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Richard Crashaw: An Annotated Bibliography of Criticism, 1981-2002

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The following bibliography is a continuation of my previously published *Richard Crashaw: An Annotated Bibliography of Criticism, 1632-1980* (Columbia: University of Missouri Press, 1985) and ends at 2002 because more recent studies were not available, especially items in foreign languages, and because bibliographical sources were incomplete after that date.

The present bibliography follows, for the most part, the guidelines and principles established for the earlier volume. The annotations are descriptive, not evaluative, because I find what is important and/or useful to one user is not equally significant to another. The annotations, however, are detailed, and I quote extensively from the included items in order to convey a sense of their approach and their level of critical sophistication. Each item has been listed chronologically so that by reading through the bibliography the user will be able to obtain a sense of the various shifts and developments that have occurred in Crashavian criticism and scholarship during the twenty-two year period covered.

I have attempted to make this bibliography as comprehensive and as complete as possible, although from the beginning, it was necessary to impose certain limitations. The basic guiding principle has been to include all books, monographs, essays, and notes specifically on Crashaw written between 1981 and 2002; but, in addition, discussions of Crashaw appearing in works not centrally

concerned with him also have been included. Nearly all books and many essays on metaphyical poetry or on individual seventeenth-century poets contain some comment on or reference to Crashaw; but to have included all such items that simply mention Crashaw in relation to Donne, Herbert, Vaughan, Marvell, Traherne, et al. would have extended the bibliography far beyond manageable bounds and would have distorted the main directions of Crashavian criticism. Likewise, brief mentions of Crashaw or short quotations from his poetry that appear in books and articles, as well as references in literary histories, encyclopedias, anthologies, and textbooks, have been omitted. Doctoral dissertations have not been included because many of them are unavailable, especially those in languages other than English, and because a number of them have been published, wholly or partly, in later essays and books. Readers are encouraged to consult *Dissertation Abstracts International* for summaries, prepared by their authors, of many (but not all) of them. A few items of little or no critical or scholarly interest that have Crashaw in their titles, such as original poems, are included so that users will not feel obliged to locate them. Review articles, but not book reviews, have been annotated; following the annotations of books that deal *exclusively with Crashaw*, I have listed as many reviews as I could find of those books only.

Many items in languages other than English (French, German, Japanese, Italian, Russian, Greek, Spanish, etc.) have been included, but I have no assurance that I have located all items in these languages. In referring to Crashaw's poems, I have followed George Walton Williams's edition (1970) because the titles are more concise than those in L. C. Martin's edition (1957, rev. ed.). In doing so, I do not intend necessarily to indicate a preference for Williams's text and arrangement of the poems. Items in this bibliography are listed under the date of their first publication; reprints, revisions, and later editions, when known, have been recorded with the original entry. Unpublished materials and musical adaptations of Crashaw's poems have not been included.

I wish to thank those who have very generously assisted me in preparing this bibliography. I am especially indebted to Yoshihisa Aizawa, Alla Barabtarlo, M. Bonner Mitchell, Edward Mullen, Giuseppe Soldano, Gulshan Taneja, Sachiko Yoshida, and Francisco Yus, who assisted me with foreign items. I wish also to thank Anne Barker, Delores Fisher, and Melissa McAbee, librarians, who were most helpful in locating books and essays that were unavailable at the University of Missouri Ellis Library. I owe a special note of thanks to my wife, Lorraine, who assisted me in proofreading the entries.

List of Abbreviations

AEB	*Analytical & Enumerative Bibliography*
AI	*American Imago: Studies in Psychoanalysis and Culture*
Allegorica	*Allegorica: A Journal of Medieval and Renaissance Literature*
Anglia	*Anglia: Zeitschrift für Englische Philologie*
ANQ	*ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews*
AnSch	*Annals of Scholarship: An International Quarterly in the Humanities and Social Sciences* [Formerly *Annals of Scholarship: Metastudies of the Humanities and Social Sciences*]
ArielE	*ARIEL: A Review of International English Literature* (Calgary, Canada)
BB	*Bulletin of Bibliography*
BHR	*Bibliothèque d'Humanisme et Renaissance*
BJJ	*The Ben Jonson Journal: Literary Contexts in the Age of Elizabeth, James and Charles*
CahiersE	*Cahiers Elisabéthains: Late Medieval and Renaissance Studies*
C&L	*Christianity and Literature*

CHum	*Computers and Humanities*
Cithara	*Cithara: Essays in the Judaeo-Christian Tradition*
CL	*Comparative Literature* (Eugene, OR)
ContempR	*Contemporary Review* (London, England)
CP	*Concerning Poetry*
Cross-Bias	*Cross-Bias: The Newsletter of the Friends of Bemerton Honoring George Herbert 1593-1633*
DQ	*Denver Quarterly*
DSS	*Dix-Septième Siècle*
EA	*Etudes Anglaises: Grande-Bretagne, Etats-Unis*
EIC	*Essays in Criticism: A Quarterly Journal of Literary Criticism* (Oxford, England)
EIRC	*Explorations in Renaissance Culture*
ELH	*ELH* [Formerly *Journal of English Literary History*]
ELN	*English Language Notes* (Boulder, CO)
ELR	*English Literary Renaissance*
Encyclia	*Encyclia: The Journal of the Utah Academy of Sciences, and Arts*
ES	*English Studies: A Journal of English Language and Literature* (Lisse, Netherlands)
ESC	*English Studies in Canada*
Expl	*Explicator*
GHJ	*George Herbert Journal*
Gradiva	*Gradiva: International Journal of Italian Literature*
IAN	*Izvestia Akademii Nauk, Seriia Literatury i Iazyka* (Moscow, Russia)
Inbetween	*In-between: Essays & Studies in Literary Criticism* (New Delhi)
JDJ	*John Donne Journal: Studies in the Age of Donne*
JEGP	*Journal of English and Germanic Philology*
JEP	*Journal of Evolutionary Psychology*
JES	*Journal of European Studies*

JMRS	*Journal of Medieval and Renaissance Studies*
L&B	*Literature and Belief*
LIT	*Lit: Literature Interpretation Theory*
LJGG	*Literaturwissenschaftliches Jahrbuch im Auftrage der Goürres-Gesellschaft*
LRB	*London Review of Books*
MiltonQ	*Milton Quarterly*
MLR	*Modern Language Review*
Moreana	*Moreana: Bulletin Thomas More*
Mosaic	*Mosaic: A Journal for the Interdisciplinary Study of Literature*
MP	*Modern Philology*
N&Q	*Notes and Queries*
NCF	*Nineteenth-Century Fiction*
NDEJ	*Notre Dame English Journal: A Journal of Religion in Literature*
NewC	*The New Criterion*
Paideia	*Paideia: Rivista Letteraria di Informazione Bibliografica* (Brescia, Italy)
Paregon	*Paregon: Bulletin of the Australian and New Zealand Association for Medieval and Renaissance Studies*
PBSA	*Papers of the Bibliographical Society of America*
PNR	*PN Review*
POMPA	*Publications of the Mississippi Philological Association*
PQ	*Philological Quarterly*
Quadrant	*Quadrant* (Victoria, Australia)
ReLat	*Revue des Etudes Latines*
Ren&R	*Renaissance and Reformation/Renaissance et Réforme*
Renascence	*Renascence: Essays on Value in Literature*
RenRenQ	*Renaissance Quarterly*
RES	*Review of English Studies*
SAQ	*South Atlantic Quarterly*

SCJ	*The Sixteenth Century Journal: Journal of Early Modern Studies*
SCN	*Seventeenth-Century News*
SCRev	*South Central Review: The Journal of the South Central Modern Language Association*
SEL	*SEL: Studies in English Literature, 1500-1900*
SICon	*Studies in Iconography*
SIR	*Studies in Romanticism* (Boston, MA)
SMy	*Studia Mystica*
SoAR	*South Atlantic Review*
SoR	*The Southern Review* (Baton Rouge, LA)
SP	*Studies in Philology*
SR	*Sewanee Review*
SVEC	*Studies on Voltaire and the Eighteenth Century*
TCBS	*Transactions of the Cambridge Bibliographical Society*
TLS	[London] *Times Literary Supplement*
TSLL	*Texas Studies in Literature and Language*
W&I	*Word & Image: A Journal of Verbal/Visual Enquiry*
YES	*Yearbook of English Studies*
YJLH	*Yale Journal of Law & the Humanities*
Roberts	John R. Roberts, *Richard Crashaw: An Annotated Bibliography of Criticism, 1632-1980.* Columbia: University of Missouri Press, 1985. 477p.

1981

Brogan, T. V. F. *English Versification, 1570-1980: A Reference Guide with a Global Appendix.* Baltimore and London: Johns Hopkins University Press. xxix, 794p.

Presents a partially annotated bibliography of studies of English versification from 1570 to 1980. Lists eight items for Crashaw, all of which (except for two unpublished doctoral dissertations) are more fully annotated in *Roberts.*

Cain, T[homas] G[rant] S[teven], ed. *Jacobean and Caroline Poetry: An Anthology.* London and New York: Methuen. xiii, 334p.

In "Richard Crashaw" ([154]-65), presents a brief introduction to Crashaw's poetry and a highly selective bibliography. Says that "[a]mongst English poets of the period, Crashaw is the only one to whom the term 'baroque' can be meaningfully applied" and calls him an artist of the Counter-Reformation "who seeks by his use of rapturous experience, of poignantly mixed emotions, of ingenuity and dramatic surprise, of sensuous description, or by simple enthusiasm, to lift his readers towards heaven on the wings of emotional response." Maintains that Crashaw is "a poet of excess, sometimes triumphant, but sometimes, when the appeal to the senses is too blatant or the conceit too bizarre, merely lurid or ludicrous" ([154]). Presents a selection of poems (155-65), including "Luke 11. Blessed be the paps which Thou hast sucked," "New Year's Day," "Charitas Nimia," "A Hymn to Sainte Teresa," "An Apologie for the fore-going Hymne," and "Letter to the Countess of Denbigh"—with brief notes (318-19). Concludes with suggestions for further reading ([326]-27) and an index of first lines ([328]-34).

Caws, Mary Ann. "Gesture, Gaze, and Mirror: From Designation to Contemplation, Mannerist, Metaphysical, and Surrealist," in *The Eye in the Text: Essays on Perception, Mannerist to Modern,*

35-48. Princeton: Princeton University Press.

In a discussion of the literature of tears in mannerist and baroque art and poetry, comments on how Crashaw's image of the pelican in "Adoro Te" joins the opposites of water and fire, repentance and passion, balm and wound and how in "A Hymn to Sainte Teresa" the "mixing of the elements of water and fire intensifies vision, expression, and reaction" (43). Comments also on "convergent symbols," the "reversing of images" (45), and the "play of contraries" (47) in "The Weeper." Relates the baroque to later surrealist poetry, citing lines from André Breton.

Cook, R. L. and Robert Leslie, eds. *Henry King & Richard Crashaw: Selected Poems.* Illustration by George Bowie. (A Turnstone Booklet.) Kinnesswood: Kinross: Lomond Press. 32p.

Limited to 300 copies.

Contains a brief biographical sketch of Crashaw with a bibliographical note on L. C. Martin's 1957 edition and Edward Hutton's 1901 edition of his poems. Says that Crashaw's poetry is "more florid and baroque than his fellow 17th century English metaphysical poets" and that "his capacity for treating religious subjects . . . with secular sensuousness is remarkable" (preface). Reproduces (with modernized spellings) "Sancta Maria Dolorum," "Easter day," "A Song ('Lord, when the sense of thy sweet grace')," "The Teare," "On the wounds of our crucified Lord," "Ode on a Prayer-book," ll. 75-108 from "The Flaming Heart," ll. 139-82 from "Hymn to the Name of Jesus," and "Death's Lecture"—(20-31)—with brief notes (32).

Cooper, Robert M. *A Concordance to the English Poetry of Richard Crashaw.* Computer Programs by Sundaram Swetharanyam. Troy, NY: Whiston. lix, 477p.

Concordance to the English poems based on L. C. Martin's 1957 edition that is cross-referenced to include George Walton Williams's 1970 edition. Lists the key word followed by a complete

line from the poem, title or short title of the poem, line number, Martin's date of the poem, page number in Martin's edition, and page number in Williams's edition. Excludes poems by Cowley and Car as well as those considered dubious by Martin. Includes twice those poems that are printed twice in Martin and corrects minor misprints. Omits the prose portions of "Office of the Holy Cross." Uses periods for all punctuation except for commas. Lists words with two or more spellings under the modern form; if no modern form exists among the variant spellings, the word is listed in alphabetical order. Contains a preface ([v]), a table of contents ([vi]), a list of words omitted ([vii]-viii), and a list of words included ([ix]-lix), followed by the concordance analysis (1-477).

Reviews: Marc F. Bertanasco in *CHum* 15 (1981): 49.
Susan Hockey in *N&Q* n.s. 29 (1982): 443.
Paul A. Parrish in *AEB* 6 (1982): 120.
Paulina Palmer in *YES* 13 (1983): 318-19.

Davie, Donald, ed. *The New Oxford Book of Christian Verse.* Oxford, New York, Toronto, Melbourne: Oxford University Press. xxix, 319p.

In the introduction (xvii-xxix), explains the basis for including or excluding a poem in this collection ("Does it deserve to appear between the same covers as Herbert's 'The Collar' or his 'Church-monuments'?") and discusses the nature of Christian poetry. Reproduces Crashaw's "Epithalamium" and "Charitas Nimia" (103-08) without notes or commentary. Concludes with an index of first lines (313-18) and an index of authors (319-[20]).

Handley, Graham. *Brodies Notes on the Metaphysical Poets.* (Pan Study Aids: Brodies Notes, gen ed. Graham Handley.) London, Sydney, Auckland: Pan. 123p.

Reprinted: 1991.

Presents a very brief description of major characteristics of metaphysical poetry, followed by introductions to the life and poetry of nine seventeenth-century poets. In "Richard Crashaw"

(18-27), gives a short biographical sketch of the poet, followed by summaries of and brief (mostly unfavorable) critical commentary on nine poems ("Matthew 27. And he answered them nothing," "Charitas Nimia," "Hymn in the Holy Nativity," "A Hymn to Sainte Teresa," "Letter to the Countess of Denbigh," "On Hope," "To our Lord, upon the Water made Wine," "The Weeper," and "Wishes. To his (supposed) Mistresse")—with explanatory glosses on words for each of the poems and five revision questions on Crashaw for students. Commenting on "Hymn in the Holy Nativity," remarks that "[r]epetition, paradox, or contrariety, the usual ransacking of a wealth of imagery, some connected with the theme, some not, these are the common constituents of this poem and many others by Crashaw." Calls "A Hymn to Sainte Teresa" "one of Crashaw's better poems" (20), noting that it "lacks much of the extravagance of some of the others" (21). Says of "On Hope" that the summary "cannot do justice to the tortuous nature of the poem or the dexterity (often spilling over into clever-clever innuendo) which characterizes this exercise—an extreme example of the art and artifice of metaphysical poetry" (23). Suggests that "the imagery and the associations" in "The Weeper" give one "the feeling of having taken part in a painful exercise with wit and ingenuity forming some kind of ritual in the poet's mind" (25) and calls "Wishes. To his (supposed) Mistresse" "a mannered poem, and on the whole rather dull" (26).

Hegnauer, Salomon. *Systrophe: The Background of Herbert's Sonnet "Prayer."* (European University Studies, Series XIV: Anglo-Saxon Language and Literature, 87.) Bern, Frankfurt, Las Vegas: Peter Lang. 241p.

Following "A. Methodological Remarks" (9-22), divides the study into three parts: In "B. Induction: Phenomenology of Systrophe" (23-65), defines systrophe "from as many angles as possible" and tries "to distill the quintessence of systrophe by isolating all its pertinent features"; in "C. Deduction: Applied Systrophe" (67-176), brings together "the pure substance of

systrophe and the live poetic matter" (22) and discusses the results; and in "D. Applied Systrophe" (177-238), discusses numerous examples of systrophe in the poetry of Crashaw, Donne, Vaughan, Herbert, and others. Comments on Crashaw's use of systrophe in such poems as "Death's Lecture," "Hymn in the Holy Nativity," "Hymn in the Glorious Epiphanie," "Hymn to the Name of Jesus," "An Apologie for the fore-going Hymne," "Ode on a Prayer-book," "Lauda Sion Salvatorem," "Office of the Holy Crosse," "Adoro Te," "Hymn in the Assumption," "Easter day," "Sospetto d'Herode," "Act.5. The sicke implore St. Peter's shadow," "Matthew 27. And he answered them nothing," "Mat. 28. Come and see the place where the Lord Lay," and "The Weeper." Points out that Crashaw wrote "the most Catholic examples [of systrophe], especially in his reworking of medieval Latin hymns" (62). Presents an extensive treatment of Crashaw's and Cowley's "On Hope," calling it "the unique instance of two poets, contemporaries, friends, numbered among the major Metaphysicals, within one tradition, with nearly similar background, writing on the same occasion." Emphasizes that "[a]rmed with the same poetical tools, they tackle the selfsame task and yet the outcome is markedly different," stressing that the two poets reflect "less a difference of opinions than of styles" (110). Shows how Crashaw writes "a baroque panegyric on hope," whereas Cowley discusses "the double nature of hope and contributes the picture of one of her Janus faces" (117). Explores Crashaw's religious sensibility and maintains that "Crashaw's visionary and poetic powers are considerable" but that "he does not discuss the divine mysteries, nor try to see them, but attempts the ecstasis of a mystical union in nearly every poem" (153). Points out that he "visualizes scenes in front of his inner eye—and other senses—and thus meditationally participates in the divine" (155). Cites "Hymn in the Glorious Epiphanie" as "the most consistent and convincing metaphysical attempt" to translate the mystical theology of Dionysius the Areopagite into "practicable and

glistering poetry" (169). Contains a bibliography of primary and secondary sources (239-41).

Hussey, Maurice, ed. *Poetry 1600 to 1660.* (Longmans English Series, ed. Maurice Hussey.) Harlow, Eng.: Longman. x, 190p.

In "Profane," reproduces "Musicks Duell" (69-74)—with notes and glosses (158-59). Points out that the language of the poem is "full of artful musical technicalities" (158) and calls its form "a series of movements" (159). In "Sacred" (95-103), comments briefly on Crashaw's life and religious sensibilities. Maintains that his poetry "has more of the ecstasy and rapture that we now associate with the aesthetic of the continental baroque than any other written in this country" [England] and that "[a]ny resemblance to Herbert is non-existent." Compares Crashaw to Rubens. Reproduces "Description of a Religious House and Condition of Life" and "A Hymn to Sainte Teresa" (122-28)—with notes and glosses (179-81). Calls the Teresian poems "eloquent, passionate and operatic, full of the hectic imagery of love and fire that dramatizes the martyr's desire for death" (180). Gives a brief biographical sketch of Crashaw (158) and a very brief list of further readings (188-89).

Lobb, Edward. *T. S. Eliot and the Romantic Critical Tradition.* London, Boston, and Henley: Routledge & Kegan Paul. xiii, 194p.

Discusses Eliot's critical evaluation of Crashaw. Maintains that Eliot holds that although Crashaw was "intelligent and learned," he was "primarily a man of feeling, a devotional rather than an intellectual writer," and contrasts Crashaw, the "voluptuary of religious emotion," to Donne, "the voluptuary of thought" (34). Points out that Eliot argues that "[i]n Crashaw, thought is not the other side of feeling, as in Dante, nor that which arouses feeling, as in Donne" but rather "it exists only as a stimulus, lest feeling begin to abate," citing as an example lines from "The Teare." Maintains that Eliot "suggests that our pleasure in Crashaw's effects derives

from the destruction of the usual connections between things and the creation of something original and arbitrary in their place." Observes that although Crashaw is "the ultimate reach of the baroque in poetry, going beyond his Italian models," Eliot "includes him among the metaphysicals" (35). Notes that, for Eliot, "the different emphases of Donne and Crashaw are emblematic of the direction of poetry after them" (36) and that, for him, the two poets become "symbols of the emergence of modern Europe" (122). Points out that Eliot recognizes, however, that even a poem like "The Teare" "can delight us in unlikely, even bizarre, ways" and thus he can "appreciate the grotesquerie" of Crashaw's poem (112).

Malpezzi, Frances P. "The Feast of the Circumcision: The Return to Sacred Time in Herrick's *Noble Numbers*." *NDJE* 14, no. 1: 29-40.

Briefly contrasts Crashaw's "Our Lord in his Circumcision to his Father" with Herrick's "The new-yeers Gift, or Circumcisions Song, sung to the King in the Presence at White-Hall" to show how Crashaw "works out the complexity of the conceit" in his poem, whereas Herrick "only suggests it." Points out that although "both poems deal with the same subject matter, the tone is different": in Crashaw's poem "the grim figure of the cross overshadows" it, whereas Herrick's poem is "primarily a celebration" and "inevitable death is kept in the background of the poem" (32).

Moger, Philip. "The Life and Works of Thomas Carre (1599-1674)." *Ushaw Magazine* No. 257: 23-32.

Presents a general survey of the life and works of Miles Pinkney [alias Thomas Carre or Car] and comments on his close friendship with Crashaw in Paris, noting that the temperament of both men was "devotional and mystical rather than polemic" (27). Points out that Car published *Carmen Deo Nostro* three years after Crashaw's death and notes his praise of his friend in "Crashaw, The

Anagramme. He was Car" that appeared in the preliminary matter to the volume.

Sito, Jerzy S. *Poeci metafizyczni.* Warsawa: Instytut Wydawiniczy Pax. 206p.

Presents a brief introduction to English seventeenth-century metaphysical poetry and selected poets and surveys the critical reception of the poets (5-16). Translates into Polish lines from "On Hope," "On the wounds of our crucified Lord," "Matthew 27. And he answered them nothing," "On our crucified Lord Naked, and Bloody," "Song upon the Bleeding Crucifix," "The Flaming Heart," "Upon Bishop Andrewes his Picture before his Sermons," "Epitaph upon a Young Married Couple," and "Wishes. To his (supposed) Mistresse" (136-57)—without notes or commentary, followed by a brief biographical note (201).

Sledge, Linda Ching. "The Seventeenth Century," in *Shivering Babe, Victorious Lord: The Nativity in Poetry and Art*, 75-120. Grand Rapids, MI: William B. Eerdmans Publishing.

Calls the seventeenth century "the era of the finest Nativity poems in the English tongue" (75) and says that they "can be seen as virtual historical documents chronicling the revolutionary tenor of the time." Points out that Crashaw celebrates in "Hymn in the Holy Nativity" a "neomedieval devotion to the Christ Child popular among mystics of the Counter-Reformation" (76) and observes that he "reasserts anew the humanity of infant and mother, a concept that runs counter to the redemptive, spiritualized Christ of the Protestants Donne, Herbert, and especially Milton and Vaughan." Notes how Crashaw "revels in Christ's and the Virgin's beauty" and how the poem "shows a sensuousness atypical even of continental baroque poets" (92). Speculates that Crashaw's "transformation of the theme into glittering, static images marks the theme's degeneration" (96). Reproduces the "Hymn in the Holy Nativity" (93-94) without additional notes.

Sloane, Mary Cole. *The Visual in Metaphysical Poetry.* Atlantic Highlands, NJ: Humanities Press. 110p.

Argues that "the impact of the simultaneous existence of emblem, meditation, and epistemological upheaval had a profound effect on the visualization one finds in metaphysical poetry" and "accounts for much that is dissimilar, as well as similar, in the visual imagery of the metaphysical poets." Maintains further that "within metaphysical poetry itself, there is a progressive tendency away from the concept of knowledge as part of a universal system of analogies and toward an emphasis on knowledge gained directly from sensory experience" (preface). In "The Noblest Sense and the Book of Nature" (1-12), discusses the effect of the epistemological upheaval that occurred in the seventeenth century and comments on how several of the metaphysical poets regarded the visual world from which they derived their metaphors. Argues that all the metaphysical poets recognized that "the visual image was no longer able to carry the full meaning it had carried for the poets of the sixteenth century" (13). Maintains that although Crashaw's poetry is "atypically lacking in epistemological concerns," even he "responded to the changing concepts through his intense, almost overstated, appeal to all of the senses" (22). In "'Real Crowns and Thrones and Diadems'" (73-95), argues that in the poetry of Crashaw, Vaughan, and Traherne "[e]mblematic elements—the representation of the visualized soul as participant in religious drama, the interiorization of the meditative image, and the equation of the persona with the object of meditation—tend to become less pervasive" than in the poetry of Donne and Herbert and that "emblem and meditation began to lose their close association" (73). Maintains that Crashaw's visual imagery stands "almost at midpoint between two concepts of man's way of knowing" and that "[e]lements recalling the philosophy of an interrelated universe of correspondences clash violently with a strong emphasis on the senses" (74). Maintains that Crashaw was influenced by and used the emblem tradition in his poetry but contrasts his use of it with that of Donne and Herbert. Maintains

that the main difference is that Crashaw does not "interiorize" his thought and thus "[h]is poetry is not soul-searching" and "is not dramatic in the same sense as the poetry of Donne and Herbert." Observes that Crashaw in his poetry "sets himself apart as an observer" (76) and often merely "sets up the visual icon itself as an emblem of worship, a method which automatically would preclude the kind of involvement one finds in the visual imagery of Donne and Herbert" (77). Shows how Crashaw "emphasizes the growing separation between man and nature—but not between man and God—by his emphasis on sense appeal" (81). Uses illustrations drawn from "The Flaming Heart," "A Hymn to Sainte Teresa," "Office of the Holy Crosse," "On Mr. G. Herberts booke, The Temple," "On the wounds of our crucified Lord," "The Weeper," " Hymn to the Name of Jesus," "Letter to the Countess of Denbigh," and "Song upon the Bleeding Crucifix." Concludes with notes (95-105), followed by reproductions of six emblems and an index (107-10).

