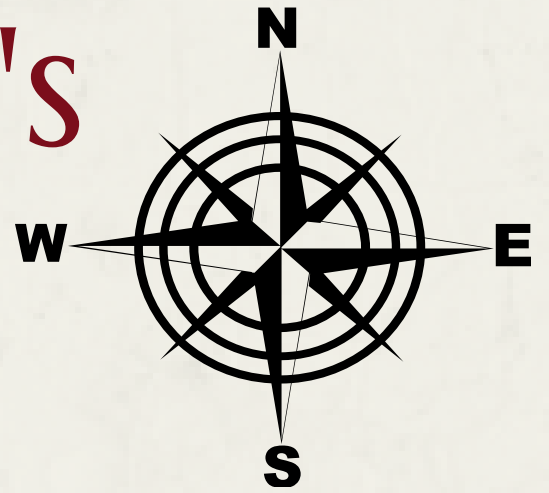


Fig. 1

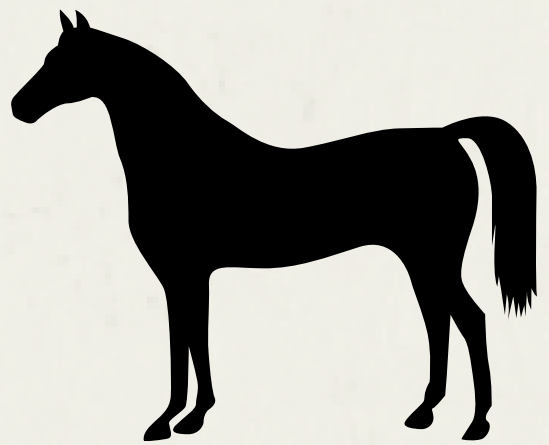
SACRED SPACE AND BIBLICAL MAPS IN DONNE'S "GOODFRIDAY, 1613. RIDING WESTWARD"

DIANA LITTLE, ENGLISH
SUPERVISED BY PROFESSOR PAUL YACHNIN, ENGLISH



Introduction & Objectives

John Donne presents a cartographic gaze in much of his poetry and prose; fascinated by navigational tools, atlases, and cosmographical charts, Donne's poetry reflects changing notions of space in a rapidly widening globe. This project, however, situates Donne within the intellectual culture of the Protestant Reformation. In keeping with the objectives of the Early Modern Conversions project, my main objective is to illustrate how Donne's poem, with the help of these Biblical maps, aids religious conversion by converting and resacrilizing space.



Abstract

In this study of John Donne's "Goodfriday, 1613. Riding Westward," I illustrate how maps printed in Protestant Bibles in the 16th and 17th centuries gave salvation a spatial, chorographic orientation. Despite Reformers' iconophobia towards depictions of Christ, Mary, and God, maps of the Holy Land, Eden, etc. offered safer, more exegetical mediums through which to visualize God's work and, by extension, God's grace. While traditional readings of this poem locate salvation through meditation and memory, I argue that this new practice of printing maps alongside Scripture prompted Donne to look to the external world for religious guidance.

Key Findings

Though Protestant Reformers rejected icons and religious images, they nevertheless asserted the primacy of God's first creation: the landscape. This attention to landscape in turn fostered a fascination with mapping Biblical events and locations. Such maps were printed in Bibles to supplement difficult parts of the text, and were thus designed to aid readers' understanding of God. Donne, who struggled with his own conversion to Protestantism, in turn uses these maps to come to terms with his own religious shortcomings, and to correct his religious course.

Methodology

1. Close reading Donne's text for images, devices, etc. that invoke landscape or create a sense of place; ex. directional imagery and compass metaphors
2. Reading image as text; mining the maps for thematic content, understanding how "Goodfriday, 1613" borrows from the visual content of the maps
3. Use of primary sources to understand how these maps influenced other figures in Early Modern Europe; ex. John Calvin's Institutes of the Christian Religion
4. Use of secondary criticism to support my argument, and to consider alternative readings

Knowledge Gained from ARIA

1. Understanding the scope and scale of professional literary research
2. How to synthesize information from a plethora of primary and secondary sources to form my own unique argument
3. How to work both independently and alongside incredible mentorship
4. Improvement of writing and communication skills

