of Christ. Man takes the name of Christ: "we shall so appeare before the Father, as that he shall take us for his owne Christ; we shall beare his name and person. . . ." [25] Donne warns us thus:

[T]hy business is to remember; stay not for thy last sickness, which may be a Lethargy in which thou mayest forget thine own name, and his that gave thee the name of a Christian, Christ Jesus himself. . . . [26]

[p. 151]
Speaking of baptism in another place of the sermon I have quoted, Donne explains how we come to be called Christians: "To be baptized therefore into the name of Christ, is to be translated into his Family, by this spirituall adoption, in which adoption . . . as they that were adopted, had also the name of the family into which they were adopted . . . so are we so baptized, into his name, that we are of Christus Christiani; and therefore to become truly Christians, to live Christainly, this is truly to be baptized into his name." [27] In this sense the girl has her own individual name "Elizabeth", but the name of Christ as well. [28] It may be that all the Christians are under the same name of Christ. Now we are sure that "her name" in the Anniversaries is "Christ", which also proves that the imprint structure is consistent throughout.

Now we have come to the very basis on which each imprint image is produced. God is the original imprinter and Christ is the mediator imprinter. The carrying of the impression from God to Christ to Man is the world structure seen in terms of the Christian redemption. Then every imprinting reflects the structure or part of the grand structure in small. Because the creator is an imprinter, it is no wonder that the world is full of imprinting.

It must not be forgotten, however, that imprinting always implies the two different worlds: the spiritual and the natural. Furthermore, the former is invisible and the latter only is visible. Therefore imprinting in the visible world, as long as it is from the spiritual world, is the invisible that has become visible.

[p. 152]
To use Donne's own words:
On man heavens influence workes not so,
But that it first imprints the ayre. . . . ('The Extasie,' 57-8)

In other words, imprinting occurs where the two worlds meet.

We may say now that when Donne uses the word "imprint" or imprint images, he is always aware of the invisible world behind them. Even Donne's most secular, and apparently carnal poems have this invisible world in their background. Roston remarks that "the tone of insouciant irreverence in his secular poems" should not "obscure the substratum of seriousness which transforms his conceits from the casual literary exercises of a gallant into poetry touching upon the most intimate and at the same time the most universal concerns of man." Referring to the critical custom of speaking of the "ironic pose" which allows Donne to "play with mutually exclusive philosophies of life without expressing any ultimate preference" he further points out that

it seems to me unsatisfactory to speak of Donne's finest secular poems--'The Relique', 'A Nocturnall', 'Sweetest Love', or even so audacious a poem as 'The Sunne Rising'--as playfully uncommitted to either world. On the contrary, there is a very marked commitment to the world of the spirit and it is, I think, that very commitment which creates the specifically metaphysical quality of the poems. [29]

[p. 153]

We, who have studied the imprint structure in detail, will naturally agree with Roston; for as far as imprint image is concerned, the structure is consistent throughout secular and religious poems, and, furthermore, Donne seems to take it for granted that the spiritual world lies behind the structure. In his love poems Donne uses this structure, which is originally spiritual, to create a microcosm as a substitute for the spiritual world. The former, however, is temporary, as that in "A nocturnall upon S. Lucies day", which vanishes with the death of the woman. And when it vanishes, making the lover "nothing", the woman indicates something beyond.

Man remains nothing as long as he is not sealed with the divine seal. In Essays in Divinity Donne calls Adam "the child of Nothing" and argues that "to be nothing is so deep a curse" that even the prisoners in hell do not have, nor wish, such a punishment. [30]

Nothingness is the worst man--and Donne of course--should fear. This personal touch of fear makes his imprint images very characteristic. In asking God whether he is sealed or not, Donne's tone is sincere and desperate:

[p. 154]

My God, my God, I know, (for thou hast said it) That he that keepeth Israel, shall neither slumber, nor sleepe: But shall not that Israel, over whom thou watchest, sleepe? I know, (for thou hast said it) that there are Men, whose damnation sleepe not; but
shall not they to whom thou art Salvation, sleepe? or wilt thou take from them that evidence, and that testimony that they are thy Israel, or thou their salvation? Thou givest thy beloved sleep: shall I lack that seale of thy love? [31]

In his attempt to find the seal, he comes to take the fever and the spots to be a preparatory state for it:

But what a wretched and disconsolate Hermitage is that House, which is not visited by thee, and what a Wayve, and Stray is that Man, that hath not thy Markes upon him? These heates, O Lord, which thou hast broght upon this body, are but thy chafing of the wax, that thou mightst seale me to thee: These spots are but the letters, in which thou hast written thine owne Name, and conveyed thy self to mee. . . [32]

In the final religious context, the imprint image is directly related to his personal concerns about salvation. The imprint imagery and God's grace in his religious poems will be discussed in my later papers.

[p. 155]

Notes

1 The quotations of Donne's poems are mainly from H. J. C. Grierson, ed. The Poems of John Donne, 2 vols. (London: Oxford Univ. Press, 1912). It will be referred as Poems hereafter.