Williams, George Walton. "Crashaw's Epigrams on the Young Christ in the Temple." *SCN* 39: 8-9.

Points out that Crashaw wrote four Latin epigrams on Christ amidst the doctors in the Temple, an episode recorded in Luke 2: 41-60—"Ah, redeas miserae" (1632), "Te quaero misera" (1633), "Fallitur, ad mentum" (1634), and "Ne pia, ne nimium, Virgo" (1635)—and notes that in the first, second, and fourth poem Crashaw focuses primarily on Mary's sense of loss of her son. Argues that when Crashaw wrote his fifth epigram on this subject, "Luke 2. Quaerit Jesum Suum Maria," which is in English, he returned to "the affective associations of the three personal Latin epigrams" and further argues that the English poem "must be dated after the 1635 Latin poem" or, at least, "be its contemporary." Maintains that "[i]t would seem more likely than not that in January 1635 the obligation to produce the Latin poem [in fulfillment of the requirements of his scholarship at Pembroke College] evoked in Crashaw a desire to handle the same subject in

an English epigram." Notes that "the long Latin poem [of 1635] and the longer English poem are both directed to the feminine objects of Crashaw's developing Mariolatry and that they disregard the basic masculinity of the 1634 poem." Concludes, therefore, that Crashaw "assimilated the poetic experiences of the three earlier poems; he unified the point of view with the single feminine persona, and, changing the tone and the perspective, he reconceived his subject matter to produce a single poem from three poetic utterances" (8).

Wilmer, Clive. "An Art of Recovery: Some Literary Sources for Geoffrey Hill's *Tenebrae*." *SoR* 17: 121-41.

Briefly notes that Geoffrey Hill's "Lachrimae" sequence in *Tenebrae* contains "conceits and conceptions" similar to those found in Crashaw's poetry (125).

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Aizawa, Yoshihisa. "Nihon ni okeru Keijijoshi Kenkyu Shoshi (2)" [A Bibliography of Writings about Metaphysical Poetry in Japan (2)], in *Ouseifukko no Eibungaku* [English Literature in the Restoration Period]. (The Japan Society of Seventeenth-Century English Literature), 1-12. Tokyo: Kinseido.

Bibliography of studies of metaphysical poets and poetry written in Japanese from April 1975 to March 1979, including studies of metaphysical poetry in general, Donne, Herbert, Crashaw, Marvell, and Vaughan. Additional list of studies of metaphysical poetry in Japan from 1927 to March 1975. See *Roberts* for annotations of individual items.

Bennett, J. A. W. *Poetry of the Passion: Studies in Twelve Centuries of English Verse*. Oxford: Clarendon. viii, 240p.

Maintains in "Donne, Herbert, Herrick" (145-67) that many of the meditative elements in seventeenth-century English religious poetry, identified by Louis Martz (1954) as Ignatian or Counter-Reformation, were prevalent in medieval mystical and devotional writing. Suggests that Crashaw's title *Steps to the Temple* perhaps echoes the heading "Per gradus ascendebatur in Templum" found in Jean Monbaer's *Rosetum* (1494), notes that Crashaw's devotion to the gift of tears is like that of fourteenth-century mystics (146), and sees Crashaw's use of religious wit, that is, "a deep delight in the riddling and ambiguous elements of language, and in paradoxes of situation" (149), as similar to that found in medieval Christian poetry. Discusses in "Recusants and Hymnodists" (168-89) the persistence of the medieval tradition of poems on Christ's passion. Comments on how Crashaw "translated—or rather, expanded and adorned in his own baroque style—some of the classic medieval prayers and hymns" (169), citing, in particular, "Office of the Holy Crosse," "Vexilla Regis," and "Sancta Maria Dolorum." Notes also medieval devotional elements in "Song upon the Bleeding Crucifix," "Alexias," and *Epigrammatum Sacra.* Suggests that if we suspect Crashaw's "intensity of feeling as strained it is partly because we have never wholly recovered from the Protestant censorship of the sensuous that Crashaw deplored" (173).

Cooper, Robert M. *An Essay on the Art of Richard Crashaw.* (Salzburg Studies in English Literature, Elizabethan & Renaissance Studies, 102, gen. ed. James Hogg.) Salzburg: Institut für Anglistik und Amerikanistik, Universität Salzburg. iv, 96p.

Announces in the introduction (1-3) that the purpose of this study is to suggest that Crashaw's poetry is not "formless, foreign, and excessively emotional" but rather that it "follows a set basic method and that his English audience both understood and appreciated his art" (1). Proposes to show that "Crashaw's method in poem after poem is virtually the same: accumulation of traditional Christian allusion and a concluding epigrammatic shift

that focuses those allusions on some particular devotional point implied by their association." Maintains, therefore, that "the difference between Crashaw and other poets of his age rests not on uncontrolled emotional excess or on supposed foreign inclination" but rather "on the narrow scope of his art, on its repeated juxtaposition of images, on its high degree of traditional allusion, and finally on its limited structural design" (3). In Chapter 1, "Crashaw's World" (4-16), explores Crashaw's "hieroglyphic habit of mind" (4), showing how in his poetry he fragments and turns the visible world into traditional hieroglyphs or emblematic images "in order to illustrate the higher reality of the spiritual realm" (5). Distinguishes Crashaw's emblematic art from mannerist art, noting, in particular, that Crashaw's art, unlike mannerist art, does not "express unique personal emotion" but rather rests upon "a traditional base" that he never abandons or negates (13-14); does not contain unresolved tension but rather "subsumes the tension of radically juxtaposed images into its final traditional resolutions" (14); and does not attempt to shock the reader nor engage in intellectual speculation. In Chapter 2, "Crashaw's Epigrammatic Temper" (17-37), maintains that "[t]he constant presence of key phrases and imagery from the *Epigrammata* in later works suggests that at Cambridge the young Crashaw developed a tightly formulaic habit of mind which he was never to relinquish" (17) and that "he never abandoned an almost instinctive taste for the powerful and suddenly focused 'Point' conclusion that is the hallmark of the Martialian epigram" (18). Discusses, therefore, how in Crashaw's poetry "allusion and epigram fuse" (19) and how his "sense of total design begins with the epigrams and that it never leaves him" (21). Comments on how Crashaw "used a tapestry of imagery charged with allusion to force an extrinsic unity of the development of his poems" (37). In Chapter 3, "The Unity of 'The Weeper'" (38-65), maintains that "The Weeper" is "Crashaw's masterpiece in the purposeful use of hieroglyphic imagery designed to affirm the reality of the Christian vision" and presents, therefore, a defense of this often misjudged poem in order "to

show how Crashaw's method works in all its varied shades" (38). In Chapter 4, "Crashaw Critics and the Problem of Attitude" (66-79), points out how much Crashavian criticism "reflects a modern, non-hieroglyphic habit of mind and an insensitivity to the jeweled elegance of the devotional world which Laud and the high churchmen tried to re-enforce in the English temper in the first decades of the seventeenth century" (66) and briefly surveys past criticism that most often denigrated Crashaw's art as "non-English, non-intellectual, and uncontrolled." Cites Austin Warren's *Richard Crashaw: A Study in Baroque Sensibility* (1939) as the best study so far of Crashaw, but notes that although critics admired Warren's book, "there was to be little change in the overall attitude of critics held toward Crashaw" (68). Suggests that a first-step in re-evaluating Crashaw should involve "a study of the devotional attitudes in his own age, not those of the continent, but those of England," and maintains that such a study would reveal that in his own time Crashaw and his poetry "were seen as worthy of admiration and approbation, not as unique, foreign, or limited" (70) since his "imagery and his mode of expression are among the commonplaces of his age" (71). In "The Plates of *Carmen Deo Nostro*" (80-95), studies and reproduces twelve plates from *Carmen Deo Nostro* to show how "the highly iconic nature of most of these plates aptly complements the nature of Crashaw's poetry" (81). Concludes with a list of nineteenth- and twentieth-century editions as well as Cooper's 1981 concordance to Crashaw's poetry (96).

Reviews: Paul A. Parrish in *AEB* 6 (1982): 120.
Paulina Palmer in *YES* 13 (1983): 318-19.

Ford, Boris, ed. *The New Pelican Guide to English Literature: 3. From Donne to Marvell.* Harmondsworth [Eng.] and New York: Penguin Books. 410p.

Reprints three essays dealing with Crashaw that appeared in the first edition (1956) with later minor revisions: R. G. Cox, "A Survey of Literature from Donne to Marvell" (51-93); Odette de

Mourgues, "The European Background to Baroque Sensibility" (97-105; and D. J. Enright, "George Herbert and the Devotional Poets" (187-204). For annotations, see *Roberts*. Presents a new bibliographical note (382-83).

Forster, Harold. "The Rise and Fall of the Cambridge Muses (1603-1763)." *TCBS* 8: 141-72.

Discusses the practice at Oxford and Cambridge of printing collections, mostly in Latin, Greek, and Hebrew and later on in English, to commemorate major public events, a practice that "seems to have started [at Oxford] in 1587 with the death of Sir Philip Sidney" (141) and that ended in Cambridge in 1763. Laments that many poets, later famous for their English verse, contributed poems only in the learned languages but notes that Crashaw contributed an English poem, "To the Queen, Upon her numerous Progenie," to *Voces Votivae* in 1640. In Appendix A (155-62), lists chronologically the Cambridge collections from 1603-1763, indicating the events celebrated by each volume, the contributors when known, and the language in which they wrote their poems. In Appendix B (162-72), lists those authors who contributed poems in English to the Cambridge collections, including Crashaw.

Fowler, Alastair. "Generic Modulation," in *Kinds of Literature: An Introduction to the Theory of Genres and Modes*, 191-212. Cambridge, MA: Harvard University Press.

Maintains that "The Weeper" is "not epigrammatic in mode just because it uses material from previous epigrams or because it includes subepigrams" but rather because it "exhibits the qualities of sacred madrigal transformed by epigram: notably spoken diction, the low style, and the extraordinary range of vehicular topics." Suggests that the last lines "make an epigrammatic closure for the whole poem" (199).

Hanley, Katherine. "Richard Crashaw," in *Critical Survey of Poetry:*

English Language Series, ed. Frank N. Magill, 2: 666-74. Englewood Cliffs, NJ: Salem Press.

Surveys Crashaw's life and poetry and comments on his "fluctuating popularity." Maintains that Crashaw is "sort of a maverick" among the metaphysical poets because of the "baroque flamboyance" of his poetry and "its strong Roman Catholic sensibilities" (666). Regards the early epigrams and translations as "finger exercises" that are, however, "significant for the discipline they reveal and for their fascination with wordplay—puns, quips, repetitions, conceits—which Crashaw will later elevate to such exuberance." Finds the secular poems "[w]itty, polished, urbane," and "[i]ntensely visual" and claims that they "show an accomplished and sophisticated writer delighting in the possibilities of English poetry" (668). Maintains that Crashaw's major works are his religious poems in which "one is confronted with a lavish, even bewildering, highly sensuous, celebration of the Christianity that so fired the poet" (669). Comments on "Hymn in the Holy Nativity" as an example of Crashaw's art at its best and on "The Weeper" as representative of what modern readers find most offensive in his poetry. Maintains that Crashaw has been misunderstood because his aesthetic is unfamiliar and his art is not viewed within the contexts in which it was written. Concludes with a critical discussion of the Teresian poems, claiming that they "rank among Crashaw's finest" (672). Gives a very selected bibliography of modern critical works (674).

Heuer, Hermann. "Dichterischer Wettstreit über das Thema der Hoffnung im englischen Literaturbarock." *LJGG* 23: 81-93.

Presents a brief introduction to Crashaw's life, religious sensibility, and poetry. Contrasts Cowley's rationalistic and pessimistic view on hope in "For Hope" and in his lines in "On Hope" with Crashaw's optimistic Christian view and contrasts the styles of the two poets.

King, Bruce. "Caroline literature," in *Seventeenth-Century English*

Literature, 99-126. (Macmillan History of Literature, gen. ed. A. Norman Jeffares.) London and Basingstoke: The Macmillan Press.

Comments briefly on the wit, imagery, symbolism, and metrical forms of Crashaw's poetry and suggests that while it "appears ecstatic and rhapsodical, it is controlled, the result of skilled craftsmanship," and that, "despite imagery of softness and colour, [it] appeals to the intellect." Points out that Crashaw's poems often express accurately and ingeniously "theological ideas without regard to how they appear literally" (104). Cites as an influence the devotional methods of St. Francis de Sales. Points out how Crashaw's poetry "draws the reader out of the self into an elevation of the spirit" and creates "a world of divine love freely given." Maintains that "Crashaw's 'enthusiasm', the evolution of his lyrics towards narrative, the concern with elegancies of vowel sound and diction, the variety of line lengths and stresses, and the use of occasional unrhymed lines are part of a Baroque sensibility which was developing in England during the late 1630s and 40s." Cites "Musicks Duell" as "a showpiece of effects" and the late hymns as "virtuosi performances having a Miltonic complexity of form" (105).

Martz, Louis L. "Meditation as Poetic Strategy." *MP* 80: 168-74.

Reviews Barbara Lewalski's *Protestant Poetics and the Seventeenth-Century Religious Lyric* (1979) and explains and/or defends his position in *The Poetry of Meditation* (1954) and in several later essays. Concludes that Lewalski's study, though learned, is "overstated" and adds that "probably the truth lies somewhere in between the two positions—closer to my own" (174). Questions Lewalski's dismissal of Crashaw as a major religious lyricist and suggests that the reason she omits him is that Crashaw would not support her thesis that the major seventeenth-century religious lyricists were more indebted to contemporary, English, and Protestant influences than to Counter-Reformation, continental, and medieval Catholic sources. Points out that

Lewalski later acknowledges that the sources of Crashaw's aesthetics are continental and Tridentine. Asks, "But does this decrease his stature as a poet?" (169).

Randall, Robert. "Crashaw's 'Musicks Duell'." *Expl* 40, no. 4: 18-19.

Points out that in "Musicks Duell" there are sixty-four "different terms dealing with the structure and production of music." Comments, in particular, on one "submerged pun" to the lutenist's "capo," which gives him "the technical ease to raise his 'aire' a whole tone (or 'Naturall Tone') beyond the reach of the Nightingale." Notes that "[t]he technical and physical failure of the Nightingale responds to the pun describing the Lutenist's opening volley as he taught each string 'A capring cheerfullnesse'." Observes that "capring" can be derived from "capo" or "capotasto," which is "a small device to shorten the length of the strings on a guitar or 'vihuela' or lute so that the tones produced normally would be raised one or more tones." Concludes, therefore, that "[t]his reading of 'capring cheerfullnesse' and 'rais'd in a Naturall Tone' makes this poem for the author and the sensitive reader a daring game," noting that "[t]he two puns perfectly frame the contest of three rounds and suggests not only man's elevated status and domination in nature but also the mystery of music itself, of its players, and of its symbolism" (19).

Sanders, Charles. "Bishop's 'Roosters'." *Expl* 40, no 4: 55-57.

Points out that Elizabeth Bishop's "Roosters" is indebted to "Wishes. To his (supposed) Mistresse," noting the similarity in the stanza form of the two poems and citing several possible verbal echoes of Crashaw's poem in "Roosters." Shows how the echoes "may, by contrast, point up Bishop's witty irony" (56) and concludes that "by borrowing Crashaw's stanza, echoing his diction, and then painting a portrait of the here-and-now master to contrast with the supposed mistress, Bishop may have been

highlighting the other war contained within the most obvious war of 'Roosters'" (57).

Thota, Anand Rao. *Emily Dickinson: The Metaphysical Tradition.* New Delhi: Arnold-Heinemann. 196+4p.

Argues that Emily Dickinson's poetry exhibits a profound similarity in both themes and technique to the poetry of the seventeenth-century English metaphysical poets. Maintains that Dickinson "became a major metaphysical poet of the nineteenth century, without even being very conscious of the leading metaphysical poets of the seventeenth century" but that she is "a crucial aesthetic link between the seventeenth-century metaphysicals and the twentieth-century neo-metaphysicals" (161). Mentions Crashaw throughout and points out numerous parallels between the poetry of Crashaw and Dickinson without suggesting any direct borrowing on the part of the American poet.

Yoshida, Sachiko. "'Amarini Ooi Hikari ni Madoi'—Richard Crashaw to pseudo Dionysius no shinpi-shingaku" ["Puzzled by too much light"—Richard Crashaw and Dionysius the Areopagite's Mystical Theology]. *Gaikoku Bungaku Kenskyuu* [Studies in Foreign Literature] (English Department, Faculty of Letters, Nara Women's University) no. 4: 27-46.

Reprinted with revisions in *Southwell to Crashaw—Puritanism to Catholicism no bii-shiki* (Kyoto: Aporonsha, 1986), 212-35.

Argues that one can discern the influence of Dionysius the Areopagite's *Mystical Theology* in Crashaw's uses of the paradox of light and darkness in his poems, especially in "Hymn in the Glorious Epiphanie." Points out that in his *Mystical Theology* Dionysius considers darkness as essential if one is "to see God," and notes that Crashaw praises the mystical theologian as "the right ey'd Areopagite." Emphasizes how in "Hymn in the Glorious Epiphanie" Crashaw emphasizes that a dark night was essential for the kings to find the "Bright Babe," and notes how in the poem the darkness of night embraces the brightness of day. Maintains that

Crashaw is fully aware that, in order to gain inner light, many earthly things must be abandoned, and notes that he calls this act of abandonment "Ambitious losse."

Young, R. V. *Richard Crashaw and the Spanish Golden Age.* (Yale Studies in English, 191.) New Haven and London: Yale University Press. x, 204p.

In Chapter 1, "Crashaw in Context" (1-19), maintains that although Crashaw shares "obvious affinities in theme and style" with the other seventeenth-century metaphysical poets, he "stands apart" from them, but insists that "his peculiarity cannot be accounted for or dismissed by merely referring it to the seductive influence of Marino and neo-Latin rhetoric" (11), as many past critics have done. Argues that, in fact, "the Spanish Golden Age provides not only a source of religious inspiration for Crashaw (most notably in Santa Teresa), but also a background, a literary frame of reference, which contributes to an apprehension of the full significance of Crashaw's poetry" (12). Notes that the purpose of the following chapters, therefore, is "to place the English poet in the context of the Spanish Golden Age insofar as the later is the consummate literary expression of the Counter Reformation," stressing that "[o]nly through such a comparative examination will the essential nature, and thus the intrinsic value, of Crashaw's poems emerge" (19). In Chapter 2, "Crashaw and Sacred Parody" (20-50), discusses the central role of sacred parody in Crashaw's poetry, which endows it "with a sensuousness unique in English devotional poetry" (20) and which has led to much unfavorable evaluation of his art. Maintains that Crashaw's use of the tradition "reflects the mood and style and, quite probably, the influence of Spain" (23). Comments, therefore, on the similarity between the uses of sacred parody among the Spanish writers of the "poesía a lo divino" tradition, especially St. Teresa and St. John of the Cross, and Crashaw and discusses the complex uses of erotic imagery (and therefore sacred parody) in several of Crashaw's poems, especially "Ode on a Prayer-book," "Hymn in the Glorious Assumption,"

and "A Song ('Lord, when the sense of thy sweet grace')." In Chapter 3, "Crashaw and the Comic Spirit: Pastoral Innocence and Sacred Joy" (51-78), discusses Crashaw's skillful handling of tone in his mature hymns, noting that his aim is "to produce a tone which answers to the wonder and mystery which Crashaw perceives at the heart of the Christian faith." Observes that a similar "paradoxical tone, compounded of equal measures of popular piety and mystical profundity, of light-hearted wit and spiritual earnestness, is a constant feature throughout the works of Santa Teresa de Jesus, undoubtedly the single most important influence on the later poems of Richard Crashaw" (51). Discusses the "combination of tenderness and irony" and "of witty gaiety and sensuous delicacy" in the Teresian poems and maintains that nowhere in Crashaw's poetry "are the resemblances of his work of Spanish poetry and the influence of Teresa herself more marked" (69). Discusses in detail the "Hymn in the Holy Nativity" to highlight similarities in tone between Crashaw's poetry and that of other Golden Age Spanish writers, especially Góngora and Lope de Vega. Argues that by seeing Crashaw's hymns "in the context of the sacred literature of the Spanish Golden Age the distinctive tone of his poetry—so different from that of his English contemporaries—emerges as complex and purposive rather than merely excessive or confused" (77). In "The Wound of Love and the Dark Night of the Soul: Crashaw and Mysticism" (79-112), comments on Crashaw's treatment of mysticism in his poems, especially in the Teresian poems, "Hymn in the Holy Nativity," and "Hymn in the Glorious Epiphanie," and cites the importance of the Spanish mystics, especially St. Teresa and St. John of the Cross, in shaping Crashaw's understanding and expression of the mystical in his poems. In Chapter 5, "Celebrating Sacred Occasions: Crashaw and the Liturgical Poem" (113-42), discusses the liturgical dimension of Crashaw's poems through a discussion of "Hymn to the Name of Jesus," citing numerous parallels to Lope de Vega's *Pastores de Belén* and to the writings of Fray Luis de León. Maintains that "[t]he recognition of the Spanish

background of the poem reveals how successful Crashaw is, as a liturgical poet, in illuminating the meaning of a rite of public worship and, at the same time, investing it with intense personal devotion and an ardent sense of mystery" (142). In Chapter 6, "The Eloquence of Love: Crashaw and Gongorism" (143-70), explores the similarities in imagery, metaphor, and prosody between Crashaw's later hymns and the poetry of Góngora, especially the blending of wit and sensuous beauty and "the creation of images which distort and transform the common world of human experience" (158). Concludes with notes (171-200) and an index (201-04).

Reviews: Robert T. Petersson in *RenQ* 36 (1983): 671-74.
Alan Rudrum in *TLS* 24 June 1983: 681.
Michael Williams in *UNISA English Studies* (Pretoria) 21, no. 2 (1983): 33-34.
C. F. Allison in *Church History* 53, no. 2 (1984): 250-51.
J. F. Camé in *CahiersE* no. 25 (1984): 130.
Gareth Allan Davies in *JES* 14 (1984): 59-60.
Glen F. Dille in *SCN* 42 (1984): 8-9.
Lewis J. Hutton in *SCJ* 15 (1984): 118-19.
James V. Mirollo in *JEGP* 83 (1984): 438-41.
Richard Todd in *C&L* 33, no. 2 (1984): 47-49.
L. R. N. Ashley in *BHR* 47 (1985): 421-53.
Michael P. Parker in *Heythrop Journal* 26 (1985): 447-48.
Anthony Raspa in *Ren&R* 9 (1985): 142-43.
R. Zim in *RES* 36 (1985): 256-58.
Gerald Hammond in *MLR* 81 (1986): 719-20.
A. Terry in *BHS* 63 (1986): 170-71.

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Bottrall, Margaret. "Richard Crashaw," in *The Renaissance, Excluding Drama*, intro. by Elizabeth Story Donno, 57-59. (Great Writers Student Library, ed. James Vinson and D. K. Kirkpatrick.) London: Macmillan.

A reprint that first appeared in *Great Writers of the English Language: Poets*, ed. James Vinson and D. L. Kirkpatrick (New York: St. Martin's Press, 1979); see *Roberts*.

Camden, Vera J. "Richard Crashaw's Poetry: The Imagery of Bleeding Wounds." *AI* 40: 257-79.

Discusses from a psychoanalytic viewpoint the recurring images of bleeding wounds in Crashaw's poetry. Notes that typically Crashaw "links love with suffering, God's healing with his harm," and maintains that "[b]y examining Crashaw's vocabulary of wounding, this disturbing pattern in his verse can be psychologically linked with his over-arching, nostalgic vision of maternal bliss, the comfort of Christ" (260). Discusses how in Crashaw's poetry "the wound is at once the passive receiver of wrath which will, transformed, nourish and console as a mother's breast, while it is also, ironically, a disguised weapon, capable of more subtle, because more surprising, aggression than any nail or spear" and thus in his poetry "the image of the wound alternates...between the daring aggressor and the passive receiver" (264-65). Maintains also that in his poetry "bodily wounds are capable of being transformed metaphorically into different bodily parts" and that "[e]ach wound is a displacement in bodily metaphor from the center of Crashaw's psychic conflict" (265). Points out that "[t]he great doctrine of Christian suffering, as Crashaw celebrates it, brings its own reward" and that "[t]he victim becomes the passive victor." (271). Presents psychoanalytic analyses of "Our Lord in his Circumcision to his Father," "On the wounds of our crucified Lord," "Sancta Maria Dolorum," "A Hymn to

Sainte Teresa," and "The Flaming Heart" to show how the pattern of Crashaw's poetry mirrors the pattern of his life.

Crashaw, Richard. *The Complete Works of Richard Crashaw*, ed. Alexander B. Grosart. (The Fuller Worthies' Library). 2 vols. New York: AMS Press. xlvii, 320p; xc, 387p.
A reprint of the 1872-1873 two-volume edition.

Cunnar, Eugene R. "Milton's 'Two-Handed Engine': The Visionary Iconography of *Christus in Statera*." *MiltonQ* 17, no. 2: 29-38.

Discusses the historical, iconographical, theological, and poetic tradition of the image or topos of "Christus in statera" or Christ on the scales of the cross in which the merciful Christ is portrayed as "a balance between the Old and New Testaments." Points out Crashaw's use of the image in "Office of the Holy Crosse" and in "Vexilla Regis," "where the image of Christ on the Cross as the scales is presented in a series of visually and poetically balanced lines" (33).

Davis, Walter R. "The Meditative Hymnody of Richard Crashaw." *ELH* 50: 107-29.