Fig. 3

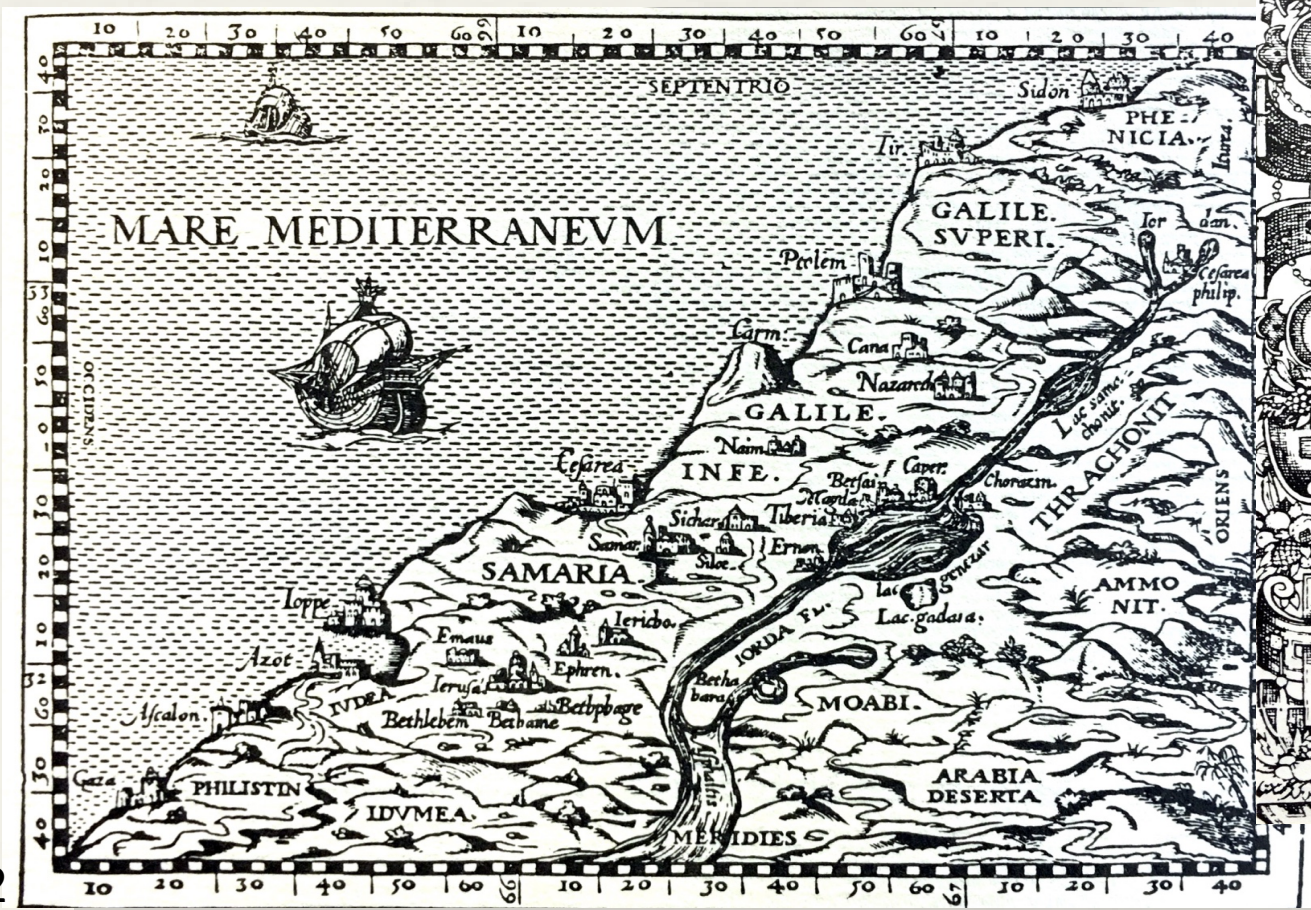


*"Hence is't that
I am carryed
towards the West
This day, when
my Soules
forme bends
toward the East"
(Donne 9-10)*

Fig. 4



Fig. 2



Acknowledgements

Thank you to Professor Yachnin, the Early Modern Conversions project, and the Arts Internship Office for all of their guidance and support.

Works Cited

- Fig. 1: After Issac Oliver (1616), John Donne, oil on canvass, National Portrait Gallery (London), ref. 1849
Fig. 2: Smith, Catherine Delano and Elizabeth Ingram, editors. "Map of the Holy Land: Geneva version" Maps in Bibles 1500-1600, Librairie Droz, 1991, p. 94.
Fig. 3: "Map of Eden," *ibid.*, pg. 14.
Fig. 4: "Map of the Eastern Mediterranean: Geneva version" *ibid.*, pg. 114
Donne, John. "Goodfriday, 1613. Riding Westward." *The Complete Poetry and Selected Prose of John Donne*, Modern Library, 2001, pp. 257-258.