2 The examples of the woman's image in her lover's heart are Shakespeare's Sonnet 24, Spenser's Amoretti, 22 and 78, and Sidney's Astrophel and Stella, 1 and 32. Donne himself uses it in "The Damp", "Witchcraft by a Picture" and "Elegy 5: his picture."

3 'To Sir H. W. at his going Ambassador to Venice,' Poems, I, 214.


5 Aristotle, On Soul, 424a; trans. J. A. Smith. See also Plato, Theaetetus, 191D, in which the memory has impressions as from the seal of a ring. Sir John Davies uses this Aristotelian metaphor in his Nosce Teiipsum as Donne does:
This power, in parts made fit, fit object takes,
Yet not the things but forms of things receives;
As when a seal in wax impression makes,
The print therein, but not itself, it leaves. (957-60)

6 It may be Dante that uses this image the oftenest of all: Purgatory, Canto X, 43-5; Canto XVIII, 37-9; Canto XXXIII, 79-81: Paradise, Canto I, 40-2; Canto VIII, 127-9; Canto XIII, 68-9, 73-5. See also Shakespeare's Midsummer Nights Dream, I, i, 49-50.


8 Frederick Copleston, A History of Philosophy (Garden City: Image Books, 1962), I, ii, 69. The relation here, however, is not strictly Aristotelian, but is transferred to a Platonic domain. As for the opposition [p. 156] between Aristotelism and Platonism in the Aristotelian philosophy about the soul as the form, see Eugenio Garin, Italian Humanism: Philosophy and Civic Life in the Renaissance, chap. 5.


12 Schleiner, p. 108


14 Lampe, p. 249; Schleiner, p. 110.

15 Sermones de scripturis, 9, 8 (Patrologia Latina, 38, 82); quoted by Schleiner, p. 113.
His translation is "so you too are a coin of God; and even better since you are God's coin with reason and life, so that you know whose image you bear and according to whose image you are made". According to Lampe, the Fathers found the metaphor first in Philo and Jesus's parable (Matt. 22: 20-21). (p. 254) Philo tells us that the human soul is "the excellent coin of God and the Holy Spirit, marked and engraved with God's seal" (auteen tou theiou kai aoratou pneumatos ekeinou dokimon einai nomisma seemeioothen kai tupoothen sphragidi theou); quoted by Lampe, p. 17.

16 *Sermons*, VI, 158-9.

17 *Sermons*, IX, 79-80.

18 Lampe, p. 248.

19 Donne wrote a verse letter to a Mr Tilman when the latter was ordained; there he compares the renewing of the image of God in terms of coin image:
[p. 157]

Art thou the same materials, as before,
Onely the stampe is changed; but no more?
And as new crowned Kings alter the face,
But not the monies substance; so hath grace
Chang'd onely Gods old Image by Creation,
To Christs new stampe, at this thy Coronation? (13-8)

Donne may be saying that the change of the image to that of Christ is an essential change, not simply of the impression in the coin, if Gardner's reading is right in her emendation of the text in *The Divine Poems of John Donne*, 2nd ed. (Clarendon: Oxford University Press, 1978).

20 Lampe, p. 251. I mentioned the Petrarchan convention in which the picture of the beloved is on (in) the heart of the lover; sometimes the name, not the picture, is used. Peter M. Daley refers to one Petrarchan example, and also to a religious poem in which the name of Jesus is engraved on the heart. (*Literature in the Light of the Emblem*, Tronto: University of Tronto Press, 1979, p. 63). The emblem of the name of Jesus engraved on the heart is seen in Daniel Cramer, *Emblemata sacra* (1624), which is reprinted in Barbara K. Lewalski, *Protestant Poetics and the Seventeenth-century Religious Lyric* (Princeton: Princeton University Press, 1979), fig. 12. Lewalski refers us to Herbert's "JESU". (p. 205)

Daley never refers to the Christian tradition and takes the religious poem to be using the
Petrarchan image; but it is no less probable that the Petrarchan poem is using the Christian tradition.

21 Lampe, p. 250. See also Sermons, vi, 159-60.


23 Gosse, I, 304.

[p. 158]

24 Donne's Anniversaries, p. 113.

25 Sermons, V, 159. Donne also says in another place of the same sermon: "we are not to put on Christ, onely as a Livery, to be distinguished by externall marks of Christianity; but so, as, the sonne puts on his father; that we may be of the same nature and substance as he. . . ." (p. 158)

26 Sermons, II, 239.

27 Sermons, V, 164.

28 Manley (pp. 16-40) considers the girl as symbolic of the "Wisdom" of Hebraic, Platonic and Christian traditions all in one; especially in the Christian context, the girl may be Sapientia creata, which comes from Sapientia increata, that is, Christ. Thus, is she not "Christ" in a sense?


32 Devotions, p. 70.

Copyright 1988. H. Takiguchi. All rights are reserved.