Argues that in his poetry Crashaw combines the meditative and liturgical modes of religious poetry into a mixed mode, "meditative liturgy" or "meditative hymnody," thereby combining "the reader's roles as imagined performer and as meditator—the outward and the inward—in various ways." Explains how "a message-centered piece (like Scripture or formal theology or hymn) may become a modally-centered piece (like poetry, exhibiting human response), the speaker supplying his own reaction to the mystery celebrated in the hymn as a model for the reader's reaction" (108). Divides the discussion of Crashaw's mixed mode into three parts. In the first part, considers the development and revision of the Teresian sequence "from a narrative about mysticism to meditative and liturgical lyric" (109). Shows how in its final version the sequence

"begins with an account of the saint's life, from which the theme of love's transformation of death into life emerges; it then moves to a call to take that theme inward; next to a meditation in which the exercitant both takes it inward in electing to lose himself in love, as did his exemplar, and then celebrates that desire ritually; it ends with a pure lyric voice acting out the loss of self as a thing accomplished" (114). In part two, examines "Hymn to the Name of Jesus," "Hymn in the Holy Nativity," "Hymn for New Year's Day," and "Hymn in the Glorious Epiphanie" to show how Crashaw's "grand cycle of Christmastide hymns represents a full and seamless blend of the meditative and the liturgical" and that, when "taken together, these four hymns enact a full-scale meditative liturgy evoking Christ's coming" (115). Observes how the cycle "begins with the effort of the spiritual to achieve the palpability of sound," treated in "Hymn to the Name of Jesus," in which "meditation first brings the spiritual into human ken and then proceeds to celebrate it"; it "continues with direct liturgical celebration in two hymns treating Christ's presence in the flesh at the noon of His day," and "it ends with the palpable world fading away," treated in "Hymn in the Glorious Epiphanie" "as something both evoked within meditation and celebrated without in liturgy" (122). In part three, traces "Crashaw's progress in his published volumes of verse towards making the whole volume into a work of meditative liturgy, as represented finally by the posthumous *Carmen Deo Nostro*" (109) and concludes that *Carmen Deo Nostro* "is designed as a private devotional companion to the ritual celebrations of the Church" (127). Observes that by examining these three phases, one can see "the mode at work in the poem, in the sequence of poems, and in the whole volume" (109).

Fischer, Sandra K. "Crashaw, St. Teresa, and the Icon of Mystical Ravishment." *JEP* 4: 182-95.

Argues that "a Hymn to Sainte Teresa," "An Apologie for the fore-going Hymne," and "The Flaming Heart," when read together, "reveal a progression in the attitude of the narrator

toward mystical experience" (187). Maintains that, "[b]y gradually building to a symbolic realization of the possibility of spiritual androgyny throughout the three poems, Crashaw is able, in 'The Flaming Heart', to resolve the problem of mystical gender, fulfill his psychological relationship with Ste. Teresa, and illuminate many of the paradoxes of mystical union" (182). Discusses how the first poem presents "the original apprehension of the image of ravishment, with the icon reiterated and modified throughout," how the second poem "proposes a masculine/feminine reversal as the persona projects himself into the experience and expresses a desire to become the Bride of Christ," and how in the envoi of the third poem "the persona totally assumes a feminine role as Ste. Teresa becomes Christ's agent of ravishment" while "the victim begs for his mystical union with her, just as she receives union through Christ's agent, the seraphim" (187-88). Maintains that "[i]n this way Crashaw facilely handles the image which so troubled San Juan de la Cruz, by retaining the essential element of ravishment and allowing the sainte to assume the potent, masculine role so that he may participate in the ecstasy" (188).

Houston, John Porter. "Devotional Poetry: A Confluence of Styles," in *The Rhetoric of Poetry in the Renaissance and the Seventeenth Century*, 160-201. Baton Rouge and London: Louisiana State University Press.

Comments on the enumeratory style of Crashaw's poetry, relating it primarily to the emblem tradition. Contrasts "The Weeper," in which the images "do not lend themselves to development or continuity so much as to pure juxtaposition" (168) with "Song upon the Bleeding Crucifix," in which there is "a certain degree of artistic continuity in the imagery." Maintains that Crashaw creates "elaborate images in the age-old Christian manner" (169) and that "the rhetorical tones and patterns of his own day, so often used to express interest, marvel, and delight, have a curious appropriateness to Crashaw's theology." Holds that Crashaw's imagery is "perhaps more symbolic than hyperbolic."

Believes, however, that Crashaw's "poetic methods are less successful from an artistic point of view in his longer, rather uneven poems, for which perhaps *enumeratory* is not so exact a term as *additive*." Maintains that in them "there seems to be no strong design governing the relation of parts and the length" and "the pungent, epigrammatic ideas are interspersed with rambling developments" (171).

Kennedy, Richard F. "Donne's *The Canonization*." *Expl* 42, no. 1: 13-14.

Points out that there was a popular belief that the eagle and the dove were "so antipathetical that, even after death, if their feathers were put together, they would 'consume of themselves'" (13). Says that in Donne's "The Canonization" "the miracle of love is that the masculine and feminine, normally as antipathetic as the Eagle and the Dove, are united, and united not just in life, but, mysteriously, even in death, where they will 'die', or consummate their love, as in the avian tradition" (13-14). Suggests that the popular belief about the two birds "also sheds light on the line often cited as an analogue to Donne's: 'By all the eagle in thee, all the doue'; from Crashaw's 'The Flaming Heart'" (14).

Leach, Elsie. "The Popularity of Quarles's *Emblemes*: Images of Misogyny." *SICon* 9: 83-97.

Maintains that Quarles's poems reveal a "very strong antipathy to woman, especially in her role of mother, and the equally strong desire to placate and approach the father," and suggests that his work celebrates "the god hero who helps the feeble soul resist the temptress earth, and move from world-loathing and heaven-longing to the paradise of outer space at last" (94). Sees Crashaw's poetry as "*radically* different" from Quarles's, claiming that "[n]o two contemporary religious poets are less alike in style and values than Crashaw and Quarles" (95).

Malpezzi, Frances M. "Du Bartas' *L'Uranie*, The Devotional

Poet's Handbook." *Allegorica* 8: 185-98.

Discusses the aesthetic assumptions that underline Du Bartas' *L'Uranie*, especially the concept of the poetics of levitation, a concept which is "strongly grounded in Renaissance Neoplatonism and in the meditative tradition, both of which seek the common goal—the unification of the soul with God" (192). Calls *L'Uranie* "the imaginative presentation of the creed of the Renaissance religious poet, delineating what and why he should write," and maintains, therefore, that the work "provides a compendium of commonplace beliefs about the role of Christian art and the responsibilities of the Christian artist." Concludes that *L'Uranie* is "a useful tool for twentieth-century readers who hope to recover some sense of the aesthetics of an age which shared Du Bartas' belief" (197). Briefly mentions Crashaw, noting that in the "Preface to the Reader" in *Steps to the Temple*, Crashaw endorses Du Bartas' idea that "good" poetry not only can bring readers and the poet himself to God but also that "bad" poetry can lead both the reader and poet to damnation.

McCarron, William E. and Robert Shenk. "Richard Crashaw," in *Lesser Metaphysical Poets: A Bibliography, 1961-1980.* (Checklists in the Humanities & Education, 7, gen. ed. Harry B. Caldwell.) San Antonio, TX: Trinity University Press.

A checklist of eighty-four studies on Crashaw, listed alphabetically without annotations, for the years 1961-1980. All items with annotations, except for unpublished dissertations, are fully annotated in *Roberts*. Summaries of the dissertations can be found in either *Dissertation Abstracts* or *Dissertation Abstracts International.*

Raspa, Anthony. *The Emotive Image: Jesuit Poetics in the English Renaissance.* Fort Worth, TX: Texas Christian University Press. x, 173p.

In Chapter 1, "Image, Affections and Love" (1-9), explains that the purpose of this study is to examine the religious poetry of

Crashaw, Donne, Jasper Heywood, Robert Southwell, William Alabaster, and Eldred Revett in order "to show how these English poets were influenced by Jesuit aesthetic verse meditation that was the counterpart to the ascetic *Spiritual Exercises*" of St. Ignatius Loyola and also to show how these poets reflect the baroque world and sensibility that Ignatian spirituality shaped and promulgated. Points out that Jesuit poetics "were constituted of three main elements—'image', 'affections', and 'love' and that they influenced English poets for diverse historical and literary reasons" (1). Unlike Louis Martz (1954), focuses less on the tripartite structure of the poems and more on the broader aspects of Jesuit poetics and spirituality. Regards Donne as "the greatest of those touched by Ignatian meditation" (3), noting, however, that the Jesuit influence is limited primarily to the *Holy Sonnets* and "La Corona," and cites Crashaw's poetry as most representative of "the flowering of the Ignatian tradition." Points out how his poems are marked by "an epigrammatic shift from text as symbol to text as [emotive] poetry" (4), noting in them "the preeminence of the affections and the primacy of love" (5). In Chapter 2, "The Baroque World View" (11-36), discusses the moral assumptions of the baroque world view as background for understanding Jesuit poetics and describes "the sensibility created by the gradual collapse of the set hierarchies of the Great Chain of Being, and by the rise and decline of the emotive world view that succeeded it in the Counter Reformation mind" (11). In Chapter 3, "Meditation and Psychology" (37-57), explains how the baroque poet adapted the structure and the psychology of Ignatian meditation "to create an aesthetic response in his reader equivalent to the ascetic experience of the last stage of [the *Spiritual*] *Exercises*" (39). Comments on how the Ignatian meditation "laid stress on the understanding as a synthetic, creative power in contrast to its predominantly logical, rationalistic role in traditional scholasticism" and how it also placed "a new emphasis on the will as the seat of felt experience in order to make human psychology correspond to the demands of a world view based on emotive rather than formal values" (41). Discusses also how the

meditative mentality transformed traditional genres, such as the hymn and the sonnet, and how it was adapted also to non-Catholic devotion. In Chapter 4, "Poetry of the Will" (61-81), comments on the role of the memory, the understanding, and the will in Ignatian meditation and thus in Jesuit poetics and meditative verse to show that such poetry is "poetry of the will" rather than of "moral discovery" (79). In Chapter 5, "Imitation: The World" (83-115), discusses "the objective world pictured in meditative poetry" (83) to show how, for instance, the sensuality of Crashaw's poetry is "the result of the perfection of a habit practised over many generations of the poet creating distance from the world" (92). In Chapter 6, "The Epigrammatic Style" (117-42), discusses the ways meditative poets adapted and altered the epigrammatic tradition, the importance of the enthymeme and enthymemic image in meditative poetry, and the significance of the symbol of reading in their poems. In Chapter 7, "Metaphor and Paradox" (143-64), discusses the metaphor of proportion and paradox used "to make possible the visionary and emotive dimensions of both epigram and the baroque Christian world" (143). Maintains that by converging "enthymeme, metaphor of proportion, and paradox, the meditative poem was a way of being, of existing, of fulfilling one's self rather than an isolated religious act" (148). Cites numerous examples from Crashaw's poetry to support the critical claims of the study and discusses more extensively the following poems: "Adoro Te," "Hymn in the Glorious Epiphanie," Hymn in the Holy Nativity," "Hymn to the Name of Jesus," "On the still surviving markes of our Saviour," "Sancta Maria Dolorum," "Letter to the Countess of Denbigh," "Song upon the Bleeding Crucifix," and "Ode on a Prayer-book." Concludes with an index (165-73).

Reviews: Anthony Low in *RenQ* 34 (1984): 656-58.
R. V. Young in *Faith & Reason* 10 (1984): 250-53.
Rudolph P. Almasy in *SCJ* 16 (1985): 394.
Patrick Grant in *JEGP* 84 (1985): 429-30.

Steinberg, Leo. *The Sexuality of Christ in Renaissance Art and in*

Modern Oblivion. New York: Pantheon Books; Toronto: Random House of Canada. 222p.

2nd ed., revised and expanded, Chicago and London: University of Chicago Press, 1996.

Notes similarities between the treatment of Christ's sexuality by medieval and Renaissance painters and some images of Christ in Crashaw's poetry. Points out, for instance, that in "Our Lord in his Circumcision to his Father" Crashaw, like many painters, reflects the traditional Christian view that associates Christ's shedding of his blood at his circumcision with the Passion. Maintains that, in this tradition, "instead of symbolizing, like the phallus of Dionysus, the generative power of nature, Christ's sexual organ—pruned by circumcision in sign of corrupted nature's correction—is offered to immolation" and thus "[t]he erstwhile symbol of the life force yields not seed, but redeeming blood" (48). Observes also that artists often encountered the problem of portraying Christ as naked, sometimes solving the problem by loincloths or other shielding devices. Points out that in "On our crucified Lord Naked, and bloody" Crashaw presents Christ as clothed only by his blood. Notes that Crashaw's envisioning Christ's "flesh and blood as a garment appears in a homily delivered by Photius, the 9th-century Patriarch of Constantinople" (2nd ed., 375).

Yoshida, Sachiko. "'Me ha Koe wo hassi Namida ha Kotoba wo Tukuru'—Richard Crashaw no shoki no shi" ["Eyes are vocall, Tears have Tongues"—Richard Crashaw's Early Poems]. *Gaikoku Bungaku Kenskyuu* [Studies in Foreign Literature] (English Department, Faculty of Letters, Nara Women's University) no. 5: 1-17.

Reprinted with revisions in *Southwell to Crashaw: Puritanism to Catholicism no bii-shiki* [Southwell and Crashaw: Aesthetics of Puritanism and Catholicism] (Kyoto: Aporonsha, 1986), 155-84.

Discusses Marinism as characteristic of Crashaw's early poems. Points out how Crashaw finds beauty in the ephemeral aspects of earthly things and uses highly paradoxical images, noting, for

example, how the sacred epigrams are based on temporal and eternal paradoxes. Maintains that, for Crashaw, the temporal and the eternal co-exist, as seen, for instance, in the images of life-in-death in his funeral elegies.

1984

Blakemore, Steven. "The Name Made Flesh: Crashaw's Celebration of 'The Name above Every Name'." *CP* 17: 63-77.

Calls "Hymn to the Name of Jesus" "one of Crashaw's greatest achievements" (63). Argues that, although many critics deplore its exuberant baroque excesses, these "excesses" are, however, "thematically part of God's abundant grace, for the poem celebrates the awakening of the universe through the incarnation of the Word's name into the words of the poet." Through an analysis of the poem shows that in it Crashaw "linguistically awakens the cosmos in a celebration uniting heaven and earth in the creation of the poem's 'deathlesse Song'" and "mimes the engendering 'word' of God which creates the cosmos and is made flesh in the Eucharistic celebration of Mass." Discusses how "the linguistic parallels between Christ and the poet become a nexus in which Word and word become flesh in the poet's metaphoric Mass, through which the Word is thematically incarnated in the unwritten name of Jesus and the writing of the poem is elevated into the 'saying' of the universe." Maintains that "[in] this linguistic Mass Crashaw reflexively celebrates the metaphoric transubstantiation of the poem's words into the 'word' of God's name" (64). Discusses how "[i]t is the 'word's' real presence which thematically creates the poem, inspiring the poet to see pregnant possibilities in a world where the 'word' is written everywhere." Concludes, therefore, that the poem "is about the very writing of the poem in God's 'name', through which the poet metaphorically mimes the power of the Logos to creatively awake both man and cosmos" and "celebrates the languaging of the poem's world and

the writing of God's name into the flesh of human hearts with the frail ink of human language" (76-77).

Demers, Patricia. "'Musicks Duell': Crashaw and Henry Hawkins." *ESC* 10: 381-90.

Examines the similarities between "Musicks Duell" and Henry Hawkins's thirteenth symbol in *Partheneia Sacra* (1633) to show how Crashaw's baroque secular poem and Hawkins's Jesuit devotion "can complement one another" (381). Presents a detailed analysis of both works to show "the stylistic influence" of Hawkins's work on "the baroque rhapsodies" of Crashaw's poem (385). Suggests that in Hawkins's work Crashaw "would have found a baroque abundance of musical terms, metaphors, and analogies" and that, in spite of differences in intention and treatment between the two works, it is easy "to imagine Crashaw composing 'Musicks Duell' with a copy of *Prolusiones Academicae* open before him and memories of *Partheneia Sacra* ringing in his ears" (388).

Farmer, Norman, Jr. "Richard Crashaw: The 'Holy Strife' of Pencil and Pen," in *Poets and the Visual Arts in Renaissance England*, 43-52. Austin: University of Texas Press.

Discusses the connections between Crashaw's poetry and the visual arts. Observes that although critics have discussed Crashaw's indebtedness to emblems and impresas, they have not discussed in detail "the way pictorial ideas and structures affect his poetic performance" (43) nor have they explored in detail his known work as a painter. Describes and reproduces the three portraits that Crashaw painted for the *Liber memorialis* in St. John's College Library (Cambridge) and concludes that he was "a competent draftsman and a reasonably good interpreter of individual facial appearances" (43), that he "possessed ample technique as a colorist," and that he "shows considerable sensitivity to physiognomy" (44). Points out that "With a Picture send to a Friend" "offers the only evidence from the poet-painter himself

that on at least one occasion he composed a self-portrait" (44-45), noting that "the poem suggests that at the time of composition Crashaw seems to have placed an equal value on pencil and pen as instruments of personal expressiveness." Notes also that Crashaw "apparently contributed his own designs for *Carmen Deo Nostro*," noting that Thomas Car in his prefatory epigram to the volume "specifically commends the poet for his skill at pictures" (45). Reproduces and describes as an example the engraved headpiece to "The Weeper" to show how it gives us "a complex visual experience before we read the comparably complex poem" (46). Through an analysis of "The Weeper" shows how the reader must "think visually as well as verbally" (47) in interpreting the meaning of the poem. Discusses how "Luke 11. Blessed be the paps which Thou hast sucked," often mistakenly labelled as tasteless and grotesque, presupposes a familiarity with the iconographical tradition that informs its images. Maintains that "[t]hroughout his entire career as a poet, Crashaw shows a consistent interest in the apt assimilation of visual art into verbal forms" and discusses two poems that are especially pertinent to Crashaw's perception of relations between visual and verbal images" (48-49), "Upon Bishop Andrewes his Picture before his Sermons" and "On the Frontispiece of Isaacsons Chronologie explained." Comments also on "Upon the Kings coronation," "Death's Lecture," and "Upon the birth of the Princesse Elizabeth" as further examples of how Crashaw "forged for himself a strong bond between poetry and painting." Concludes that "[n]ot only was he sensitive to the emblematic habit of thought" but that "the *inventio* and *dispositio* of his poems show him to have been acutely sensitive to spatial design as well" (52). Reproduces ten illustrations.

Heiple, Daniel L. "Lope de Vega and the Early Conception of Metaphysical Poetry." *CL* 36: 97-109.

Points out that, although Lope de Vega's poetry is not usually considered "metaphysical," he was "the only writer contemporaneous with the metaphysicals to make use of the term

to describe poetry" (98). Maintains that the term "metaphysical poetry" resulted from "the philosophical crisis of the seventeenth century, when conventional metaphysics was no longer considered adequate to describe nature and reality." Claims that "early literary critics saw certain parallels between the outmoded philosophical method and certain characteristics of early seventeenth-century poetry, such as the contrived subtlety and learning of the poetry, which reminded them of the speculative philosophy of decadent scholasticism" and "[t]hey adopted the word 'metaphysical' because that term best characterized the type of learning they found in these poems." Concludes that these early critics "saw in the seventeenth-century poetry qualities that modern readers tend to minimize" (109).

Laurence, David. "The Protestant Roots of English Poetry: Barbara Lewalski's Protestant Poetics and Literary History." *Gradiva* n.s. 3 (1984-85): 53-75.

Detailed critical evaluation of Barbara Lewalski's *Protestant Poetics and the Seventeenth-Century Religious Lyric* (1979). Approves Lewalski's attack on "the conventional wisdom that the novelties of Protestantism—its extreme doctrine of depravity and its corrosive rationalism—imply the decay of poetry, the loss of aesthetic sensibility, and the ruin of a culture and a Christianity capable of fostering true humanity" (59). Maintains, however, that, although it "will surely contribute to literary history and to criticism," Lewalski's study "is itself neither fully effective literary history nor fully effective criticism" because she "refuses to engage the large questions her discussions nonetheless inevitably raise" (60-61). Notes that Lewalski seems "at times almost to hold a grudge against the whole Anglo-Catholic critical tradition" (59).

Lepage, John Louis. "Sylvester's Du Bartas and the Metaphysical Androgyny of Opposites." *ELH* 51: 621-44.

Maintains that the uses of antithesis and generation of opposites in Du Bartas's *Les Semaines*, "the first major and

influential work of combined science and poetry of the French Renaissance" (621), translated by Joshua Sylvester as *Divine Weeks*, "anticipate[s] the metaphysical strain in English poetry" (624). Points out parallels between Crashaw's and Sylvester's uses of antitheses, noting how the antithetical lines in "Letter to the Countess of Denbigh" (ll. 29-31) reflect the "struggle between motion and fixed stability" and how Crashaw presents two opposite kinds of love: "a warm indefinite, and a cold almighty one" (626-27). Comments on how the metaphor of androgyny is "a Renaissance emblem for several kinds of unity in diversity" (631), noting that in "A Hymne to Sainte Teresa" (ll. 75-78) Crashaw describes love as "antithetical, phoenix-like, but not demonstratively androgynous," and suggests that l. 78 "recalls Sylvester's formula of the linked cradle and tomb" (634).

Levi, Peter, ed. *The Penguin Book of English Christian Verse.* Harmondsworth: Middlesex, Eng.: Penguin Books; New York: Viking Penguin. 379p.

Mentions Crashaw only briefly in the introduction, noting that most of Crashaw's poems have been excluded from the collection because of their "tortured extravagance of language." Claims Crashaw's poems are Christian only "in the sense in which Bavarian churches contain Christian woodwork" (22). Includes only "Howres for the Hour of Matines" from "Office of the Holy Cross" (136-37)—without notes or commentary.

Rohmann, Gerd. "New Aspects of Metaphysical Poetry," in *Anglistentag, 1982*, ed. Udo Fries and Jörg Hasler, 197-220. Giessen: Hoffmann.

Discusses "the metaphysical quality" of English metaphysical poetry and finds the term acceptable if one remembers that it means "a new comprehension of man's physical and spiritual existence" (201). Comments on the common characteristics between English metaphysical poets and their European contemporaries, especially Marino, Jean de la Ceppède, Lope de

Vega, Paul Fleming, and Hofmann von Hofmannswaldau and considers Crashaw, because of Marino's influence on his poetry, as "the historical link between England and Italy" (202). Maintains that English metaphysical poetry has much in common with the European baroque tradition, calling it, in fact, "a philosophical form of baroque art" (205). Discusses the revival of interest in the metaphysical poets from the nineteenth century to the present and comments on their creative influence on later poets, especially Emily Dickinson, Gerard Manley Hopkins, Francis Thompson, William Butler Yeats, T. S. Eliot, William Empson, Rupert Brooke, and Dylan Thomas. Points out similarities between Hopkins's poetry and Crashaw's. Noting that the theme of transcending sexual love in order to attain love of God is typical in metaphysical poetry, cites "Letter to the Countess of Denbigh" as an example.

Schleiner, Louise. "Song Mode in Crashaw," in *The Living Lyre in English Verse from Elizabeth through the Restoration*, 85-101. Columbia: University of Missouri Press.

An expanded version of "Song in Mode" in Robert M. Cooper's *Essays on Richard Crashaw* (1979) that discusses the influence of contemporary songs, especially madrigals and lute songs, on Crashaw's prosody and rhetoric and analyzes "Hymn to the Name of Jesus" to show how Crashaw uses features of song mode in his poetry. See *Roberts* for a more detailed annotation.

Viera, Carroll. "Crashaw's 'Saint Mary Magdalene; Or, the Weeper'." *Expl* 43: 21-22.

Points out that by imaging the Magdalene's tears as seeds that "promise a spectacular harvest" in the second stanza of "The Weeper," Crashaw "recalls a practice common among Egyptians and other peoples of antiquity, who wept as they sowed in order to ensure a fruitful harvest and to resurrect the deity." Notes that Crashaw could have read at Cambridge descriptions of this practice in the works of Xenophanes and Plutarch and as well as in

"transformations of these descriptions into metaphor by the Psalmists." Observes that rather than simply mirroring his sources, Crashaw "transforms and complicates" them by making the saint's tears "actually become the seeds" rather than simply having the tears "accompany the seeds" (21). Maintains that "in the context of these sources, tears not only suggest the penitential character of the Weeper but actually become powerful vehicles for effecting the Resurrection, the efficacy of which requires a reciprocal relationship between the penitent and the deity." Concludes, therefore, that "these seed-tears assume strong Eucharistic overtones and exemplify the author's successful fusion of secular and sacred materials in his religious poetry" (22).

Wilkinson, D. R. M. "'Sospetto d'Herode': A Neglected Crashaw Poem," in *Studies in Seventeenth-Century English Literature, History, and Bibliography: Festschrift for Professor T. A. Birrell on the Occasion of His Sixtieth Birthday*, ed. G. A. M. Janssens, F. G. A. M. Aarts, 233-44. (Costerus 46.) Amsterdam: Rodopi.

Examines "Sospetto d'Herode" to show that, in spite of "its weaknesses," the poem is "certainly rich in exploiting some of the most powerful 'traditions' of the time" and to show also that much of the recent negative criticism of Crashaw's art is unmerited. Maintains that "Sospetto d'Herode" is "very much a European Renaissance poem in the sense that it is Biblical in origin, richly decorated with classical references and is in the tradition of 'Infernal Council' literature." Compares and contrasts Crashaw's poem with Marino's original to show that the English poem is "more an interpretation than a translation" (234) of the Italian. Calls Crashaw's poem "a remarkable achievement even by the standards of the time, revealing a sensitiveness to the rhythms and dramatic qualities of his great forebears and contemporaries as well as an ability to create his own—while having at the same time to solve all the problems of translation" (243). Believes that the poem might be regarded as a "kind of Jacobean missing link" but that it is "more than that in that it is worth reading for itself" (243-44).

Concludes that, in fact, the poem is "central to its period—not as Donne's great third and fourth *Satires* are central—but nevertheless significantly representative, and worthy of being better known" (244).

Young, R. V. "Christopher Dawson and the Baroque Culture: An Approach to Seventeenth-Century Religious Poetry," in *The Dynamic Character of Christian Culture: Essays on Dawsonian Themes*, ed. Peter J. Cataldo, 127-58. Lanham, MD, and London: University Press of America.

Points out that Christopher Dawson considered the baroque as "the last truly Christian culture" and discusses how seventeenth-century England "provides an attractive territory to the cultural historian interested in exploring the concept" (128). Examines various facets of the religious poetry of the period as a means of assessing Dawson's ideas about baroque culture in a specific setting. Points out the pervasiveness of the Catholic continental baroque tradition on English seventeenth-century devotional poetry, most of which was written by Protestants, and notes that even Crashaw, "the outstanding English Catholic poet" (140) of the period, wrote most of his poems before he formally became a Catholic. Maintains, however, that "an examination of their baroque qualities reveals affinities with the literary culture of the Counter Reformation, whether conscious or unconscious, deliberate or inadvertent." Points out, however, that "[t]he Baroque never fully flourished in England" and that "such shoots as it put forth withered in the fires of the civil war and died in the frost of the interregnum." Claims that "[t]he fate of the Baroque in England is virtually embodied in the career of Richard Crashaw, the one English poet whose baroque status is disputed by no one" (146).

1985

Albright, Daniel. "Music and Metaphor," in *Lyricality in English Literature*, 237-61. Lincoln and London: University of Nebraska Press.

Maintains that "any attempt to make words approximate music too exactly is liable to verge on the nonsensical." Points out how in attempting to represent the nightingale's song in "Musicks Duell" Crashaw strains "every resource of metaphor and onomatopoeia toward the nonverbal" (252). Says that, although there is nothing "positively nonsensical" in the poem, it "starts to resemble an obscure set of cues, performance instructions for reproducing the melody of a bird's twitter," and thereby becomes "giddy, self-delighting, hilarious, a kind of aria" (253).

Bump, Jerome. "Hopkins, Metalepsis, and the Metaphysicals." *JDJ* 4: 303-29.

Argues that "to focus exclusively on Hopkins' affinities with the Metaphysicals is misleading for it exaggerates their importance vis-à-vis some equally important influences which were competing and/or merged with theirs" (305), especially that of Christina Rossetti, Pre-Raphaelitism, Tractarianism, and Dante. Points out similarities and dissimilarities between Hopkins and Crashaw, Donne, Vaughan, Southwell, Quarles, and especially Herbert. Maintains that Hopkins' "characteristic process of overcoming a dominating influence, whether that of the Metaphysicals or the Pre-Raphaelites, is *metalepsis* or *transumption*, the attempt to establish priority over the precursor, by being more true to the precursor's own sources of inspiration" (321), in particular, by being "more true to the medieval sources of their creativity" (322). Points out that Hopkins' failure ever to mention Crashaw perhaps reflects his "distaste" (306) for his poetry. Notes, however, that Hopkins' "For a Picture of St. Dorothea" is clearly modelled in part on "Hymn in the Assumption," that in *The Wreck of the*

Deutschland "[t]he play on the coincidence of the five wounds of Christ and the five nuns . . . seems to be a reading of Crashaw" (319), and that the imagery in "Rosa Mystica" is "reminiscent" of Crashaw (325).

Chainey, Graham. *A Literary History of Cambridge.* Cambridge, Eng.: The Pevensey Press. 272p.

First published by the University of Michigan Press, 1986.

Comments briefly on Crashaw's life, primarily his experiences and publications while he was a student and later fellow at Cambridge.

Cunnar, Eugene R. "Crashaw's *Bulla*: A baroque and paradoxical mirror-image of religious poetics." *JMRS* 15: 183-210.

Argues that in "Bulla" Crashaw wittily analyzes the illusory nature of secular poetry, rededicates himself to sacred poetry, and explores the theme of self-abnegation. Maintains that the poem is important to an understanding of the development of Crashaw's later religious aesthetics. Sees "Bulla" as a baroque poem that "achieves a paradoxical wholeness out of multiplicity," a poem in which "the meaning and the reading experience of the poem come together as the reader, in baroque fashion, engages in the process of affirming the illusory quality of secular poetry." Maintains that, "simultaneously and paradoxically, that process provides the poet and the reader with the microcosmic model for the religious experience so characteristic of Crashaw's poetry" (185). Reviews the evolution of the topos of the bubble from classical times to the Renaissance and through a detailed analysis of "Bulla" shows how Crashaw transforms the traditional "bubble" topos "from an emblem of vanity into a searching and serious, yet playful inquiry into a particular truth about his own poetic and religious aspirations" (199). Argues that "Bulla" "seems to have filled a void in the poet's apprehension of the world by providing him with a means of understanding his calling as a religious poet." Maintains that, [i]n one sense the poem is a witty farewell to secular poetry"

but that "in a more important sense, it provides Crashaw "with a means of self-abnegation as the prelude to the religious and mystical experience." Points out furthermore that "[t]he baroque engagement of the reader in the un-making of the poem anticipates Crashaw's mature ritual poems that demand to be performed as well as read" (210).

Haefner, Gerhard. "Formen theologischer Argumentation in der religiösen englischen Lyrik des früen 17. Jahrhunderts," in *Impulse der englischen Lyrik: Lyrik im Spannungsfeld von Politik, Gesellschaft, Interessen und Ideologien in England von der Shakespearezeit bis zur Gegenwart*, 30-47. (Anglistische Forschungen, begründet von Johannes Hoops, 180.) Heidelberg: Carl Winter, Universitätsverlag.

Discusses the dilemma that seventeenth-century English religious poets, as well as contemporary religious poets, must face in trying to depict through the senses theological concepts that basically defy depiction. Observes how they resort, therefore, to cloaking their theological messages in paradoxes and elaborate conceits that force the reader to examine the discrepancy between logic and faith and in analogies that require intellectual effort since the analogies are not immediately apparent. Briefly comments on "Easter day," noting how Crashaw, like Donne, treats the paradox of the death of Death in his poem.

Harrison, Antony H. "Reception Theory and the New Historicism: The Metaphysical Poets in the Nineteenth Century." *JDJ* 4: 163-80.

In an introductory essay to a special issue of *JDJ* devoted to the reception of the metaphysical poets in the nineteenth century, chooses not to "recapitulate the discoveries and arguments of the essays" but rather suggests "some additional theoretical and practical directions for studies like these, directions which have been opened up by the work of theorists in literary historiography and by reception theorists during the last two decades" (165).

Surveys the work of Hans Robert Jauss (1969) and other reception theorists and discusses "ways in which reception theory may be usefully allied with the 'new historicism' in order to outline a new, theoretically informed project in literary historical studies" (167). Comments on "three descriptive rubrics" of a "truly historicist reception theory": "discursive modes of reception, subject matters of reception, and issues of reception" (173). Points out that the essays in this special issue "concern themselves with the ways in which works of literature perpetually reconstitute themselves, both as they are experienced over history by readers with changing horizons of expectations and in the works of subsequent writers, where the originary text serves as palimpsest" (178).

Hawke, John. "Richard Crashaw Decorating the Chapel." *Overland* (Melbourne) 98 (April): 49.

An original fourteen-line poem.

Kawata, Akira. "Richard Crashaw no Kiso—'Seinaru Epigrams' wo Chushin-ni" [On Richard Crashaw's Conceits with Special Reference to the 'Divine Epigrams']. *Fukushima Diagaku Kyoiku Gakubu Ronshu (Jinbun Kagaku)* [Bulletin of the Faculty of Education, Fukushima University (Liberal Arts)] 38: 59-70.

Examines the conceits in Crashaw's sacred epigrams with special reference to their logical function. Points out how the epigrams reflect the fundamental characteristics of metaphysical poetry and observes that the conceits in the sacred epigrams, many of which are made up of comparisons, analogies, and/or paradoxes, reflect seventeenth-century analogical thinking and the prevalent poetic theory of correspondences. Stresses that Crashaw's highly analytical and structural conceits express his feelings by logical reasoning and set a frame for his poems.

Lerner, Laurence. "Poetry as the Play of Signifiers." *EIC* 35: 238-59.

Argues that "a text does not tell us anything about the non-linguistic world" and therefore it "should be thought of as a play of signifiers, without a signified" (239). Discusses as an example "The Weeper," maintaining that "the poem is about tears *and nothing else*" (240) and that the repentant Mary Magdalen completely disappears from the poem. Points out that there is "no exploration of her emotions, of her relationship with Jesus, of the nature of repentance" and insists that all of these concerns yield to "a series of brilliant conceits about weeping" (241-42). Discusses also "Wishes. To his supposed Mistresse," claiming that Crashaw's poem, unlike most Renaissance love poems, is "the one honest poem among them, the one which admits that no real woman informs the lists of attributes" he mentions. Maintains that "[a]ll Renaissance love poems are written to (supposed) mistresses" and that Crashaw simply reveals "the fact that there never was a referent" (244).

Low, Anthony. "Georgic and Civil War," in *The Georgic Revolution*, 221-95. Princeton: Princeton University Press.

Discusses how Crashaw "brings georgic into the theological center" (226) of "Upon the Thornes taken downe from our Lords head bloody" and maintains that "[s]eldom has georgic's power to turn death into life, destruction into creation, by planting seeds in the ground been so succinctly expressed" (226-27). Notes also how at the end of "Sospetto d'Herode" Crashaw "reminds us of the Christian affinity for georgic" by referring to "[t]he Virgilian conflict between two heroic ideals, martial and georgic," and how in "On Hope" (ll. 31-35) he "views the Christian's spiritual life under still another georgic metaphor" (227). Maintains that "[s]ince Crashaw was the least earth-bound and utilitarian of poets, his use of georgic argues how central the mode is wherever such theological principles as Christian humility and hope are taken seriously" (228).

Martz, Louis L. "English Religious Poetry, from Renaissance to

Baroque." *EIRC* 11: 1-28.

Revised version in *From Renaissance to Baroque: Essays on Literature and Art*, 3-38. Columbia: University of Missouri Press, 1991.

Argues that the terms High Renaissance, mannerism, and baroque "have no real existence until we give them definition" but that, "once defined, they may serve as tools for critical reading in the full context of European culture" and may remind us that seventeenth-century English religious poetry is "not local in its range, but is part of the great spectrum of European art" (27). Regards Crashaw as an example of "the Roman Catholic baroque in the Italianate or Spanish mode" (1). Sees Crashaw, however, as a direct heir of Herbert and maintains that "[e]fforts to cast Crashaw out of the true line of English devotional poetry may be countered by noting Crashaw's admiration for and frequent echoing of Herbert's domesticated rhetoric," citing examples from "Charitas Nimia" and "Hymn to the Name of Jesus." Notes how the later poem "includes constantly an Herbertian simplicity and familiarity of tone and diction, thus setting up a pervasive action of restraint against the exuberant and extravagant expansion characteristic of the continental baroque and especially of the baroque ode of the Spanish Golden Age, to which Crashaw is deeply indebted here and elsewhere" (23). Compares Crashaw the Catholic baroque poet and Vaughan the Protestant baroque poet, noting that "both poets work by the method of association" and that their poems "do not create the effect of being deliberately articulated" but "seem rather *to happen*" (24).

Otten, Charlotte F. *Environ'd with Eternity: God, Poems, and Plants in Sixteenth and Seventeenth Century England.* Lawrence, KS: Coronado Press. xix, 198p.

Comments briefly on Crashaw's various uses of plants in his poetry. In discussing how poets and botanists give plants human parts, points out that in the last stanza of "The Weeper" Crashaw's resolves his "struggle with immanence and transcendence" by

replacing the rose's "modest cheek" and the violet's "humble head" with Christ's "feet" (89). Notes also that in "Hymn to the Name of Jesus" Crashaw maintains that nothing created "can be compared with the loveliness of Christ" and that even "[t]he sweetest fragrance in the world—the fragrance of the vegetable creation—has no fragrance apart from Christ" since "[a]ll fragrances are derivative" and "are fragrant only insofar as they admit their olfactory dependence on Jesus" (126). Observes also that in "Hymn in the Holy Nativity" (ll. 99-102) the garland Crashaw offers the infant Christ "is transfigured into the garland of God's death with the promise of life that shall never die" (167).

Parfitt, George. "The Lyric, " in *English Poetry of the Seventeenth Century*, 18-55. (Longman Literature in English Series, gen ed. David Carroll and Michael Wheeler.) London and New York: Longman.
2nd ed., 1992.

Calls Crashaw "the main English seventeenth-century Catholic poet." Compares and contrasts his religious sensibility and poetic techniques with those of Donne, Herbert, Cleveland, Milton, and especially Vaughan. Suggests Crashaw and Vaughan "have in common a spiritual rather than an intellectual emphasis, a stress upon the visionary and a shared liking for repetition" and that both write lyrics that "reject the material world in favour of the transcendental." Observes, however, that their visionary stress takes "very different forms" and that "these forms can be associated with the socio-political crisis of the mid-century in England" (51). Points out that Vaughan "deals with that crisis by withdrawal," whereas Crashaw deals with it "by identifying himself with the international Catholic community" (51-52). Says that "[n]o poet of the seventeenth century is more difficult to assess than Crashaw," noting, however, that [i]t seems at times there is no problem, because sometimes there seems no need to mention him" (52). Discusses as examples of Crashaw's lack of control, technical weaknesses, and verbal extravagances "Luke 11. Blessed be the

paps which Thou hast sucked," "Upon Lazarus his Teares," and especially "The Weeper." Maintains that Crashaw's secular verse, however, "although minor, is perfectly competent," citing "Wishes. To his supposed Mistresse" as an example. Says that wit "was never Crashaw's strength" (52) and calls him "a poet of synonym." Believes that the poems in *Carmen Deo Nostro* suggest that Crashaw was moving away from his extravagances and was finding "a more adequate style for his concerns" (53) and discusses "Hymn to the Name of Jesus" as an illustration. Contains a brief biographical note and a list of major works, modern editions/selections, and several modern critical studies (220-21).

Parrish, Paul A. "Cowley and Crashaw on Hope." *JDJ* 4: 95-107.

Discusses Crashaw's and Cowley's joint poetic exercise "On Hope" and Cowley's later poem in which he answers the objections raised by his earlier verses. Argues that, when "[t]aken separately, the poems represent three closely related but nonetheless distinctly different, even contradictory views of the value of hope in human affairs" but that, when considered together, "they are a striking example of unity in the face of contradiction." Maintains that "[a]lthough Crashaw's transcendent vision makes his effort superior, no formal solution or resolution is proposed" but rather "contraries are held in balance, each true, each different, the whole sustained through the capacity of the mind to admit of multiple truths, and, most importantly, the fundamental truths of dualism and unity, and thus, of paradox" (98). Argues that the differences between the two poets' views on hope, though quite apparent, are "largely on the surface," noting that while Cowley rejects and Crashaw affirms, "each views reality with reason's eye, finding hope to involve at times self-deception, at times earthly comfort" (101). Observes that in his verses Crashaw does not debate with Cowley but rather creates "an entirely different perspective, a new context in which the matter of hope can be considered." Points out, however, that "the context is not one where logic, reason, and nature govern" but rather "is a context in which belief and its

attendant virtues are accepted *a priori*" and thus "[w]hat remains for the speaker is to announce that belief through emphatic assertions, not proof, and to invite its acceptance by others." Discusses how Crashaw "does not answer argument with argument" but rather "answers argument with enthusiastic affirmation and a multiplicity of images" (102). Concludes that "[t]ogether, the three poems—each true but differently true—provide a brief but valuable insight into the seventeenth-century worldview, one that acknowledges the truths and limitations of this world and that sees beyond them to an eternal one" (105).

Parry, Graham. "The devotional adventures of Richard Crashaw," in *Seventeenth-Century Poetry: the Social Context*, 124-53. London, Melbourne, Sydney, Auckland, Johannesburg: Hutchinson.

Says that the aim of Crashaw's devotional poems is "to liberate the spirit from mundane preoccupations and enrapture it with divine visions" and to "draw us into a realm where customary patterns of thought and association are superseded by sensational progressions of images and metaphors that proclaim spiritual paradoxes and celestial satisfaction." Maintains that "[t]hey speak in holy riddles and are suffused with mysterious joys" and "are written with an intensity that we shall never find again in English religious writing" (124). Discusses Crashaw's religious and poetic development and the modes of worship in the Church of England at the time as background for an understanding of Crashaw's "exceptional sensibility" (125). Comments on the theme, structure, and stylistic features of "The Weeper," several of the divine epigrams, "Hymn in the Holy Nativity," the Teresian poems, "To [Mrs. M. R.] Councel Concerning her Choise," and "Letter to the Countess of Denbigh" to illustrate Crashaw's uniqueness among English devotional poets of the seventeenth century. Discusses how the Counter-Reformation "made possible the distinctive character of Crashaw's worship and art, even though he exercised both in the setting of the Laudian Church for most of his life" and

concludes that this ethos produced "that rarest of phenomena, an English baroque poet" (151).

Roberts, John R. *Richard Crashaw: An Annotated Bibliography of Criticism, 1632-1980.* Columbia: University of Missouri Press. 477p.

Provides a fully annotated, comprehensive enumerative bibliography of criticism on Crashaw that contains, in addition to editions of his poems and translations of them into foreign languages, all books; parts of book-length studies; monographs; critical, biographical, and bibliographical essays; and notes on the poet and his works, published in English, as well as in languages other than English, from 1632 (the date of Crashaw's first published poem) to 1980. Excludes mentions of Crashaw in books and articles, references in encyclopedias and general literary histories, book reviews, and dissertations. Contains 1,181 entries and three indexes—author, subject, and Crashaw's works mentioned in the annotations.

Reviews: Donald R. Dickson in *LRN* 10 (1985): 40-41.
Paul A. Parrish in *SCN* 44, no. 1-2 (1986): 12-13.
Giuseppe Soldano in *Le Lingue del Mondo* 1-2 (1986): 108.
Gary A. Stringer in *SCRev* 4, no. 4 (1987): 107-08.
Michael G. Brennen in *AEB* n.s. 2, no. 2 (1987): 82-83.
Eugene R. Cunnar in *JDJ* 6 (1987): 147-49.
Thomas F. Healy in *N&Q* n.s. 34 (1987): 538-39.
Albert C. Labriola in *MP* 84 (1987): 431-34.
Alan Rudrum in *RES* 38 (1987): 250-51.
R. V. Young in *JEGP* 86 (1987): 245-47.
Robert Ellrodt in *EA* 42 (1989): 214.
Dietrich Rolle in *Anglia* 109 (1991): 518-21.

Sabine, Maureen. "Crashaw and the Feminine Animus: Patterns of

Self-Sacrifice in Two of His Devotional Poems." *JDJ* 41: 69-94.

Challenges critics who dismiss the religious fervor of Crashaw's poetry as "the work either of an effeminate sensibility or a febrile personality stunted by a child-like dependence on mother figures." Points out that "the longing for home was a ruling passion for Crashaw, a source of both his suffering and his creative inspiration," (70) and that what repels modern readers is that "he strove to quiet commonly held fears and to ward off the unhappiness traditionally associated with loss of home by reflections upon the Virgin Mother adoring her Child." Examines Crashaw's "poetic attempt to recover felicity and discover wholeness of self by focusing on his rather remarkable interest in women and their concerns," which is "most evident in the devotional poems which honor the Virgin as a loving, human mother to her Child." Discusses the various versions of "Hymn in the Holy Nativity" and "Luke 2. Quaerit Jesum suum Maria," exploring in particular the theme of self-sacrifice or self-immolation, as reflections of Crashaw's distinctive Marian devotion, a devotion that dominates his poetry and constituted "the core not only of his creative life but of his feminine orientated faith." Believes that the so-called "extravagance" in these two poems "can be shown firstly to secure and then to liberate Crashaw's most fundamental spiritual longings, leading him through the fire of his consuming love for the Virgin to a union with God who illumines identity and also reduces it to ashes" (71). Maintains that the later versions of "Hymn in the Holy Nativity" show that "the self-immolation which Crashaw undergoes in the first version of the 'Hymn' and in 'Quaerit Jesum' . . . makes him more fully alive than he ever had been before" and shows that he "has mastered a more exalted stage of spiritual development." Argues that "it is through his sympathy for women and the medium of Mary that he is empowered to make this transition" (72).

White, William. "Dissertations on Richard Crashaw: Addenda to

Roberts Bibliography." *BB* 42: 221-22.

Lists (without annotations) eighteen American Ph.D. dissertations included in *Dissertation Abstracts* and *Dissertation Abstracts International* that contain Crashaw's name in their titles. Does not include dissertations from American or foreign universities that do not list their dissertations in these publications and does not list dissertations that contain discussions of Crashaw but that do not have his name in their titles. See both publications for abstracts for each of the dissertations listed.

1986

Adams, Robert M. "Richard Crashaw," in *The Norton Anthology of English Literature*, gen. ed. M. H. Abrams, 1: 1355-66. 5th ed. New York: W. W. Norton.

1st ed., 1962; 2nd ed., 1968; 3rd ed., 1974, 4th ed., 1979; 6th ed., 1996.

Contains only very minor revisions of the biographical and critical introduction in the 4th edition (1979) (1355-57), followed by selections from Crashaw's poems (1357-66), with slightly revised notes. Includes in this edition "Hymn in the Holy Nativity" and excludes "Luke 11. Blessed be the paps which Thou hast sucked," "Upon the Infant Martyrs," and "Luc. 7. She began to wash his feet with teares and wipe them with the haires of her head."

Bloom, Harold, ed. *John Donne and the Seventeenth-Century Metaphysical Poets*. (Modern Critical Views.) New York, New Haven, Philadelphia: Chelsea House Publishers. viii, 374p.

Collection of thirteen previously published essays or parts of previously published essays on seven major seventeenth-century poets. Contains an editor's note (vii-viii) describing the contents of the collection and an introduction (1-9), in which the editor says

that he thinks Dr. Johnson's discussion of the metaphysical poets is "still the most adequate we possess, despite the perpetual Donne revivals which go on continuously" (1), and evaluates, in particular, Johnson's skepticism about devotional poetry. Includes a chronology of the lives of the seven poets (243-46); notes on the contributors (247-48); a selective bibliography of modern critical studies (249-64); and an index (265-74). Reprints A. R. Cirillo's "Crashaw's 'Epiphany Hymn': The Dawn of Christian Time' (121-38) from *SP* 67 (1970): 67-88, which the editor calls "a strong reading of the hymn" (viii). See *Roberts* for an annotation of Cirillo's essay.

Bowers, Rick. "John Ford and the Sleep of Death." *TSLL* 28:353-87.

Comments on Crashaw's evaluation of John Ford's dramatic achievement in "Upon Ford's two Tragedyes." Says that Crashaw "with celebrated sensibilities for the emotionalized vigor of the baroque identifies a unity of vision" in Ford's plays and suggests that "the baroque is a kindred sensibility between Crashaw and Ford, where the deepest feelings of human beings are projected as emotional extremes" (370).

Csürös, Klára. "Les larmes du repentir: Un 'topos' de la poesie catholique du XVIIe siecle." *DSS* no. 151: 168-76.

Discusses the tradition of the "poetry of tears" that flourished primarily in Italy, Spain, and France in the late sixteenth and early seventeenth centuries, noting that almost always the tears are treated metaphorically as pearls, seas, rivers, fountains, rain, crystal, stars, etc. Points out that Crashaw in "The Teare" and in "The Weeper," as well as Vaughan and Marvell, wrote poems involving tears but suggests that the English poets do not share the same mentality that is expressed by the continental poets. Discusses the popularity of St. Peter and St. Mary Magdalene as subject matter both in art and literature during the Counter-Reformation, surveying many poems dealing with these penitent saints and

thereby providing a context for understanding Crashaw's poems on them.

Ellrodt, Robert. "George Herbert and the Religious Lyric," in *English Poetry and Prose, 1540-1674*, ed. Christopher Ricks, 171-200. (The New History of Literature, Vol. 2.) London: Sphere Books.

First American ed., New York: Peter Bedrick, 1987.

Reprint of an essay that was first published in *English Poetry and Prose, 1540-1674*, ed. Christopher Ricks (London: Barrie and Jenkins, 1970), 173-205. Paperback ed.: London: Sphere Books, 1970. See *Roberts* for an annotation.

Fabry, Frank. "Richard Crashaw and the Art of Allusion: Pastoral in 'A Hymn to . . . Sainte Teresa'." *ELR* 16: 373-82.

Maintains that Crashaw consciously used "literary allusion with parodic intent" in his poems and speculates on his intentions in using secular motifs and erotic imagery" in his religious poems. Discusses "A Hymn to Sainte Teresa" as a case study to show how Crashaw purposely uses pastoral motifs in the poem, arguing that Crashaw "alludes to the world of pastoral poetry and to the figures that populate it for comparison with his theme and his heroine." Maintains that such an examination "undercuts the view that the erotic dimensions of Crashaw's style need to be explained in psychoanalytical terms or that, faced with our inability to fathom an intention grounded in the poet's mind, we must be silent." Believes that such a study suggests that Crashaw was "a subtle manipulator of the secular poetic tradition, including pastoral lyrics which had been set to music, in behalf of his higher truth" (374). Points out how Crashaw parodically uses in "A Hymn to Sainte Teresa" motifs and images found in Renaissance pastoral poems and pastoral verses set to madrigal music, especially his adaptation of motifs from Guarini's "Tirsi morir volea" and *Il Pastor Fido.*

Fraser, Hilary. "Saint Theresa, Saint Dorothea, and Miss Brooke

in 'Middlemarch'." *NCF* 40: 400-11.

In a discussion of George Eliot's invocation of St. Teresa as a prototype for her heroine, Dorothea, in *Middlemarch*, comments on Crashaw's portrayal of the Spanish saint in his Teresian poems. Comments on how he "exploits the saint's own use of oxymoron as a means of evoking her mystical experience" (404-05), how he "delights in the paradox of martyrdom," how he develops "the imagery of fire" in "The Flaming Heart," but especially how he responds to "the sexual elements" in St. Teresa's account of her ecstasy "by himself elaborating the erotic analogy" (405).

Gesali, Esteban Pujals. "'All good structure in a winding stair': la lírica devocional del siglo XVII," in *Estudios literarios ingleses: Renacimiento y barroco*, ed. Susana Onega, 415-37. Madrid: Cátedra.

Discusses the nature of seventeenth-century English devotional poetry. Briefly comments on the characteristics of Crashaw's religious poetry, noting the uses of the *via negativa*, eroticism, metaphor, paradox, and complex rhetorical strategies in his poetry. Compares and contrasts his poetic techniques and sensibility with those of Donne, Herbert, Vaughan, Marvell, and Herrick.

Gilman, Ernest B. "Donne's 'Pictures Made and Mard'," in *Iconoclasm and Poetry in the English Reformation: Down Went Dagon*, 117-48. Chicago and London: University of Chicago Press.

Slightly revised version of "'To adore, or scorne an image': Donne and the Iconoclastic Controversy" that first appeared in *JDJ* 5 (1986): 63-100.

In an essay that argues that Donne's poetry is strongly influenced by the iconoclastic controversy, suggests that "Donne's spirituality stands isolated, spanning the poles of Crashaw's visual Catholicism and Herbert's aural Protestantism, unable to support his weight on either one, unable to let go, . . . with one hand forming sacred images that the other hand deforms as profane."

Points out that Crashaw, unlike Donne and Herbert, "makes his submission to the power of the eye" and "is not only content but often deliriously happy to dissolve himself in the swirling visions of hearts and darts and wounds and milk that flood through his imagination." Says Crashaw's image of the poet is that of the "sweet incendiary," who heats language "to the flashpoint where it will explode into a vision that numbs everything but the reader's wonder" (148).

Healy, Thomas F. *Richard Crashaw.* (Medieval and Renaissance Authors, gen. eds. John Norton-Smith and Douglas Gray, Vol. 8.) Leiden: E. J. Brill. 161p.

In the preface [ix] points out that Crashaw has been too often neglected and underrated and that critics by linking him too exclusively with the Counter-Reformation and the continental baroque tradition have misjudged his art, considering it as foreign and un-English. Maintains, however, that Crashaw's poetry "directs us to artistic and intellectual conceptions in seventeenth-century English poetry which helps us fathom that rich period with greater understanding and respect." Explains in Chapter 1, "Introduction" (1-9), that this study is "based on the premise that Crashaw's poetry developed from the religious, intellectual, and poetic environment he lived in at Cambridge between 1631 and 1643, an environment not 'foreign' to the poet's own background or poetic development." Maintains that Crashaw's creative sensibility was primarily influenced by the prevalent Laudianism at Cambridge during his stay there. While not denying foreign influences on Crashaw, points out that "exuberant, sensual, rhetorical, and grandiose expression was by no means the prerogative of continental Counter-Reformation authors" (2). Points out also that often "difficulties in establishing Crashaw's poetic intentions arise from the choice of texts for his poems" (5) and discusses reasons for believing that the 1648 edition of *Steps to the Temple* is superior to either the 1646 edition of *Steps* or the later *Carmen Deo Nostro* (1652), thereby challenging those who think a

good number of Crashaw's poems were written after his conversion to Catholicism. In Chapter 2, "Catholic and Comprehensive" (10-39), discusses how Crashaw's "desire for eloquence leads him to embrace a complex inheritance of rhetoric and of intellectually elaborate images both Christian and classical" and how his "desire to be consumed by Christ's love leads him to forgo the barriers erected by religious and national factions" (12). Points out, however, that Crashaw's search for "a comprehensive Christian understanding was not such that the poet desired the abandonment of views individual to the Church of England" but suggests rather that "his avoidance of rigidly sectarian attitudes develops from an Anglican capacity for adaptation of 'foreign material': traditional Catholic, Calvinist, Lutheran, and even aspects of Counter-Reformation innovation" (13). Examines Crashaw's religious position in relation to those held by some of his contemporaries and especially by his father, who, like him, greatly admired "the devotional expression found in the early and mediaeval Church" (21). Argues, therefore, that Crashaw's "devotional direction appears to have developed naturally from his father's" (25) and that their differences reflect not his rebellion against his father but rather the "devotional changes taking place throughout the seventeenth century" (34). In Chapter 3, "Crashaw's Cambridge" (40-65), describes the intellectual, theological, and devotional environment at Cambridge that shaped Crashaw's poetry, arguing that "the stylistic development of his poetry and the intellectual range he exhibits within his work were compatible with his Cambridge milieu" (42). Notes the prevalence of Catholic works available and appreciated by Cambridge scholars and presents a critical reading of "Musicks Duell" to show how Crashaw adapts continental and Jesuit sources "while still endeavoring to write poetry wholly appropriate to an English sensibility" (51) and how the poem "reveals some of the ways his academic interests are demonstrated in his devotional poetry" (57). Discusses also the Jesuit influences on Crashaw's Latin epigrams, emphasizing that his "interest in Counter-Reformation styles reinforces his link with

Cambridge" (65), where such styles were admired and imitated. In Chapter 4, "Laudian Influences" (66-93), discusses how Crashaw's sympathy with the Laudian movement is reflected in his attitudes toward divine worship. Comments on the influence of John Cosin on his views, using Cosin's *A Collection of Private Devotions* and "some of his innovations in worship at Peterhouse—especially in music—to demonstrate the links between Cambridge Laudianism and Crashaw's religious spirit and poetic design" (79). Shows also how Crashaw actively participated in the Laudian life of Cambridge and concludes, therefore, "it is not surprising that his poetry should reflect this orientation" (93). In Chapter 5, "'To the Name of Jesus'" (94-117), maintains that "Hymn to the Name of Jesus" "most effectively illustrates the poet's belief that a proper inner disposition, combined with elaborate outward ceremonies, allows the fullest celebration of salvation and the Christian comprehension found in Christ" (98). Presents a detailed examination of the poem to show how "it reflects the religious direction Crashaw sought in his poetry" (98), concluding that it makes clear that, "[w]ith his Laudian orientation, Crashaw felt elaborate outward devotions were appropriate only because they more effectively touched the inner soul" (117). In Chapter 6, "Poetry and Doctrines" (118-48), discusses how "Crashaw's poetic language and employment of imagery reflect his Laudian orientation in religious expression" (119), which can be best illustrated through an understanding of Laudian thinking about the Eucharist, which is reflected in Crashaw's own understanding of the sacrament. Points out that Crashaw centers his poetry on "the major Christian truths," which he "prefers to celebrate through characters who had a true and actual experience of Christ rather than those who merely typified him" (128), such as the Virgin Mary and other saints. Discusses how Crashaw's Marian devotion as found in his poems reflects Laudian thinking. Presents a reading of "Song upon the Bleeding Crucifix," which "employs most of the characteristic features of Crashaw's rhetoric (paradox, antithesis, hyperbole)" (144). In the "Conclusion" (149-57),

reiterates the notion that, although Crashaw was "a highly individual poet within the English tradition," his poetry "is not 'foreign' to his native inheritance" (153) and that "his genius was happily nurtured within his Cambridge environment" (157). Concludes with an index (158-61).

Reviews: Michael G. Brennen in *N&Q* n.s. 36 (1989): 106-07.
Maureen Sabine in *JDJ* 9, no. 2 (1990): 173-82.

Hoyle, D. "A Commons Investigation of Arminianism and Popery in Cambridge on the Eve of the Civil War." *Historical Journal* 29: 419-25.

Discusses a British Library document entitled "Innovations in religion and abuses in government in the University of Cambridge" (Harl. MSS 7019, fos. 52-93), containing "material on sermons, academic exercises, University government and religious practice in the various colleges" (*c.*1641) that "reveals a startling range of theological speculation and a bitter division among the senior members of the university" (419-20) and that indicates "the commons was concerned about the drift of Cambridge theology" (423). Observes that the document shows "the collapse of religious consensus in Cambridge," "records the activities of two clearly defined factions," "describes the changes in college chapels," and "tells us about the theological division within Cambridge." Points out that there was "an enormous range of opinion on grace and free will, faith and works, the centrality of the sacraments, the proper work of ministry, original sin, auricular confession, the relationship with the Roman Church and much more" (424). Points out that "[w]hat the commons found in Cambridge was not 'Arminianism' but 'popery'" and disagrees with those who confuse and/or conflate Arminianism with Catholicism. Maintains that the Cambridge men charged with "popery" "shared a common vision of the church, a vision described by Crashaw" (425) in "Upon the ensuing Treatises [of Mr. Shelford]," ll. 67-68.

Kalmey, Robert P. "Pope's *Eloisa to Abelard* and some 'pretty

conceptions' from Crashaw." *SVEC* 241: 29-40.

Finds similarities between "Description of a Religious House and Condition of Life" and Pope's *Eloisa to Abelard.* Shows how Pope, like Crashaw, "contrasts the worldly [religious] house of luxury and pride to the pious house of plainness and humility" (32) and also, like Crashaw, "captures the peaceful and disciplined rhythm of the devout life in duty to God" (33). Points out that Pope quotes (somewhat inexactly) l. 212 of Crashaw's poem, which he acknowledges in a footnote, and shows how he builds upon this line, as well as from "the larger descriptive context of the devotional life dramatised" in Crashaw's poem, "a definitive image of Christian heroism at the centre of *Eloisa to Abelard*" (36-37). Maintains that recognizing Pope's indebtedness to Crashaw "does not imply a weakening of distinctions between the two great poets" but rather "it offers us a chance to define their difference of vision more sharply" (38-39) and shows how Pope was able to adapt Crashaw's "pretty conceptions," as Pope called them, for his own purposes.

Makurenkova, S. A. "Angliskaia 'metafizicheskaia poeziia' XVII v: K istorii poniatilia." *IAN* 45, no. 2: 174-81.

Discusses the concept of metaphysical poetry and argues that understanding the term "metaphysical poetry" allows one to understand the poets of the early seventeenth century in their proper historical context. Focuses primarily on Donne but makes references to other Renaissance writers, including Crashaw, Marlowe, Drummond, Herbert, Cleveland, Traherne, Carew, Cowley, and Marvell. Points out that Donne is more widely read in Russia than the others.

Messenger, Ann. "Selected Nightingales: Anne Finch, Countess of Winchilsea, et al," in *His and Hers: Essays in Restoration and Eighteenth-Century Literature*, 71-83. Lexington: University of Kentucky Press.

Reprint of an essay that appeared in *ESC* 6, no. 2 (1980): 145-53.

Compares Anne Finch's uses of the nightingale tradition in "To the Nightingale" to Crashaw's employment of the tradition in "Musicks Duell." Points out that in Crashaw's poem the nightingale and the lutanist are "both artists in competition" and that, when the nightingale finally dies, "[t]here are no regrets to be expressed, there is no sense of disparity between man and nature, no conflict, no dualism—simply a sense of the fitness of things in a world where two artists, both the creation of the one great Artist, are acting according to their natures." Concludes that "[t]here is indeed a bond between man and bird" (75). Contrasts Crashaw's poem also with Ambrose Philips's "Fifth Pastoral," noting that Philips breaks with "the mystic harmony of man and nature seen in Crashaw's poem" and substitutes "the dichotomy of art and nature, with art proving superior to the music of nature but tainted with guilt in the demonstration of its superiority." Shows how Anne Finch's poem is both similar and different from both Crashaw's and Philip's poems and how she "refreshed the tradition by bending it to the expression of her own complex, coherent, and unique thought" (83).

Pace, Claire. "'Delineated lives': themes and variations in seventeenth-century poems about portraits. *W&I* 2: 1-17.

Studies seventeenth-century English poems about portraits in order "to provide some illuminating insights into the writers' attitudes toward the visual arts, and their changing expectations as regards portraiture" (1). Comments briefly on "Upon Bishop Andrewes his Picture before his Sermons," in which Crashaw maintains that "a writer's true portrait may be found only in his writings," a view expressed by many others, such as Burton in *The Anatomy of Melancholy* in the "Argument of the Frontispiece" and Jonson in his poem accompanying Droeshout's engraved portrait of Shakespeare.

Robson, W. W. "The Seventeenth Century," in *A Prologue to English Literature*, 74-103. Totowa, NJ: Barnes & Noble.

Maintains that Crashaw's "erotic religiosity suggests the Spanish, Italian and Neo-Latin 'conceited' verse of his time." Believes that in ll. 13-14 of "The Weeper" "Metaphysical poetry arrives at the zenith, or nadir, of absurdity" and yet thinks that the poem, in spite of its reference to "walking baths," is "impressive." Says that the "Hymn to Sainte Teresa," though "completely unvisual, nonetheless creates a verbal equivalent of Bernini's statue in ecstasy." Claims that Crashaw "has no sense of humour" and stresses that he is "single-minded in the ardour of his devotion." Suggests that Francis Thompson with his "Hound of Heaven" is Crashaw's "only successor" (91).

Stewart, Stanley. *George Herbert.* (Twayne's English Author Series, 428, ed. Arthur Kinney.) Boston: Twayne Publishers. [xvii], 182p.

Throughout this study compares and contrasts Crashaw and Herbert and discusses Herbert's influence on Crashaw's poetry. Calls *Steps to the Temple* "probably the best known work modeled on Herbert's *Temple*" but maintains that "Crashaw's success as a poet, which is only now coming to be justly recognized, cannot be attributed to his fidelity to Herbert's poetic practices" although many of his "linguistic pyrotechnics" are similar to Herbert's. Links Crashaw to Herbert rather than Donne since Crashaw, like Herbert, is primarily a religious poet and also because Crashaw himself "sought to associate himself and his poetry with Herbert and *The Temple* rather than with Donne and *The Songs and Sonnets*" (132). Points out that Crashaw praises Herbert not simply as "a mere poet who has wisely turned from secular to religious subjects" but rather "presents Herbert (in much the same manner as he does Saint Teresa) as a being who had transcended human limits" (133). Observes, however, that Crashaw's Roman Catholic sensibility "distinguishes him from Herbert's Anglo-Catholicism" yet believes that a poem like "Charitas Nimia" "would not be out of

place in *The Temple*" (134). Maintains that the common theme for both Crashaw and Herbert is "the enormous disproportion between God's love and man's unworthiness." Also briefly compares Crashaw to Joseph Beaumont.

Wellek, René. *A History of Modern Criticism, 1750-1950.* Vol. 5: English Criticism, 1900-1950. New Haven and London: Yale University Press. xxiv, 343p.

In a survey of English literary criticism from 1990-1950, comments briefly on the critical evaluation of Crashaw by H. J. C. Grierson and T. S. Eliot. Notes that in his *Critical History of English Poetry* (in collaboration with J. C. Smith) (1946), Grierson devotes less than a page to Crashaw and criticizes him for his "extravagances" and "ludicrous conceits" (49). Observes that T. S. Eliot "admired Crashaw very highly" and "finds intellectual pleasure even in the entirely preposterous images of Crashaw." Notes that Eliot, agreeing with Mario Praz, ranks Crashaw above Marino, Góngora, and others as the representative of the baroque in literature (209).

Wellek, René. *A History of Modern Criticism, 1750-1950.* Vol. 6: American Criticism, 1900-1950. New Haven and London: Yale University Press. viii, 345p.

In a survey of American literary criticism from 1900-1950, comments on Yvor Winters' dislike of Crashaw's poetry. Observes that Winters "detests the confusion of religiosity and sexuality" in Crashaw's poems, "particularly in the 'greatly overestimated' 'Hymn to Saint Teresa'" (265).

Yoshida, Sachiko. *Southwell to Crashaw: Puritanism to Catholicism no bii-shiki* [Southwell and Crashaw: Aesthetics of Puritanism and Catholicism]. Kyoto: Aporonsha. 279, xxvip.

Argues that both Crashaw and Southwell show a mystical sensibility in their poems, noting the influence of St. Teresa and St. John of the Cross on Crashaw. In Part 1 (1-126), contrasts

Southwell and Donne and focuses on the influence of Ignatian spirituality on Southwell's poetry; in Part 2 (129-279), concentrates on Crashaw and on his father, William Crashaw. In Part 2, Chapter 1 (129-54), discusses the influence of Crashaw's father on the poet. Points out that William Crashaw collected many Catholic books, including books by mystics, in order to refute the claims of Catholicism, and suggests that his son must have read these books since he shows familiarity with Catholic mystical meditation. In Chapter 2 (155-84), focuses on Crashaw's early poems, especially the English translations of his own Latin epigrams. Maintains that although most of these poems were written as Latin exercises, they reflect nonetheless elements of his style and temperament that appear in the later poems. Comments especially on Crashaw's use of Marino-like conceits, far-fetched images based mainly on the oxymoronic uses of metaphor. In Chapter 3 (185-211) and 4 (212-35), investigates the prevailing paradox of light and darkness in Crashaw's religious poems, noting that Crashaw maintains that divine darkness is a necessary preparation for finding divine light. In Chapter 5 (236-60), discusses how Crashaw's sensibility is related to medieval mystical writings, especially noting similarities between Crashaw's longer poems and Richard Rolle's *The Cloud of Unknowing*. Discusses also how Crashaw's meditative poems show that his poetic sensibility is informed by baroque aesthetics and suggests that he is a unique English mannerist poet of the seventeenth century. Concludes (in English) with an index of proper names (i-iv); an index of cited works by Southwell and Crashaw (v-vi); and a bibliography in eight parts (vii-xxiv)—(1) editions of Southwell's poetry and prose (vii-ix), (2) later editions of Southwell's works in whole or part (ix-xii), (3) secondary sources on Southwell (xii-xiii), (4) editions of William Crashaw's works (xiii-xv), (5) a secondary source for William Crashaw (xv), (6) editions of Crashaw's poems (xv-xvi), (7) primary sources (xvi-xvii), and (8) secondary sources—history and studies of Crashaw (xvii-xxiv). (Annotation prepared from a summary provided by the author.)

Young, Bruce W. "Thomas Hobbes versus the Poets: Form, Expression, and Metaphor in Early Seventeenth-Century Poetry. *Encyclia* 63: 151-62.

Discusses how Hobbes's literary criticism was "not simply a signpost pointing toward a new age of poetry" but was also "a reaction against much of the poetry of the early seventeenth century," especially the "improprieties and excesses in form, the expression, and the metaphors and imagery" used by such poets as Crashaw, Herbert, and Donne (152). Believes that much of Hobbes's criticism of Crashaw is fully justified, citing as examples "The Teare," which "uses fillers, slant rhymes, and an archaic plural...to maintain the rhyme scheme," and "Wishes. To his supposed Mistresse," which contains irregular rhymes and an archaic verb form. Comments on obscurity in "The Weeper" and "The Teare," in which "image is piled on image, expression on expression, but the meaning does not always seem to be 'perfectly conceaved'," to use Hobbes's term (156). Notes also that Crashaw's poetry illustrates Hobbes's objection to the inappropriate juxtaposition of contrary images, citing examples from "The Weeper," "On the wounds of our crucified Lord," "Luke 11. Blessed be the paps which Thou hast sucked," and "Luc. 7. She began to wipe his feet with teares." Concludes that, although Hobbes's literary criticism is "at times wonderfully illuminating," it is also "often shortsighted when applied to poets of the stature of Herbert and Donne" (162).

Young, R. V. "Andrew Marvell and the Devotional Tradition." *Renascence* 38: 204-27.

Argues that Marvell is "an exceedingly equivocal religious poet," that his "few expressly religious poems are curiously inconsistent and enigmatic," and that "[h]is efforts at expressly religious poetry—far from fulfilling the English devotional tradition—finally subverts it" (204). Suggests, in fact, that Marvell's religious poetry raises "the possibility of at least an embryonic

'deconstruction' of the devotional tradition by the middle of the seventeenth century" (205). In comparing Marvell to other devotional poets of the period, contrasts Marvell's "Eyes and Tears" with Crashaw's "The Weeper," noting that, although Crashaw's poem may have inspired Marvell's, "the differences between the two poems are finally more notable than the similarities." Says it is "questionable" if Marvell's poem would have even been considered religious "without the superficial parallel" to Crashaw's poem. Points out that in "The Weeper" Mary Magdalene's tears are "a shimmering veil intimating the mysterious but powerful presence of Christ," whereas in Marvell's poem they are "the dour optical instruments of disillusion . . . which measure out the shortcomings of an empty world" (218-19). Further notes Marvell's possible indebtedness to Crashaw in his "Thyrsis and Dorinda."

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Beal, Peter, comp. "Richard Crashaw," in *Index of English Literary Manuscripts*, Vol. 2, Pt. 1, 1625-1700, 267-308. London and New York: Mansell.

In the introduction (267-71), points out that there are "very few examples" of Crashaw's hand and that "the only MS of any of his English poems to bear his hand is that of *A Hymne to the Name and Honor of the Admirable Sainte Teresa* and supplementary *Apologie* in the Pierpont Morgan Library," noting that "the title page is largely in Crashaw's italic hand, as are occasional revisions in the main text." Points out also that in "[w]hat would appear to be a presentation MS to Benjamin Laney, Master of Pembroke Hall, of Crashaw's Latin *Epigrammatum sacrorum liber*, now in the British Library . . . the preliminary signed dedication in prose is unmistakably in Crashaw's hand." Explains how the authenticity of these two autographs "may be verified from three sets of records"

(267). Presents a bibliographical description of eight main manuscript collections of Crashaw's poems and their location (268-70). Notes that, "[a]part from his dedications, no text of any of Crashaw's religious prose is known to have survived" (270). Lists (with annotations) (1) 336 manuscript copies of individual English poems (based on Martin's canon) (272-97); (2) 2 manuscript copies of *Epigrammatum sacrorum liber* (297-98); (3) manuscript copies of individual Latin epigrams (297-307); and (4) manuscript copies of poems of doubtful authorship (307-08).

Corse, T. "Force and Fraud in the 'Rape of the Lock'." *PQ* 66: 355-65.

Traces the long-standing tradition of dividing "the wickedness of the world into two exclusive and exhaustive categories"—crimes of force and crimes of fraud, noting how "[t]his ethical scheme flourished as a literary topos in classical antiquity, in medieval Christendom, and throughout the Renaissance" and saw "its final flowering in the eighteenth century" (356). Discusses how this "familiar feature in the literary landscape" shows up in *Sospetto d'Herode*, noting how Crashaw in his poem "anticipates the characterization of Satan in *Paradise Lost*." Points out that Crashaw "looks back to Dante and Cicero, who found fraud to be more odious than force, and forward to Milton, who makes this theme one of the central issues of *Paradise Lost*" (360).

Cousins, A. D. "Themes and Variations in Counter-Reformation Poetic Theory to 1648." *Parergon* 5: 155-62.

Surveys themes and their variations of Counter-Reformation poetic theory from 1594-1648, focusing primarily on the work of Pontanus, Tasso, and Gracián, with references to Tasso and St. Francis de Sales. Notes that most previous research has dealt only "with specific aspects of Counter-Reformation poetics in relation to the writings of individual poets, such as Crashaw." Observes that in Jesuit poetic theory three major ideas emerge: (1) "poetry is seen as manifesting an affective aesthetic" (155); (2) "the moral

principles embodied in human art are considered as identical to those embodied in the divine art of the creation": and (3) "true poetry is thought to achieve a reconciliation of pleasure and virtue." Points out that, "[f]or all the inevitable differences within Jesuit poetic theory there is wide agreement on the nexus of ideas just described" and that "it is revealing to see how far Tasso's criticism (and even that of St. Francis de Sales), accords with Jesuit thinking" (157). Suggests three reasons for focusing on ethical and aesthetic themes and variations within post-Tridentine theory: (1) "to suggest elemental continuities among obviously divergent critical writings," (2) "to suggest that those writings have distinct affinities with what is usually called the baroque," and (3) "to emphasize at once the seriousness and thoroughness with which Counter-Reformation critics attempted to re-write the poetic theory of the Renaissance" (162).

Cunnar, Eugene. "Steps to Crashaw." *JDJ* 6: 147-49.

Detailed review of John R. Roberts's *Richard Crashaw: An Annotated Bibliography of Criticism, 1632-1980* (1985), pointing out that it "provides the most comprehensive account of Crashavian criticism to date and in doing so provides the reader with a valuable research tool for evaluating and re-evaluating the poet's work" (147).

Ellrodt, Robert. "George Herbert and the Religious Lyric," in *New History of Literature, II: English Poetry and Prose, 1540- 1674*, ed. Christopher Ricks, 171-200. (New History of Literature in the English Language, Vol. 2). New York: Peter Bedrick Books.

Reprinted from *English Poetry and Prose, 1540-1674*, ed. Christopher Ricks (London: Barrie and Jenkins in association with Sphere Books, 1970), 173-205. See *Roberts* for a fuller annotation.

Enozawa, Kazuyoski. "English Religious Poetry of the Seventeenth Century: Its Nature and Appeal for the Common Reader," in

Poetry and Faith in English Renaissance: Essays in Honour of Professor Toyohiro Tatsumi's Seventieth Birthday, ed. Peter Milward, with foreword by Shonosuke Ishii and postscript by Suekichi Omich, 121-32. (Renaissance Monographs, 13.) Tokyo: Renaissance Institute, Sophia University.

Noting that English religious poets of the seventeenth century wrote in a variety of styles, not simply the so-called "metaphysical mode," comments on two traditions that, according to modern critics, inform the religious lyric—the meditative and the baroque and finds neither of these accounts satisfactory. Expresses appreciation for Dr. Johnson's comments about the wit of metaphysical poetry and about religious poetry in general. Discusses the difficulties in defining "religious" poetry and in accounting for why readers find it attractive. Concludes that "religious poetry though limited in its thematic scope, is nevertheless capable of having pleasurable effects on the common reader, if it is written by really good religious poets" and "[s]ince some of the seventeenth-century poets did write really good religious poetry, we may justly call them 'great' religious poets" (132). Mentions Crashaw's "flamboyant" baroque style only in passing.

Groner, Marlene San Miguel. "Barbara Pym's Allusions to Seventeenth-Century Poets." *Cross-Bias* no. 11: 5-7.

Notes allusions to seventeenth-century poets in Barbara Pym's novels, observing how Pym's characters are "most familiar with and most fond of poetry of the greater and lesser seventeenth-century poets" (5). Points out that "Pym's women suffering unrequited love are particularly drawn to Carew, Campion, Cowley, Crashaw, Lovelace...and the Earl of Rochester" (6-7).

Hieatt, A. Kent. "Richard Crashaw," in *Poetry in English: An Anthology*, ed. M. L. Rosenthal, 296-301. New York and Oxford: Oxford University Press.

Presents a very general introduction to Crashaw's life and poetry (296-97). Says that although Crashaw wrote much of his poetry before his conversion to Catholicism, "he is recognized as the outstanding British Catholic poet of his century." Points out that Crashaw's art is "strongly related to that of southern Europeans: the Italian poetry of Giambattista Marino and the Latin poetry of Continental Jesuits" and maintains that, "[l]ike them, he seeks paradoxically to evoke, by a great rush of highly sensuous, often voluptuous imagery, the purest and most spiritual mysteries and saintly sufferings" (296). Holds that Crashaw's poetry "avoids all restraint" and "seeks to amaze and shock readers into a sense of a spiritual truth far from their own slothful human limitations" (296-97). Says "his verse is rightly described as baroque because of its dynamic, uninhibited movement, its drastic contrasts, and its magnificent, theatrical gestures" (297). Reproduces "A Hymn to Sainte Teresa" (297-301)—with glosses on words.

Jacobs, Linda L. "The Image of Mary Magdalene in Seventeenth-Century Poetry." *POMPA*: 62-78.

Surveys English seventeenth-century poems about Mary Magdalene by Crashaw, Herbert, Drummond, Vaughan, Constable, Edward Sherburne, and Donne, poets who were anticipated by Southwell in the late sixteenth century. Comments on the ecclesiastical lore and on the legends and traditions about Mary Magdalene. Noting that she was one of the most popular saints of the Counter-Reformation because she united the erotic and the sacred, cites Crashaw as representing "the epitome" of the baroque movement in England, which was greatly influenced by Italian Marinism. Comments briefly on "The Weeper," pointing out that some critics consider "The Teare" as an earlier draft of ideas for "The Weeper" (63). Suggests that in "The Weeper" "Crashaw's raptures over Mary's cheeks, eyes, and tears appear at first rather remote from the Christian principles behind the Magdalen story" (64) and comments on how church tradition

combined several biblical figures into its presentation of the Magdalene in art and literature.

Knowles, Sebastian. "'Only connect . . .': Crashaw and Four Elegies in Bodleian MS. Tanner 465." *PBSA* 81: 433-50.

Argues that four elegies in Bodleian MS. Tanner 465—"An Elegy upon the death of Mr Wm Henshaw, student of Eman. Coll.," "An Elegy upon the death of Mr Wm Carre, student at Eman: Colledge," "An Elegy on the death of the Lady Parker," and "An Elegy upon the death of Mr. Christopher Rouse Esquire"—"are in fact the work of Richard Crashaw" (434). Maintains that on the basis of "shared literary traits" the four elegies should be admitted to Crashaw's canon, noting that "some seventy parallels in imagery alone demand it." Argues that "internal evidence is both a necessary and a sufficient condition for the authentication of an unattested work" and that "[a] text dislocated from its historical context does retain indisputable marks of authorship." Insists that the four elegies "are not just particular to Crashaw" but "are representative," and since they are neither sacred nor secular, they "mediate between Crashaw's two muses" (449). Concludes that, "[a]bove all, the network of images and symbols fundamental to Crashaw's poetry exfoliates from the study of these four elegies" (450).

Mirollo, James V. "The Lives of Saints Teresa of Avila and Benvenuto of Florence." *TSLL* 29: 54-73.

Compares the autobiographies of St. Teresa and Benvenuto to show "the influence they subsequently exerted on the genre of autobiography and its images or concepts of heroism" (57). Observes how in his Teresian poems Crashaw expresses "the complexities of Teresa's life and identity as warrior, saint, lover, and artist" (65). Notes that Crashaw "echoes Teresa's own aspirations to be a 'manly' saint and confirms with his quaint chauvinism her sense of her inferiority as a woman" by quoting St. Teresa's "own words in the *Way of Perfection*" (66).

Revard, Stella P. "The Seventeenth-Century Religious Ode and Its Classical Models, in *"Bright-Shootes of Everlastingnesse": The Seventeenth-Century Religious Lyric*, ed. Claude J. Summers and Ted-Larry Pebworth, 173-91. (Essays in Seventeenth-Century Literature, 2.) Columbia: University of Missouri Press.

Discusses the development of the religious choral ode or hymn in the seventeenth century by Crashaw, Cowley, and Milton. Maintains that, taking the classical poets as models, in particular Pindar and Callimachus, these poets "could move away from a poetry that was purely personal to one that was more formal and ceremonial and might combine deep religious feeling with public praise." Observes that Crashaw in "Hymn in the Holy Nativity," as well as Milton in his nativity ode, "celebrates an important occasion—the birth of Christ—while at the same time keeping its character as a devotion of private faith, publicly expressed" (174). Discusses Crashaw's nativity ode to show how it follows "closely the Greek choral model" (183) and how its playfulness, use of paradox and wordplay, and attitude resemble classical models, especially the poems of Callimachus. Suggests that the hymns of Callimachus "might well have demonstrated to Crashaw that the hymn form need not be treated solemnly" and showed him "how the deity could be approached with banter and wordplay." Concludes that, "Crashaw, following his lead, creates a hymn on the coming of Christ that is not cold and distant, but warm and intimate" (187). Compares Crashaw to Milton and contrasts him with Cowley.

Roberts, Lorraine M. "Crashaw's Epiphany Hymn: Faith out of Darkness," in *"Bright-Shootes of Everlastingnesse": The Seventeenth-Century Religious Lyric*, ed. Claude J. Summers and Ted-Larry Pebworth, 134-44. (Essays in Seventeenth-Century Literature, 2.) Columbia: University of Missouri Press.

Points out that negative judgments about Crashaw's poetry—its ingenious imagery, its lack of logic and dramatic progression, and its expression of flamboyant emotion—"arise from a consideration

of only a few poems, rather than from a consideration of all" (134) and cites "Hymn in the Glorious Epiphanie" as an example to demonstrate how, in fact, Crashaw is "consciously in control of the poem's structure, imagery, and theme, and that his intent is not only emotional but rational as well" (135). Believes that reference to Dionysian mysticism in the poem has often led critics astray and argues that the poem "is not primarily about the mystical way" but rather "is about faith—about the way of belief that exists for those beyond the time of the historical Christ in the darkened natural world." Discusses how the poem "contains not just one illumination or epiphany, that is of the Magi, but two, that of Dionysius also," noting that the first takes place "in the presence of the human Christ, the second in the darkness of the Crucifixion" (136). Comments on how the structure and imagery of the poem re-enforce the notion that, "[w]hereas the Magi are led to Christ by the light of the star, Dionysius will find illumination in darkness at the supernatural eclipse of the sun" (136). Maintains that "[w]ith a consciously and artistically crafted imagery meant to emphasize the humanity of God and the limitation of human knowledge, Crashaw works out with great control the paradoxes and the full significance of the Epiphany" and that "[a]t no point in the poem are our emotions engaged excessively." Insists that "what strikes us instead is the intellectual depth and the consummate control of the poet over all aspects of the poem." Concludes, therefore, that although Crashaw's Epiphany poem "is not representative of *all* of his work, it is representative of a larger portion than is popularly supposed" (143).

Sessions, William. "Abandonment and the English Religious Lyric in the Seventeenth Century, in *"Bright-Shootes of Everlastingnesse": The Seventeenth-Century Religious Lyric*, ed. Claude J. Summers and Ted-Larry Pebworth, 1-19. (Essays in Seventeenth-Century Literature, 2.) Columbia: University of Missouri Press.

Argues that many religious lyrics of the seventeenth century contain a mode of abandonment that seems similar to "the hopeless cries of the abandoned woman of classical tradition" (5). Comments on archetypes of abandonment, loss, and vulnerability in the Psalms, Virgil, Ovid, Chaucer, Petrarch and his imitators, medieval lyricists, Shakespeare, the Renaissance humanists, and the Spanish mystics. Believes that Sappho's love complaint is, in fact, "the absolute topos for the experience of abandonment that . . . is the basis of the seventeenth-century religious lyric" (8). Says that in "A Hymn to Sainte Teresa" Crashaw "emphasizes in his love-dialectic not so much the terror of abandonment," but rather, as he shows in "The Flaming Heart," that the saint's "ecstatic love" comes from "such openness and abandonment of self" (11-12).

Trevor-Roper, Hugh. "Laudianism and Political Power," in *Catholics, Anglicans and Puritans: Seventeenth Century Essays*, 40-119. London: Secker & Warburg.

Calls Crashaw a "religious voluptuary" (85) and briefly comments on his support of the Laudian innovations introduced by John Cosins at Peterhouse. Discusses the "insolent defiance of the Protestant tradition" and the "devotional excesses" fostered in the college. Comments also briefly on Crashaw's connection with Little Gidding and the Ferrar family and his friendship with Joseph Beaumont.

Vickers, Brian. "The Seventeenth Century, 1603-1674," in *The Oxford Illustrated History of English Literature*, ed. Pat Rogers, 160-213. Oxford and New York: Oxford University Press.

Reprinted (without illustrations) as *An Outline of English Literature*, ed. Pat Rogers (Oxford University Press, 1992), 150-99. 2nd ed., 1998.

Says that "[f]ew poets have had such little impact" as Crashaw, "whether in his early love poems" or "in his religious poetry." Claims that "Crashaw's religious sensibility, his Anglo-Catholic ecstatic and exclamatory manner on such topics as the adoration of

martyrs, must be shared if his poetry is to be enjoyed." Maintains that "[t]he problem is that Crashaw's own reverence . . . turns images of physical suffering into pleasing, or even erotic experiences," but "his control of language is not great enough to persuade or compel the reader to share his experience." Believes that "[t]he conceits seem intellectual, diagrammatic consolations, not felt human experience" and observes that in Crashaw's poetry there are "traces of metaphysical wit without the energy needed to make it convincing" (188).

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Arakawa, Mitsuo. "Eibungaku to Kirisuto-kyo—Crashaw to Vaughan" [Christian Phrases in the Poems of Crashaw and Vaughan]. *ESELL* 80: 1-24.

Discusses how Crashaw's poems focus on Christ's nativity and passion and express his devotion to Christ as He who suffered for the salvation of the world. Comments on "Hymn in the Holy Nativity," "Song upon the Bleeding Crucifix," amd "A Hymn to Sainte Teresa."

Dundas, Judith. "Advice-To-A-Painter Poems," in *Word and Visual Imagination: Studies in the Interaction of English Literature and the Visual Arts*, ed. Karl Josef Höltgen, Peter M. Daly, and Wolfgang Lottes, 133-45. (Erlanger Forschunger, Reihe A, Geisteswissenschaften, 43.) Erlangen: Universitätsbund Erlangen-Nürnberg; Universitätsbibliothek Erlangen-Nürnberg.

Surveys Renaissance "advice-to-the-painter" poems that can be traced back to the Greek Anacreon, citing Crashaw's "The Flaming Heart" as an example, in which the poet praises St. Teresa by means of advising a fictitious painter how to present the saint's virtues.

James, Trevor ed. *The Metaphysical Poets.* (York Handbooks, gen ed. A. N. Jeffares. Longmans Literature Guides.) Harlow: Longmans; Beirut: York Press. 166p.

Companion to York Notes intended for students. Contains a very general introduction to the cultural, intellectual, and religious background of the earlier seventeenth century (7-24), a brief survey of the literary background of the period, and a discussion of the major characteristics of metaphysical poetry (25-41) followed by introductions to the life and works of Donne (42-68); minor imitators of Donne, especially Lord Herbert of Cherbury, Aurelian Townshend, and Henry King (69-74); George Herbert (75-94); Crashaw (95-115); Vaughan (116-31); Traherne (132-42); and Marvell (143-58). Includes a chronological table (159), a brief list of suggestions for further reading (160), and an index (161-66). In the Crashaw section, presents a biographical sketch of the poet (95-98); discusses the problematic placing of Crashaw among the metaphysical poets by critics, commenting on the major characteristics of his poetry and contrasting him with Donne and Herbert (98-100); and explains why Crashaw has been called a baroque poet, commenting on the nature of baroque spirituality and characteristics of baroque literary style (100-105). Traces the development of Crashaw's literary style, commenting on his epigrams, his secular poems, and his religious poems, followed by a more detailed discussion of "Letter to the Countess of Denbigh," "Hymn to the Name of Jesus," "Hymn in the Holy Nativity," "The Weeper," and the Teresian poems (106-15).

McDonnell, Thomas P., ed. "Richard Crashaw," in *Classic Catholic Poetry*, 28-31. Huntington, IN: Our Sunday Visitor.

Rejects the notion that Crashaw's conversion to Catholicism was a rebellion against his father, seeing it rather as a fulfillment of his father's Anglicanism "when freed from the onus of a severe antipapist bias" (28). Suggests that Crashaw's poetry "may be a little too rich for the average taste today," calling it "baroque, Latinate, and sensuous to the point of excess" and noting that

"blood, wounds, and weapons of love are everywhere apparent in Crashaw" (29). Reproduces "An Epitaph upon a Young Married Couple" and ll. 93-108 from "The Flaming Heart"—calling the latter "typical of Crashaw's most ornate and impassioned style" (31).

Parrish, Paul A. "The Femininizing Power: Crashaw's Life and Art," in *"The Muses Common-Weale": Poetry and Politics in the Seventeenth Century*, ed. Claude J. Summers and Ted-Larry Pebworth, 148-62. (Essays in Seventeenth-Century Literature 3.) Columbia: University of Missouri Press.

Discusses Crashaw's life and art "in terms of their allegiance to private and public virtues and, particularly in the poetry, to those virtues and values conventionally aligned with gender roles." Maintains that Crashaw's life "points us to the double-sidedness of his interests" and that "his poetry demonstrates that a commitment to feminine virtues in a world dominated by masculine conduct and language can be achieved only through subversion and transformation" (149). Shows that until he was forced to leave Cambridge Crashaw valued "privacy and solitariness" (150) but that from the time of his days at Charterhouse on, he found himself "in the midst of political and religious controversies gripping England" that "made it impossible for him to stand apart from decisions with profound political implications" (151). Points out how Crashaw, the private poet, "committed himself publicly, both pronouncing his loyalties in occasional verse and exemplifying them more decisively through his actions" (152). Argues that although Crashaw has often been judged negatively because of his focus on female figures and for the so-called "feminine qualities" in his poetry, in fact, "he characteristically acknowledges the virtues usually associated with both sides of the human dialectic—the masculine figure of power, strength, and courage, the feminine figure of grace, emotion, and passivity," thereby challenging and subverting "those conventional roles and audience expectations" and "achieving in some of his most powerful poems a 'cultural

androgyny' that denies easy conceptions of the masculine and the feminine" (153). Illustrates this thesis by examining "A Panegyricke," "Epithalamium," two Latin epigrams on the woman of Canaan in Matthew 15, "To [Mrs. M. R.] Councel Concerning her Choise," "Letter to the Countess of Denbigh," and "Ode on a Prayer-book," poems that indicate Crashaw's "interest in exploring and transforming conventional views of victory and strength, of masculine and feminine, of activity and passivity" and that "point to an ultimately androgynous portrait of humanity that has its fullest treatment in the poems on St. Teresa," a woman "who is gloriously free from the restrictions of being solely masculine or solely feminine" (159). Through an examination the Teresian poems shows how Crashaw portrays the Spanish saint as rejecting "the conventional roles of both gender and age" (159). Maintains that Crashaw's poetry "confirms his commitment to the private, 'feminine' virtues of love, compassion, and feeling and his simultaneous recognition of the worldly attraction of power, conquest, and might," noting that "one of the obvious ironies of Crashaw's subversion of conventional power is that the world of masculine public conduct, though dispraised and rejected, inevitably yields the language through which the usually secondary feminine virtues can be elevated to primacy" (161). Concludes that "[b]oth poetic strategies reveal his deep allegiance to feminine virtues" since "[i]n the public world of religious controversy and political warfare, masculine qualities are, in Crashaw's hands, minimized and subdued" but "in the imaginative world of saints and idealized feminine figures these same qualities function as images—forceful, original, provocative and disturbing—to remind us that devotion and loyalty and love are also powerful and conquering" (162).

Parrish, Paul A. "Humanism and the Papacy: Milton, Crashaw, and Italy." *MiltonQ* 22, no. 3: 96-97.

Abstract of a paper delivered at the Third International Milton Symposium held in Vallambrosa and Florence in June 1988.

Maintains that Italy for Milton "served to focus his commitment to humanism and classical learning even as he was repelled by its papacy," whereas Italy for Crashaw "was a spiritual home, not—or at least not so importantly—the 'home of humane studies'" (96). Points out that "[a]lthough Crashaw is most often thought to reveal continental literary influences, in this context, it is Milton whose *poetry* reveals the lasting influence of Italian humanism" and "it is Crashaw whose *life* reveals the decisive influence of Italian Catholicism" (96-97).

Roberts, John R. *George Herbert: An Annotated Bibliography of Modern Criticism, 1905-1984.* Revised edition. Columbia: University of Missouri Press. 433p.

Lists 109 items on George Herbert published from 1905 to 1984 that make reference to Crashaw and/or his poetry. All items for the years 1981-84 that contain extended discussions of Crashaw have been separately entered into this bibliography. For earlier items, see *Roberts.*

Schenck, Celeste Marguerite. "'The Marriage Hearse': Anti-Epithalamia of Donne, Crashaw, Blake," in *Mourning and Panegyric: The Poetics of Pastoral Ceremony*, 73-90. University Park and London: The Pennsylvania State University Press.

Briefly surveys the origin and development of the satiric epithalamium or anti-epithalamium and discusses Crashaw's "Epithalamium" as "a particular and idiosyncratic response" to Spenser's *Epithalamion.* Points out that Crashaw's poem "follows the bare outline" of Spenser's poem but that "the resemblances end here" since "[i]nstead of an orphic courtier directing the progress of a well-attended wedding, we hear the voice of a mock-monodist" who "presents his nuptial hymn as a half-serious elegy on the death of a 'maydenhead'" and treats the marriage bed as a funeral pyre (80). Discusses how Crashaw transforms epithalamic imagery into elegiac imagery, parodically diminishes the bride of Spenser's poem, sings a dirge for lost virginity, and finally offers the

consolation of immortality as the mutual lovers "attune their sensibilities to the 'unexpressive nuptial song' of the heavenly troops" (82). Concludes that Crashaw's poem, in which he makes Spenser's poem into "a mock-elegy upon a maidenhead," is "rhetorically sophisticated, formally self-conscious, yet utterly sincere" (83).

Seigneuret, Jean-Charles, ed. *Dictionary of Literary Themes and Motifs*. 2 vols. New York; Westport, CT; and London: Greenwood Press. xxiii, 1507p.

In a definition of emblematic poetry, contrasts Crashaw's use of emblematic sources with those of Donne and Herbert, noting that Crashaw "produces poetry that stresses sensory stimulation and church ritual (rather than scripture) as the means to devotion." Maintains that the Teresian poems, "The Weeper," and "Ode on a Prayer-book" "recall the motifs of the Jesuit emblem collections *Pia desideria*, *Typus mundi*, and *Schola cordis*" and that his liturgical hymns to the Virgin Mary "recall Hawkins' *Partheneia sacra*" (448). Points out that in "A Hymne to Sainte Teresa" and "Hymn to the Name of Jesus" Crashaw is perhaps alluding to the Jewish practice of referring to God as "The Name" rather than directly naming Him (887).

Somura, Mitsutoshi. "R. Crashaw no *Epithalamium*" [*Epithalamium* by R. Crashaw]. *Ebara Review* 3: 30-43.

Analyzes the ambiguous symbolism of "Epithalamium"—from the explicitly sensuous and wanton imagery of the dead maidenhead to the abstract metaphor of music that suggests a mystic state of ecstasy. Sees the poem as unique among English epithalamia but similar to an epithalamium by Johannes Secundus. Points out that, because of Crashaw's belief in matrimony as a sacrament, his poem should be taken seriously.

Wihl, Gary. "Empson's Generalized Ambiguities," in *Literature and Ethics*, ed. Gary Wihl and David Williams, 3-17. Kingston:

McGill-Queen's University Press.

Briefly comments on Empson's dislike of Crashaw's combination of sex and religion in his poetry, noting that Empson thinks that "the combination is so strained" that Crashaw "would have been fit for psychoanalysis." Points out that Crashaw's "intense ambivalence about pleasure and pain, purity and sin, permeates the rhetoric of his poetry, to the point where it becomes impossible to define his tone, attitude, and values—all of which Empson the pragmatist would like to know" (12).

1989

Aizawa, Yoshihisa. "Nihon ni okeru Keijijoshi Kenkyu Shoshi (3)" [A Bibliography of Writings about Metaphysical Poetry in Japan (3)], in *17 Seiki Eibungaku to Europe* [The Heritage of European Culture in English Literature of the Seventeenth Century] (The Japan Society of Seventeenth-Century English Literature), 45-62. Tokyo: Kinseido.

Bibliography of studies on metaphysical poets and poetry written in Japanese from April 1979 to March 1984, including studies of metaphysical poetry in general, Donne, Herbert, Crashaw, Marvell, Vaughan, and Traherne. Additional list of studies on metaphysical poetry in Japan from 1927 to March 1975. For pre-1981 items, see *Roberts*; items for 1981-84 are annotated in this bibliography.

Campbell, Gordon. "Richard Crashaw," in *The Renaissance (1550-1660)*, 348-54. (Macmillan Anthologies of English Literature, Vol. 2, gen. eds. A. Norman Jeffares and Michael Alexander.) Houndmills, Basingstoke, Hampshire, and London: Macmillan Education Ltd.

Presents a brief introduction to Crashaw's life and poetry (348), followed by "Hymn in the Holy Nativity," "The Teare," "On the wounds of our crucified Lord," and "On Marriage"—with some

explanatory notes. Maintains that Crashaw's poetry "has traditionally been read in the light of the Roman Catholicism which he embraced in his last years" but that "it is more profitably understood as the verse of the greatest poet of the Laudian wing of the Anglican church." Points out that Crashaw's devotional poetry is characterized "by baroque conceits, sensuality and the celebration of ecstasy" (348).

Calhoun, Thomas O., Laurence Heyworth, and Allan Pritchard, eds., with Ernest W. Sullivan, II, textual consultant. *The Collected Works of Abraham Cowley.* Vol. 1: *Poetical Blossomes, The Puritans Lecture, The Puritan and the Papist, The Civil War.* (The Collected Works of Abraham Cowley, gen. eds. Thomas O. Calhoun, Laurence Heyworth, Robert B. Hinman, William B. Hunter, Allan Pritchard; gen. textual ed., Ernest W. Sullivan, II.) Newark: University of Delaware Press; London and Toronto: Associated University Presses. 447p.

Comments on Crashaw's friendship with and influence on Cowley, noting, in particular, the many parallels between "Sospetto d'Herode" and Cowley's "The Civil War." Concludes that these parallels "suggest that Crashaw's poem was known to Cowley long before its publication and that it made a strong impact upon him" (382).

Gyōzō, Ferencz ed. *Donne, Milton és az angol barokk.* (Lyra Mundi.) Budapest: Európa Könyvikodó.

Translates into Hungarian "Epitaph upon a Young Married Couple," "Loves Horoscope," "The Flaming Heart," and "Adoro Te" by Póar Judit, Tandori Dezsō, and Mezei Balázs (247-57). Includes a brief biographical sketch of Crashaw (351) and a general introduction by Ferencz Gyōzō.

Hammill, Graham. "Stepping to the Temple." *SAQ* 88: 933-59.

Attempts to explain Crashaw's paradoxes, such as "Though still I dy, I live again," in Lacanian terms. Says that "[b]etween womb

and tomb, eye and heart, mouth and prayer, masculine and feminine, is a gap—be it, in Richard Crashaw's *Steps to the Temple*, a tear, a word, a wound, a body, a text, or a caesura between a relation with the Other—and just how to traverse that gap, into what footsteps one will fall, is the issue Crashaw's text makes urgent" (933). Maintains that this "between" is "a negotiation" toward a "space of one" (940) and, therefore, examines Crashaw's "steps in terms of the resistances and ruptures incurred along the way toward a space within where desire will be assuaged: the space of jouissance" (941). Analyzes Crashaw's treatment of and identification with the "jouissance" of female figures in "The Weeper," "Luke 11. Blessed be the paps which Thou hast sucked," "A Hymn to Sainte Teresa," "The Flaming Heart," and "Sancta Maria Dolorum." Contrasts *Steps to the Temple* to Herbert's *The Temple*, showing how Crashaw writes against Herbert. Concludes that finally Crashaw's life is "folded up in love, beyond the world of things and the demands of Herbert, in the space of the jouissance of exchange," but "[s]till oscillating, Between" (957).

Mueller, Janel. "Women among the Metaphysicals: A Case, Mostly, of Being Donne For." *MP* 89:142-58.

Reprinted in *Critical Essays on John Donne*, ed. Arthur Marotti (New York: G K. Hall, 1994), 37-48.

Discusses women as subjects, readers, and imitators of metaphysical poetry, focusing primarily on the central role that women play in the production and reception of Donne's poetry. Points out that Donne is generally seen as "the last English poet to sustain the force of the great, centuries-old Continental tradition of love lyrics that had celebrated femininity for offering the male poet a privileged access to ideality and divinity as well as a means of grounding his selfhood through intimacy with a person figured to and by this self as other." Points out that Crashaw "might at first seem like a conspicuous exception to the foregoing generalization." Notes that, "[i]n scaling the visionary and affective heights of his best-known poetry, that addressed to women

subjects, Crashaw works from a declared conviction that souls in female bodies and social positions, like Teresa of Avila's, are best situated to experience the onset of divine love and to surrender themselves to it." Observes how, "[a]gain and again, he urges his little coteries of Englishwomen toward the transcendent inward raptures that are the privilege and the secret of the bride of Christ" (143). Maintains, however, that "[o]n a biographical and poetic showing alike, Crashaw defines an idiosyncratic extreme in the adoption of Continental modes of sensibility" and "finally corroborates far more than he defies the generalization that Donne was the last English poet of the metaphysics of heterosexual love." Calls Crashaw an "eccentric, marginal figure" (144) among the metaphysical poets. Maintains that, unlike Donne, Crashaw "attempts to reconfigure intense subjectivity and sexualized love" and that "[w]hile Donne always keeps his male speaker and his female subject distinct, Crashaw merges them to produce a hybrid consciousness, a supersensibility that must remain a merely imaginary ideal deprived of physical realization." Points out that "[t]he poetic means Crashaw evolves, so to speak, entering his speaker into his female subject are those of quasi-narrative lyric," in which "this speaker alone knows and can tell the story of this female's heart, better even than herself, since his narrative stance is outside and his emotional place within." Concludes that Crashaw "continues to be faulted for sensationalism by readers who fail to remark how he subsumes narrative in lyric, confounding the self-other distinction and scoring the visionary, surreal effects on which he places such a premium," as seen in "The Weeper" and "other characteristic poems" (151).

Parry, Graham. *The Seventeenth Century: The Intellectual and Cultural Context of English Literature, 1603-1700.* (Longman Literature in English Series, gen. eds. David Carroll and Michael Wheeler.) London and New York: Longman. xiii, 286p.

Sees the popularity of Crashaw's poetry as an indication of "the strength of high Anglicanism throughout the 1640s" and "suggests that many men and women found Crashaw's enraptured contemplation of the sacraments and mysteries of Christianity a valuable aid to their own devotions." Notes that "Catholics too, denied the exercise of their religion, would have welcomed Crashaw's rich, intense celebration of the sacraments and saints" (85). Points out that the "Letter to the Countess of Denbigh" "confronts an issue that was insistently present for the exiled English community that had congregated around the Catholic Henrietta and enjoyed the protection of a Catholic state," noting that "[w]ith the suppression of Anglicanism at home, and the persecution of its most active supporters, and with no expectation of its re-establishment in the foreseeable future, the temptation to accept Catholicism as the closest form of worship was strong." Points out that "[m]any did convert, and most of the Paris exiles would be suspected of being crypto-Catholics for the rest of their days" (91). Sees Crashaw as representative of the Laudian Movement and observes that "[h]is poetry tells one much about the confident spirit of the Anglican Church under Laud" as it moved "to repossess the rich areas of piety that had been abandoned at the Reformation." Stresses that although Crashaw borrowed many of his subjects from Counter-Reformation Catholicism as well as his style and emblematic habit of mind, "he exercised his art in the setting of the Anglican Church for most of his life" and "his poetry preserves a style of worship which was still unfolding when it was destroyed in the mid-1640s" (189). Briefly contrasts "Hymn in the Holy Nativity" with Milton's nativity ode.

Patrides, C. A. "Richard Crashaw: The Merging of Contrarieties," in *Figures in a Renaissance Context*, ed. Claude J. Summers and Ted-Larry Pebworth, 141-60. Ann Arbor: University of Michigan Press.

Argues that "Crashaw's ultimate purpose was far more ambitious than we have credited" and that "behind the frequent

lapses in taste [in his poetry] "hovers an earnest endeavor to reform poetry in emulation of his *miglior fabbro*, Herbert." Adds that "[a]n understanding of the nature of that endeavor will not necessarily promote Crashaw to the level of Herbert; but it should provide a context within which the enthusiasm of a limited poet can be appreciated, and perhaps even be sanctioned." Shows how the enthusiasm, "deeply engraved" in all of Crashaw's poems, differs from "the torrent of mere feeling so often denounced during the Renaissance" (141) and observes that "his development as a poet advanced rather by a process of exclusion than by any notable effect to embark in novel directions" (143). Traces "Crashaw's journey from the restrained utterances of his youth to the rapturous rhythms of his maturity" (145). Discusses Crashaw's religious sensibility and thinks that his conversion to Catholicism "was not determined either by the luxuriance of Catholic ritual or the devotional nature of Catholic poetry, each of which could also be found within the circumference of high-church Anglicanism" but rather that "he responded to the confluence within its tradition of normally exclusive states such as the mystical and the rational" (148). Suggests also that Crashaw's refusal to draw a sharp distinction between *agape* and *eros* owes something to his embracing Catholic tradition, noting that his vocabulary "remained palpably physical in a concerted attempt to demonstrate that the thrust of divine love is *agape* manifested through *eros*" (150). Comments on Herbert's influence on Crashaw, especially Crashaw's "respect for Herbert's pioneering efforts to reform English poetry by dedicating it to the service of God" (152) and briefly surveys the influence of others on Crashaw, especially Southwell. Discusses how "[m]ost of Crashaw's poems, and particularly his great hymns, are securely grounded on a number of Catholic traditions, and not infrequently on specific dogmas," noting, however, that "when all is said such poems are rather lyrical meditations on, than substantial expositions of, their given theological patterns." Points out that Crashaw's thought is "essentially Christocentric, not theocentric," and that he engages

not in analysis but rather in "celebration terminating in lyricism" (154). Comments on how Crashaw christianized the Pindaric ode that results in a "polyphonic lyricism" (157). Briefly comments on Crashaw's minimal influence on later poets and on his literary reputation, concluding that he "is not a poet for all seasons" but that "where his technical brilliance is recognized, it may be possible to prize even the angelic wings beating about him" (157).

Roche, Thomas P., Jr. "Typology, Allegory, and Protestant Poetics." *GHJ* nos. 1-2 (Fall 1989/Spring 1990): 1-17.

Points out that Barbara Lewalski's description of the English seventeenth-century religious lyric in terms of a "Protestant poetics" in her enormously influential study *Protestant Poetics and the Seventeenth-Century Religious Lyric* (1979) "forces her to disregard the work of Richard Crashaw, an English Roman Catholic poet of the period, whose similarities to the poets she choses makes his omission seriously call into question the validity of her claims for a 'Protestant poetic'" (1).

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Benet, Diana Treviño. "Crashaw, Teresa, and the Word," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 140-56. Columbia and London: University of Missouri Press.

Maintaining that Crashaw's Teresian poems "are works of tremendous appeal, showing the poet's wit and exuberance to best advantage," discusses Crashaw's attitude toward the relative claims of painted images and verbal images as "vehicles of truth" in his poetry, noting that in each case "the word prevails." Through an examination of each of the Teresian poems shows how Saint Teresa inspired Crashaw "first to express and then to develop" the theme of "the power of the word" (141). Observes how in "A

Hymn to Sainte Teresa" and "An Apologie for the fore-going Hymne," poems that emphasize "the power of the word, particularly the power of the written word," the saint "lives and acts for Crashaw in and through her books" (144). Discusses how in "The Flaming Heart," by employing the *paragone*, Crashaw "declares his decision to explore the power of the word by setting it against the power of the image" and that by "his modification of the tradition exhibits the depth of his piety and of his admiration for Teresa" (145). Points out that finally in "The Flaming Heart" Crashaw rejects even his own images as "incapable of conveying the complex reality that Teresa alone embodies and expresses" (155) and effaces "the importance of his word in order to honor and celebrate the power of Teresa's" (156).

Chambers, A. B. "Crooked Crosses in Donne and Crashaw," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 157-73. Columbia and London: University of Missouri Press.

Slightly revised and reprinted in *Transfigured Rites in Seventeenth-Century English Poetry* (Columbia and London: University of Missouri Press, 1992), 205-17.

Presents a complex stylistic comparison of three versions of Crashaw's "On the bleeding wounds of our crucified Lord," commenting on the elaborate uses of chiasm, oxymoron, alliteration, and rhyme. Maintains that Crashaw did not simply revise his original poem twice but rather that "[t]hree alternate texts exist, each possessed of (limited) claims to intrinsic authority." Points out how "they differ among themselves in significantly different ways, one of them being that the differences themselves are of different kinds." Argues that each poem, "while complete in itself, can never be the final word for the profound but extraordinarily simple reason that only the Word could speak it" (173). Also comments on Donne's similar "mind-teasing" (158) uses of the image of the cross in his "The Crosse."

Coiro, Ann Baynes. "'New-found-land': Teaching Metaphysical Poetry from the Other Side," in *Approaches to Teaching the Metaphysical Poets*, ed. Sidney Gottlieb, 81-88. (Modern Language Association of America, Approaches to Teaching World Literature, gen. ed. Joseph Gibaldi, 28.) New York: Modern Language Association of America.

Argues that metaphysical poetry should be read "in a context as richly political—that is, historical and cultural—as possible" and rejects the idea of reading it "in a timeless realm of close reading" or "in a timely realm of any one feminist theory" (81). Argues that Crashaw should not be read "as an amusing exception to everything 'really English'." Maintains that his marginalization in seventeenth-century poetry courses and anthologies is "yet another neat political excision, in his case for his Catholicism and the exaggerated sexuality of his poetry." Believes that "the costs of this excision are a radical skewing of the historical circumstances of seventeenth-century England and the loss of a poet who centered his writing and his life on women and who offers an important site for any consideration of gender in the Renaissance." Cites "The Flaming Heart" as "a disturbing deconstruction of the portrayal of male and female in art." Concludes that, "[e]xtraordinarily sophisticated and highly charged, Crashaw should not be placed in demeaning parentheses in any seventeenth-century poetry course and certainly not in one with a feminist emphasis" (86).

Cunnar, Eugene R. "Crashaw's 'Santa Maria Dolorum': Controversy and Coherence," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 99-126. Columbia and London: University of Missouri Press.

Presents a critical analysis of "Sancta Maria Dolorum" to show how the poem is intellectually coherent and how Crashaw's so-called "feminine" qualities add to its coherence. Maintains that, although the poem was written while Crashaw was still an Anglican, it "suggests that the poet had moved beyond Anglicanism and closer to Catholicism before his formal

conversion." Discusses how the poem reflects Crashaw's "thorough knowledge of the theological and iconographical controversy over the problem of 'lo spasimo', or the Virgin's swoon under the cross and her subsequent role in salvation" (101). Shows how Crashaw "carefully structures the poem to reveal a theological position on Mary that emphasizes her intercessory and co-redemptive roles in salvation" and how he "emphasizes the importance of feminine principles in the salvific process" (101-02). Reviews the controversy over "lo spasimo" and shows how in his poem Crashaw "carefully articulates a theological position that rejects the swoon while still depicting Mary as priestly co-redemptrix and instructing the reader on how to respond emotionally to the subject" (113). Discusses how "[t]he powerful and positive feminine sensibility articulated in the poem allows Crashaw to transform Mary's grief into active participation in the sacrifice of the cross" (114) and shows how "[t]he interplay between masculine and feminine in Mary and Christ suggests a profound androgyny underlying Crashaw's creative and theological principles." Concludes that Crashaw in "Sancta Maria Dolorum" "articulates a clear theological position that went beyond the accepted attitudes of most Laudians and other Protestants" and that it "presents a clear and coherent theological structure" (126).

Dubrow, Heather. *A Happier Eden: The Politics of Marriage in the Stuart Epithalamium.* Ithaca and London: Cornell University Press. xiv, 305p.

Points out that "[m]ost readers are programmed to associate wedding poetry with unmitigated happiness and serenity and hence are prone to overlook the tensions and ambivalences in the Stuart wedding poem, as well as those in earlier instances of the genre" (2), which results in misreading such poems as Crashaw's "Epithalamium." Discusses how Crashaw's poem, like many Renaissance wedding poems, links two genres, the epithalamium and the elegy. Argues that recognizing this connection "encourages us to refine the concept of the anti-epithalamium," a term often

applied to Crashaw's poem, and holds that to the extent that the term "implies a radical and systematic rejection of the norms of the epithalamium, the category needs to be discarded." Maintains that, "as Crashaw's poem demonstrates, the apparently discordant elements in the so-called anti-epithalamium, such as references to death, are themselves norms that appear even in 'straight' versions of the genre." Believes, however, that such poems as Crashaw's can be called "anti-epithalamium" if we redefined the term, "acknowledging that such lyrics are unusual not because they introduce foreign elements into their genre but rather because they radically shift the balance between familiar ones; in particular, they emphasize the types of discord that more conventional wedding poems attempt to subdue and suppress." Maintains, in other words, that "an apparently discordant tendency in the seventeenth-century epithalamium represents not a decline from or a misunderstanding of the tradition but rather a reinterpretation and redirection of it" (122).

Duncan-Jones, Elsie Elizabeth. "Who Was the Recipient of Crashaw's Leyden Letter?" in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 174-79. Columbia and London: University of Missouri Press.

Argues that "the friend to whom Crashaw's only surviving letter is addressed was Joseph Beaumont and, rather more tentatively, that Beaumont was the 'Authors friend' who wrote the preface to Crashaw's *Steps to the Temple* (1646)" (174).

Francus, Marilyn. "An Augustan's Metaphysical Poem: Pope's *Eloisa to Abelard*." *SP* 87: 476-91.

Maintains that in Pope's "Eloisa to Abelard," "[w]hen Eloisa's attempts to use her wit to mediate between the pulls of grace and nature, the fusion is an explosive combination of religious eroticism reminiscent of Metaphysical poetry" but points out that, "instead of eroticizing the divine into a lover, as Donne, Herbert, and Crashaw did, Eloisa elevates her lover to the divine,"

becoming thereby "a pagan St. Teresa, whose religious ecstasy belongs to the cult of Abelard, not to God" (483). Contrasts Pope's poem to "Letter to the Countess of Denbigh," in which Crashaw "relates the conflict of a woman confused at the crossroads of divine acceptance" (484). Notes that "[t]he vacillation between corporeal and ethereal passion was frequently resolved by the Metaphysicals by the creation of the divine lover" (485) and suggests that "Eloisa is most Metaphysical when she invokes Abelard as her divine lover to save her" (487). Finds Eloisa's pleadings reminiscent of ll. 70-74, 85-91 in "The Flaming Heart." Suggests possible reasons why Pope's Eloisa "never even considers transferring her sexual ardor to the divine, which would be the ultimate religious Metaphysical act" (489).

Healy, Thomas F "Crashaw and the Sense of History," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 49-65. Columbia and London: University of Missouri Press.

Points out that Crashaw's image in "Luke 11. Blessed be the paps which Thou hast sucked" is "not of his own devising, but has its origins in the medieval conception of Christ as mother" (49-50) and that his "use of 'tabled' draws attention to the eucharistic quality of the nourishment offered by Christ (which Mary is unable to supply)" (50). Shows how the epigram, therefore, "is designed to attract a type of sympathetic and informed reader and to point that reader toward an understanding of a complex point about the pattern of scriptural revelation and its fulfillment in the Passion at the Resurrection" (51-52). Points out how "[t]he seemingly indecorous nature of Crashaw's language and imagery is designed to direct the reader to interpret the epigram figuratively representing spiritual states centered on man's redemption" (55-56). Argues further that Crashaw's epigram "provides an insight into the methods he employs throughout his poetry," maintaining that "[e]ven at points where his verse appears at its most exaggerated and sensuous, Crashaw has carefully based his

language and imagery on Scripture, thus providing a 'truth' both in what his images figure and in what they denote literally, as well as indicating divine authority behind their employment" (56). Illustrates Crashaw's poetic process by examining "Ode on a Prayer-book." Relates "[t]he intellectual and devotional orientation that emerges from Crashaw's poetry" to his sense of history that includes "Christian or scriptural history" (59). Discusses how, for Crashaw, "true history is most accurately found in the fulfillment of prophecy, the moments of *consummatum* and confirmation of the divine plan," and that, for him, "events are connected by their relation to the central Christian mysteries, not their proximity in time of individual circumstances" (60). Observes that "[t]he events of the New Testament that Crashaw celebrates are the moments of greatest truth and reality, the moments of history on which all others focus as 'shadowy types' or commemorative rituals" (61). Further illustrates Crashaw's sense of history by commenting on "Hymn to the Name of Jesus."

Kelliher, Hilton. "Crashaw at Cambridge," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 180-214. Columbia and London: University of Missouri Press.

Discusses three distinct legal cases involving Crashaw during his years in Cambridge that are recorded in the Vice-Chancellor's court records in the Cambridge University Archives. Points out that "the first throws a glimmer of light on his reading at an important stage of his development," specifically his reading of the forbidden works of St. Francis de Sales; "the second illuminates his methods as minister and catechist at Little St. Mary's and his relations with his parishioners; and the last reveals something of his involvement in current theological and liturgical disputes." Maintains that, "[t]aken in chronological order, they reflect, perhaps as far as legal records ever can do, his character as poet and priest" (182). Since these cases arise from then current religious controversies, reviews the religious background needed to understand each of the cases. Reproduces the texts of the

documents, in full or in part, that present the details concerning each of the cases.

Kishimoto, Yoshitaka. "Crashaw," in *Donne to sono Ippa—Shi no Ronri to Tenkai* [Donne and His Followers: The Logic and Development of Poetry], 182-89. Osaka: Sogensha.

Briefly analyzes "The Flaming Heart" and "The Weeper," pointing out how the centrifugal quality and sensuous imagery in these poems are characteristic of Crashaw's poetry.

Labriola Albert C. " Iconographical Perspectives on Seventeenth-Century Religious Poetry," in *Approaches to Teaching the Metaphysical Poets*, ed. Sidney Gottlieb, 61-67. (Modern Language Association of America, Approaches to Teaching, gen. ed. Joseph Gibaldi, 28.) New York: The Modern Language Association of America.

Stresses that it is important for students to examine Christian iconography in order "to regain the sensibility of the Middle Ages, the Renaissance, and the seventeenth century" and comments on how "[v]isual analogues provide the context and establish the outlook for interpreting the poetry of John Donne, George Herbert, and Richard Crashaw" (61). Notes that in his classes he highlights "contrasts between Protestant and Catholic influences in seventeenth-century poetry and aesthetics" (62) by means of "a comparative study of Catholic and Protestant emblem books, of Crashaw's poems and the works of Donne and Herbert, and, more subtly, of the interaction of Catholic and Protestant influences in selected poems by Donne and Herbert" (62-63). Finds that by studying Christian iconography students realize that "the ingenuity" of metaphysical poetry "is attributable to the synthesis and the interrelationship of conventional images, resulting in an enlarged range of associations and a multiplicity of meanings" (67).

Mackenzie, Donald, ed. *The Metaphysical Poets.* (The Critics Debate, gen. ed. Michael Scott.) Houndmills, Basingstoke and

London: Macmillan Educational. 128p.

Explains in the general editor's preface (7-8) that the purpose of the series is to assist students by delineating "various critical approaches to specific literary texts," by helping them "come to terms with the variety of criticism," and by introducing them "to further reading on the subject and to a fuller evaluation of a particular text by illustrating the way it has been approached in a number of contexts" (7). In "Part One: Survey" (15-44), surveys criticism on the metaphysical poets, discussing the work of three major critics before 1921 (Johnson, Coleridge, and T. S. Eliot), followed by an account of criticism written after 1921, which contains a section on Crashaw (40-42). In "Part Two: Appraisal" (45-117), rejects the notion that there was a "School of Donne" but maintains that Donne did establish a style that was adapted by later poets. Points out that Crashaw, however, was more influenced by Herbert than by Donne but notes how Crashaw's art differs significantly from both Donne's and Herbert's. Discusses major characteristics of Crashaw's poetry, noting that he writes in two opposing styles, "the epigram flaunting a witty concentration" and "the hymn accumulative or orchestrated," and suggests that "much of his poetry, original and translated, modulates between the two" (102). Calls Crashaw "a poet of celebration" and of "the religious erotic" (104) and comments on his use of oxymoron and paradox, his fusion of the sacred and erotic, and his baroque extravagance and opulence. Discusses Crashaw's art of translation, suggesting that perhaps translation provided "a creative resistance to his natural temperament" (107). In the conclusion (115-17), says that, for all of its extravagance, metaphysical poetry at its best offers "the most civilised and resourceful body of lyric in English" (117). Concludes with a bibliography and suggestions for further reading (118-25) and an index (126-28).

MacLean, Gerald M. *Time's Witness: Historical Representation in English Poetry, 1603-1660.* Madison: University of Wisconsin Press. xvii, 356p.

Comments briefly on the "erotics of domination" in "Upon the Duke of Yorke his Birth," a poem in which Crashaw praises Queen Henrietta Maria's sexuality, "her ability to generate a race of heroic warriors who will defend the royal house," and on how he presents "her body as the site within which all Britain's hopes for the future find imagined 'roome' for realization" (75). Points out how Crashaw uses wit in the poem to deal with political tension and stress and how he later revised the poem "by adding forty lines that anticipate impending civil disturbance" (100).

Parrish, Paul A. "'O Sweet Contest': Gender and Value in 'The Weeper'," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 127-39. Columbia and London: University of Missouri Press.

Acknowledges that Crashaw's poetry "is, as a whole, undeniably feminine—emphasizing intimate and emotional experiences and pointing us beyond the rhetorical gods of logic, argumentation, and analysis." Points out that "[t]he link between the feminine qualities and the resulting denigration of Crashaw's poetry is evident in the judgment of those critics who comment on Crashaw's excessive emotion and his lack of conciseness, while associating those features with the lack of a 'masculine' toughness or the absence of a 'manly' quality" (128). Notes that "The Weeper" "has evoked the harshest and, at times, most bewildered disparaging commentary" even though, in many respects, the poem "is not really typical of Crashaw" but rather "presents an extreme example" (129) of his poetical style. Presents a reading of "The Weeper" to show that it "is a poem for which explanations about development or progression do not finally affect the reading experience in any significant way" but rather that "what remains of impact, for good and ill, are the individual moments, the compelling images, the powerful emotion" and "the feminine quality of the poem—from the image of the Magdalene herself, to gender-specific images, to more generally emotional and evocative 'feminine' features." Examines what Crashaw achieves in the poem

that, "in Jungian terms, projects so fully and effectively the feminine allegiances that Crashaw manifests here and throughout his canon" (131). Discusses how the language, imagery, and themes in "The Weeper" "reveal an almost total commitment to the feminine" (137). Concludes that, "[a]voiding the tension and development we have come to believe synonymous with good poetry, Crashaw gives us instead a rhetorical and emotional display that befits the feminine achievement that is the poem's subject and its art" (139).

Radzinowicz, Mary Ann. "Reading Paired Poems Nowadays." *LIT* 1: 275-90.

Re-evaluates the relationship between Crashaw's and Cowley's dialogue poems on hope. Points out that much previous criticism on the two original poems "privileges unity, autonomy, and self reflexivity" (128) but that a postmodernist reading of the two poems "would attend to the multiplicity of forms and ideas, pitted against each other so that each retains ironic distinctiveness." Maintains that "nowadays one would seek out the Cowley pair for and against hope, and the Crashaw "For Hope" and "In Spem," since each poet "wrote twice not to secure debate, but extension." Observes that neither Crashaw nor Cowley "strives for *argumentum in utramque partem*: Cowley is absorbed by making poetry out of social realism; Crashaw, out of baroque sacramentalism." Discusses how Crashaw's "On Hope" and "In Spem" complement each and how "both create continuum from fluidity" (281). Insists that "[t]o evaluate by isolating and unifying the original Cowley-Crashaw pair either as *argumentum in utramque partem* or *coincidentia oppositorum* seems to misdirect our attention" (282). Concludes that Crashaw's and Cowley's poems on hope "take their value nowadays not from arguments of their organicity, self-referentiality, impersonality or uniqueness, but from their unstable combination of the rational with the irrational, from their refusal to transcend their historical moments, from their irresolute admixture of self representation with detachment, and finally from

their class or gender representativeness as much as their individuality" (287).

Raizis, Marios Byron. *The Metaphysical Poets of England.* Athens: Gutenberg. 136p.

Contains a general introduction to the metaphysical poets (7-14), explaining the history of the term "metaphysical poetry" and commenting on major characteristics of such poetry, especially its syntactical concentration, use of conceits and wit, dramatic immediacy, argumentative structure, conversational language, and intellectual dynamism. Regards the metaphysical poets as not entirely different from their contemporaries but rather as men who "concentrated on stylistic features and philosophical lore that the others had not emphasised in their verse, or had used sparingly" (13). Thereafter follows introductions to the lives and works of Donne, Herbert, Marvell, Crashaw, Vaughan, Traherne, and Cowley—with selections from their poetry—and discussions of selected key poems (15-123). In "Richard Crashaw" (97-108), gives a brief account of Crashaw's life and works and comments briefly on major features of his poetry. Says that Crashaw composed "sensual, lush, and excruciatingly insistent conceitful lyrics" and that "[h]is images are often extravagant, his Metaphysical conceits overelaborate, and his transports frequent—often his stylistic excesses make some passages bathetic" (97) but that at his best he wrote "grandiose poetry looming like a Baroque cathedral." Reproduces and discusses "The Flaming Heart" (98-106) and "On the Wounds of our crucified Lord" (106-108). Concludes that Crashaw is "the most un-English of all British poets" and that he "was not a poetic genius" but "[b]ecause of his artistic honesty and genuine devotion," Crashaw's "extravagance and excesses are forgiven, and his place among the top Metaphysical poets of his and of all times quite secure" (108). In "In Retrospect: The Metaphysical Panorama" (125-32), recapitulates the main points of the study, showing likenesses and differences among the poets surveyed and stressing that the

metaphysical poets "did not revolutionise English poetry, secular or devotional," but rather "they merely brought a fresh and salutary breath of manneristic novelty to it" (132). Concludes with a selected bibliography (133-34) and a biographical sketch of the author with a list of his major publications (135-36).

Revard, Stella P. "Crashaw and the Diva: The Tradition of the Neo-Latin Hymn to the Goddess," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 80-98. Columbia and London: University of Missouri Press.

Points out that although Crashaw's "extravagant celebrations of female deities and semi-deities in his mature poetry are usually connected with his conversion to Catholicism and his sympathy with Catholic devotions," his "lifelong devotion to the Diva began long before he became a Catholic." Observes that while still an undergraduate at Cambridge, he "wrote intensely personal hymns to female deities—not to the Virgin or the saints but to classical goddesses whom he addressed in formal Latin hymns," hymns that "were a product of his solid classical training, training that prepared him, later in his career, to use the formal classical style to produce vernacular hymns to the Virgin and the saints in much the same mode" (80-81). Maintains, therefore, that, "[i]n adopting the language and style of the classical hymn to the Christian, he was only doing what many other poets of the Renaissance had done before him" (81). Surveys briefly Crashaw's humanist predecessors who wrote "hymns or odes, classical in structure, that celebrate both pagan and Christian divas" (85). Comments on Crashaw's adaptation of the neoclassical or neo-Latin tradition in "Hymnus Veneri," "In Spem," "Hymn in the Assumption," "Sancta Maria Dolorum," "Luc. 2. Quaerit Jesum suum Maria," "Hymn in the Holy Nativity," "Hymn for New Year's Day," "O Gloriosa Domina," "The Teare," "The Weeper," the Teresian poems, "Ode on a Prayer-book," "Letter to the Countess of Denbigh," and several of his English and Latin poems addressed to Queen Henrietta Maria and other ladies of the royal family. Concludes

that "[i]n his treatment of Divas that range from the Venus and Mary to various female saints and to the queen herself, Crashaw responds to a tradition that has its roots in the humanist poetry of the fifteenth and sixteenth centuries" (98).

Reynolds, Mark. "The Metaphysical Poets in the Two-Year College," in *Approaches to Teaching the Metaphysical Poets*, ed. Sidney Gottlieb, 108-13. (Modern Language Association of America, Approaches to Teaching World Literature, gen. ed. Joseph Gibaldi, 28.) New York: Modern Language Association of America.

Suggests ways of teaching metaphysical poetry to students in two-year colleges who often have little experience or interest in reading poetry. Notes that there is usually time for only one of Crashaw's poems to be studied in the course, "On our crucified Lord, Naked, and bloody." Asks students "to explain in their journals with line-by-line prose paraphrases what Crashaw is saying in the poem," has them "list all the connotations they have for the phrase *purple wardrobe*," and then asks the students to discuss in groups "what they have written." Observes that "[t]hey generally work out the conceit without difficulty." Also asks students to search church hymnals for references to Christ's wounds in traditional hymns and sometimes passes out copies of "Rock of Ages" and has the students "relate its lyrics to Crashaw's poem." Discovers that "[t]he connections between hymns and metaphysical poetry are also fruitful areas for formal papers, as are the connections between the devotionals, meditations, and sermons produced throughout the period" (112).

Roberts, John R., ed. *New Perspectives on the Life and Art of Richard Crashaw*. Columbia and London: University of Missouri Press. xi, 234p.

Collection of ten original critical and historical essays on the life and art of Crashaw, each of which has been separately entered in this bibliography. In the introduction (1-29), surveys previously

published Crashavian studies in order to give the reader an overview of the critical reception Crashaw's poetry has received from his own time to the present (see annotation below). Contains a selected bibliography of modern Crashaw studies (215-28), notes on the contributors (229-31), and an index of works of Crashaw cited in the essays (233-34).

Reviews: Alan Rudrum in *AEB* n.s. 4 (1990): 217-24.
Maureen Sabine in *JDJ* 9, no. 2 (1990): 173-82.
Stanley Stewart in *SEL* 31 (1990): 213.
L. R. N. Ashley in *BHR* 53 (1991): 437.
J. R. Buchert in *Choice* 28 (1991): 1310.
William C. Johnson in *SCJ* 22 (1991): 760-61.
George Walton Williams in *SoAR* 56 (1991): 98-103.
Anthony Low in *JEGP* 91 (1992): 240-42.
Richard G. Barlow in *SCN* 51, nos. 1-2 (1993): 4.
Gregory W. Bredbeck in *ELN* 30 (1993): 62-72.
Giuseppe Soldano in *Paideia* 49 (1994): 122-24.

Roberts, John R. "Richard Crashaw: The Neglected Poet," in *Approaches to Teaching the Metaphysical Poets*, ed. Sidney Gottlieb, 137-43. (Modern Language Association of America, Approaches to Teaching World Literature, gen. ed. Joseph Gibaldi, 28.) New York: Modern Language Association of America.

Noting that Crashaw is often neglected or misjudged in seventeenth-century poetry courses, suggests ways of approaching his poetry that "avoid using the old labels and clichés about Crashaw's poetry that are found in many literary histories and in the introductions to anthologies." Emphasizes the need to introduce students to the essential background materials of Crashaw's poetry, such as the historical and religious background of the period, the emblem tradition, discursive meditation and liturgy, and the baroque aesthetic, before discussing his individual style—its imagery, its rhetoric, its form. Points out to students who probably have read some Donne and Herbert that "their readings

of Crashaw may expand and refine their definitions" of metaphysical poetry. Emphasizes how "Crashaw's life, his poetic vision, his choice of models, and his subject matter were specifically shaped and influenced by the world in which he lived" (138). Finds it useful to show, by means of slides, how "the techniques and the subject matter of a number of baroque paintings and sculptures often reflect attitudes and interests found in Crashaw's poetry," thereby confirming that "the devotional spirit and the themes of his poems are by no means unique to him but are almost commonplace in much Continental baroque art." Next discusses with students salient aspects of Crashaw's art, especially his uses of sensuous imagery, rhetoric, and conceits and his firm sense of design and structure, emphasizing that Crashaw's poems "are personal, but only to the extent that they convey the poet's deepest feelings about his subject and theme, not about himself" (140). Rather than commenting on many poems, focuses on only a few, analyzing and discussing them in detail, especially "Musicks Duell," "Hymn in the Holy Nativity," "Hymn in the Glorious Epiphanie," "A Hymn to Sainte Teresa," "The Flaming Heart," and only later "The Weeper." As an example, explains his classroom approach to "Hymn in the Holy Nativity." Concludes that although Crashaw's poetry does not appeal to all contemporary students, "his poetry offers the teacher an excellent opportunity to challenge students' assumptions not only about metaphysical poetry but also about poetry in general" (143).

Roberts, Lorraine and John R. Roberts, "Crashavian Criticism: A Brief Interpretive History," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 1-29. Columbia and London: University of Missouri Press.

Surveys past Crashavian criticism in order to give the reader an overall view of the response of critics and scholars to Crashaw and to his poetry from his own time to the present. Maintains that by reading the whole of Crashavian criticism one recognizes "not only the degree to which critics are influenced by trends of their own

age, but also the degree to which they often settle for the popular cliché." Expresses the hope that "an awareness of these critical vagaries might serve to liberate the contemporary reader of Crashaw who would like to approach the poet without apology and without prejudice, but who often feels oppressed by the weight of past critical opinion" (1). Suggests that "[w]hat is needed at this juncture in Crashavian criticism, along with a new edition that takes into account the scholarship on Crashaw's text since the appearance of George Walton Williams's edition in 1970, is what Albert R. Cirillo called 'a study along the lines of Rosemond Tuve's *A Reading of George Herbert* (1952), one that will fully reveal both Crashaw's virtues and his failings as a poet and thinking without resorting to vague labels no matter how convenient'" (28). Points out that a number of contemporary literary scholars "have become increasingly aware of Crashaw's importance to an adequate understanding of seventeenth-century poetic theory and aesthetics and, for the most part, agree that his poetry occupies a permanent and significant position in the intellectual, religious, and literary history of his time" (28-29).

Roberts, Lorraine. "Crashaw's Sacred Voice: 'A Commerce of Contrary Powers'," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 66-79. Columbia and London: University of Missouri Press.

Points out that "[t]he subjective, passionately human voice of Donne and the intimate, homely voice of Herbert—both filled with tension and doubt—have been more attractive to modern readers than the impersonal voice of confident faith and rapturous praise heard in Crashaw's poetry" (66). Argues, however, that "[t]o chastise Crashaw because his poetry is not psychological drama, or because it is not self-conscious, or because it expresses no rebellion against God's will, or because it is 'disappointingly uncomplicated' is to demand that he choose subject matter—namely himself—that he eschewed" (67-68). Maintains that "[t]he impersonal voice of Crashaw, with its relationship to his expression of faith and

religious ardor, is not a sign of the poet's lack of humanness or an indication of his need for a psychologist" but rather "[i]t serves a purpose in the devotional intent of his poetry" (68). Notes also that "the impersonal forms used by Crashaw [such as the ode and hymn] match the impersonal voice that one hears in his poetry" (70). Discusses how the objectivity and impersonality in his poetry reflect the influence of Counter-Reformation Jesuit poets and theorists, the Salesian meditative stance, and the emblematic tradition. Through a discussion of several baroque paintings shows how Crashaw's use of a persona in his poems "is similar to that of a witness, inside or outside, of a Counter-Reformation baroque painting" (71) and explains how this "witness or meditator helps achieve the melding of time and space" (74), citing as an example "Sancta Maria Dolorum" to illustrate how Crashaw "involves his reader in the biblical event that is dramatized in the poem in order to move that reader to a devotional response" (77). Emphasizes that "[t]he impersonality of Crashaw's voice suits his intent of creating an everyman who can witness sacred events, be affected by their emotion and meaning, and engender that same response and significance in his reader." Concludes that it is "the voice of a poet who chooses to adopt a persona that bridges the gap between past and present, heaven and earth, God and man" (78).

Sabine, Maureen. "'My Souls Country-Man': The Critical Recovery of Crashaw." *JDJ* 9: 173-82.

Essentially reviews Thomas F. Healy's *Richard Crashaw* (1986) and John R. Roberts's *New Perspectives on the Life and Art of Richard Crashaw* (1990). Questions various of Healy's conclusions in his attempt to show that Crashaw "was more truly an English than a Roman Catholic poet" and that his "devotional beliefs are most properly seen as a reflection of the Anglican 'catholicity' that flourished in the relatively enlightened intellectual atmosphere of Cambridge and that was elaborated in Laudian formal worship" (174). Finds that Crashaw's devotion to Mary's motherhood and his views on the Eucharist, in particular, are fully reflective of

Catholic devotion and theology. Reviews each of the essays in Roberts's collection, concluding that this volume of "distinguished essays" suggests that "the spiritual thinking" in Crashaw's poetry "may not be a thing of the past but a way forward if we are to have a future." Maintains that both studies "challenge us to reconsider Crashaw's merits as a devotional poet" (182).

Stanwood, P. G. "On Altering the Present to Fit the Past," in *Approaches to Teaching the Metaphysical Poets*, ed. Sidney Gottlieb, 75-80. (Modern Language Association of America, Approaches to Teaching World Literature, gen. ed. Joseph Gibaldi, 28.) New York: Modern Language Association of America.

Maintains that "the knowledge, hard and strenuously learned, that the present is made up of the past and the past of the present is surely the basis to literary study and to the educated imagination" (75) and comments on ways of making students aware of this concept. Discusses an introductory seventeenth-century course and comments on how Crashaw is presented. Notes that sometimes students are asked to compare one of Crashaw's longer poems with one of Donne's devotional lyrics and sometimes the two versions of "Letter to the Countess of Denbigh" are distributed and students are asked "to comment on the nature and the success of the changes," after which follows a discussion of "the characteristic features of tone and manner in Crashaw" (79). Recommends as one of many topics for formal papers a comparison of Crashaw and Marino.

Steadman, John M. *Redefining a Period Style: "Renaissance," "Mannerist," and "Baroque" in Literature.* Pittsburgh: Duquesne University Press. vii, 206p.

Challenges "current assumptions concerning the interrelationship between our concepts of historical periods and the criteria we commonly employ to define and differentiate varieties of literary style," especially "the application (or frequently,

misapplication) of terms and values derived from the visual arts to the arts of discourse." Discusses "some contemporary stereotypes of Secentism: the differentiation of mannerism and baroque, their relationship to Renaissance styles, and their links with *concettismo* and metaphysical poetry" (1). In Chapter 6, "The 'Age of the Baroque'" (102-23), considers "some of the definitions of the baroque proposed by various art historians and literary critics" and discusses "the difficulties of arriving at a stable denotation for this term" (102). In Chapter 7, "The Metaphysicals" (124-42), discusses various interpretations of the term "metaphysical poetry" and suggests that at best it "can be used only as trope" and "is rarely valid in the literal sense." Maintains that the distinguishing feature of English and Continental poetry of the seventeenth century is a "conscious preoccupation with *ingenio*" or the "ideal of wit" (128). Maintains that, "[d]espite their differences, Marino, Donne, Góngora and Quevedo, Cowley and Crashaw and Cleveland are *concettisti* though they belong to different literary sects." Notes, however, that "[a]lthough the majority of metaphysical poets were *concettisti*, the majority of *concettisti* were by no means 'metaphysical'" (127). Holds that "[i]f Crashaw's poetry seems closer to that of continental authors like Marino than to the English tradition, he nevertheless transformed these influences also, much as he had assimilated the influence of the classical and the neo-Latin epigram" (138). In Chapter 8, "Metaphysical and Baroque" (143-58), argues that "[g]eneralizations about baroque art and metaphysical poetry are necessary and inevitable, but also dangerous" and notes that one "must necessarily recognize differences and variations not only in national styles, but even in the style of the same writer or artist at different stages and in different genres and subjects" (146). Maintains that critics "have exaggerated the unity of the metaphysical tradition, both in England and on the Continent, seeking a common denominator for writers as diverse as Marino and Quevedo, Góngora and Herbert, Crashaw and Donne, instead of stressing the differences between them" (148). Concludes that "the distinctions between a

'classical' Renaissance phase, a 'mannerist' phase, the 'high baroque', and the 'neoclassical' or 'late baroque' are usually inadequate as historical and stylistic categories" and that "they will not of themselves enable the reader to pinpoint the work historically or to assign it a fixed and determined place in literary tradition" (158).

Varriale, Mario. *Riflessioni sulla poesia religiosa di Richard Crashaw.* (Facoltà di Economia e Commercio—Napoli—Istituto di Lingue, 2.) Napoli: Liguori. 51p.

Attempts to locate Crashaw more accurately in the history of the development of English poetry and to explain the nature of his mysticism by examining the various influences on his religious sensibility and his art. Comments on formative influences in Crashaw's early life and education and on the changing epistemological changes of the times that shaped his religious outlook. While recognizing the importance of St. Teresa and the Spanish mystics, as well as earlier English mystics, on shaping Crashaw's religious temperament, maintains that his poetry reflects the intersection of various Continental literary and mystical works of his day. Argues that although Crashaw reflects the spirit of the medieval cultural tradition, he was not ensnared by it because he was aware of and shaped by the contemporary religious spirit of his time. Discusses the Christocentrism of Crashaw's poetry, noting the influence of such French religious thinkers as Pierre de Berulle and Charles de Coudren. Concludes that Crashaw remains an isolated case in the development of English poetry of the period, calling him a continental English poet, and finds that although he is not a mystic poet, he behaves like one sometimes. Presents a partially annotated bibliography of books and articles (33-51). Those containing discussions of Crashaw appear either in *Roberts* or have been separately entered in this bibliography.

Whitaker, Faye Pauli. "Metaphysical, Mannerist, Baroque: A Seminar for Undergraduates," in *Approaches to Teaching the*

Metaphysical Poets, ed. Sidney Gottlieb, 96-102. (Modern Language Association of America, Approaches to Teaching World Literature, gen. ed. Joseph Gibaldi, 28.) New York: Modern Language Association of America.

Discusses the content and critical approach used in an undergraduate seminar entitled "Metaphysical, Mannerist, and Baroque." Acknowledges that only a small part of the course is given over to Crashaw, Traherne, and Vaughan because these poets "try the students' patience somewhat more than Donne or Herbert" and they "find them repetitious and less earthbound (conventionally mimetic texts carrying a positive literary value)." Praises Di Cesare's anthology *George Herbert and the Seventeenth-Century Religious Poets* (1978) for reproducing emblems to accompany the texts of "The Weeper" and "Hymn to Sainte Teresa," maintaining that those two poems and others need to be examined "in the light of the concept of meditation" so that the role of the visual arts in religious contemplation may be considered" (99).

Young, R. V., Jr. "Crashaw and Biblical Poetics," in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts, 30-48. Columbia and London: University of Missouri Press.

Rejects the claims of Barbara Lewalski (1979) and others who regard "the surge of interest in the Bible as a literary inspiration for the devotional poetry of the seventeenth century" as primarily a result of the Reformation and who see biblical poetics "simply as a major component of Protestant poetics." Argues that an examination of Counter-Reformation continental literature "reveals a distinct Catholic interest in the Bible as a literary work and model" and shows how "this interest bore fruit in England in the poetry of Richard Crashaw" (30). Points out that Crashaw's earliest verse "consists of paraphrases of the Psalms in Latin and English" and that the Latin epigrams in *Epigrammatum Sacrorum Liber* were "based on the Sunday Gospel readings from *The Book of*

Common Prayer." Observes that, "more important, a lively responsiveness to the Psalms and to Gospel narrative is a recurrent feature of his sacred poetry," citing "Hymn to the Name of Jesus" as "the culminating work of his biblical poetry." Maintains, furthermore, that "the scriptural elements of Crashaw's poetry provide a revealing insight into the intellectual dynamic of biblical poetics" in which "the poet seeks to rewrite the Word of God in his own imitation or version of 'scripture', thus inscribing the Word—Christ's name and presence—in his own soul in the blood of the Lamb" (31). Points out the biblical elements in Crashaw's hymns, noting that "liturgical hymns are scriptural in inspiration and draw their form from the Psalms and biblical canticles." Discusses "Sancta Maria Dolorum" as a "revealing example" of how Crashaw "reorients a public hymn, by means of an 'application of the self,' toward a private meditation, without losing its liturgical overtones" (37); comments on how "Hymn in the Glorious Epiphanie" is "involved with the text of Scripture" (39); and points out Crashaw's affirmation of the continuity between the Old and New Testaments in "Charitas Nimia" and especially in "Hymn to the Name of Jesus," comparing the later to Vaughan's "And do they so?" to show how both are "biblical in theme, mood, and style" (44). Discusses in some detail "Hymn to the Name of Jesus" to show how the poem is "biblical in its psalm-like form, in its meaning, and in its metaphoric texture" (47). Concludes that "[a]lthough one can identify significant discrepancies between Catholic and Protestant practice and belief, the devotional poetry of the seventeenth century, with its scriptural foundation, represents an area in which the unity of Christendom survived, in some measure, the ecclesiastical breakup of the Reformation" (48).

Young, R. V. "Ineffable speech: Carmelite mysticism and Metaphysical poetry." *Communio* (Spokane, WA) 17: 238-60.

Argues that when the seventeenth-century English metaphysical poets are read in the light of sixteenth-century Carmelite mysticism, which exerted "a powerful influence over the

often luxuriant art and literature of the Baroque age," "the full force of their opposition to philosophic rationalism and the secularizing tendencies accompanying the Reformation become evident." Maintains that "[w]ith the commentaries of St. John of the Cross on his own poems as a model, interpretation of poems by Vaughan, Crashaw, and Herbert disclose that they, as well as the Mystical Doctor, treated with great profundity the relations between language and reality, between representation and presence, and other themes currently engaging the attention of postmodern critical theory" (239). Discusses how the mystical poetry of St. John of the Cross is "paradigmatic poetry, challenging the nihilism of postmodern theories of language and literature" (245). Calls Crashaw "[t]he English Metaphysical poet most thoroughly and explicitly influenced by Carmelite mysticism." Discusses as examples "Hymn in the Glorious Epiphanie," in which Crashaw "shares with St. John . . . the sense that only the darkness of faith, the utter privation of the ordinary cognitive faculties, can furnish the mind with the divine light of God's presence" (254), and "The Flaming Heart," in which he "offers a profoundly Catholic view of grace in showing that the patient martyrdom of mystical death is paradoxically the highest human action, the complete fulfillment of human life" (258). Concludes that, when seen in the light of Carmelite mysticism, the metaphysical poets "are revealed in their full depth and stature, their poetry the expression not of the emptiness of reality, but of its fullness," a "poetry of a world in which even the darkness is but the sign of a light too dazzling for earthly vision" (260).

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Bottrall, Margaret. "Richard Crashaw," in *Reference Guide to English Literature*, ed. D. L. Kirkpatrick, Vol. 1: 432-33. 2nd ed. (St.James Reference Guides.) Chicago and London: St. James Press.

Reprint of "Crashaw" in *Great Writers of the English Language: Poets*, ed. James Vinson and D. L. Kirkpatrick (New York: St. Martin's Press, 1979), 245-47—with an updated selected bibliography of critical studies. For full annotation, see *Roberts*.

Chapman, Wayne K. "Yeats, Donne, and the Metaphysicals," in *Yeats and English Renaissance Literature*, 142-84. New York: St. Martin's Press.

Discusses the influence of the metaphysical poets on Yeats and notes that Crashaw was "perhaps least admired [by Yeats] because the most precious." Points out, however, that "A Hymn to Sainte Teresa" "seemed to Yeats the work of 'no sedentary man out of reach of common sympathy, no disembodied mind', although 'in his day the life that appeared most rich and stirring was already half forgotten with Villon and Dante'" (166).

Cousins, A. D. "Richard Crashaw," in *The Catholic Religious Poets from Southwell to Crashaw: A Critical History*, 126-76. London: Sheed & Ward.

Maintains that Crashaw's religious poems are "dominated by study of the love of God descending from God to man, of that reaching from man to God, and of those loves' intermingling" and points out that he "focuses often on illuminative and on unitive experience, more often than do any of the other Catholic poets (with the possible exception of Beaumont)." Says that Crashaw "examines how sacred love transforms human perception and identity, how it perfects or transcends human reason" and "presents it as transforming, extending, traditional modes of religious discourse." Maintains that Crashaw's poems emphasize "intensity, generosity—and wit" of sacred love and that they "surpass in stylistic sophistication those of his Catholic predecessors and study virtually all the spiritual interests of their verse with a subtlety that they could seldom equal." Argues that Crashaw's English poems, "for all their frequent and ardent celebrating of female saints, are undoubtedly Christocentric" (127). Illustrates the Christocentrism

of Crashaw's religious verse by examining "Hymn to the Name of Jesus" and other poems connected with the Good Shepherd topos, such as "Psalme 23" and "Dies Irae, Dies Illa." Surveys Crashaw's poems on the Virgin Mary, especially "Luke 2. Quaerit Jesum suum Maria," "Sancta Maria Dolorum," and "Hymn in the Assumption" to show how "they interpret with ingenious variety the Virgin's relation to the Godhead, and so her receiving and manifesting of sacred love" (146). Comments on the influence of the Counter-Reformation, the medieval religious lyric, discursive meditation, the emblem tradition, and Herbert on Crashaw's style and concludes that Crashaw's style evidences "a mastery of the baroque in its devout guise unequalled in England by any other poet during the first half of the seventeenth century" (159). Discusses "A Hymn to Sainte Teresa" and "The Weeper," poems in which Crashaw "studies more thoroughly than he does elsewhere in his religious verse the effects of sacred love on the (merely) human personality" and in which "some of his most brilliant writing in the baroque appears." Maintains that to read these two poems "is to witness, as arguably nowhere else in Crashaw's works, his wit of love" (159). Calls Crashaw "the greatest Catholic religious poet of the English Renaissance" (175) and compares and contrasts him to Robert Southwell, Henry Constable, William Alabaster, Joseph Beaumont, William Habington, and Herbert.

Reviews: D. Grace in *Moreana* 29, no. 109 (1992): 95-96.
P. Davidson in *Hethrop Journal* 34 (1993):456-58.
William P. Shaw in *Parergon* 12, no. 2 (1995): 158-62.

Fabry, Frank. "On the Wounds of Our Crucified Lord," in *Reference Guide to English Literature*, ed. D. L. Kirkpatrick, Vol. 3: 1750-51. (St. James Reference Guides to English Literature.) 2nd. ed. Chicago and London: St. James.

Reprint of parts of "Crashaw's 'On the Wounds of our Crucified Lord'," which first appeared in *CP* 10, no. 1 (1977), 51-58. For a full annotation, see *Roberts*.

Fowler, Alastair, ed. *The New Oxford Book of Seventeenth Century Verse*. Oxford and New York: Oxford University Press. xlv, 831p.

In the introduction (xxxvii-xlv), points out that "[c]onfused critical ideas of seventeenth-century poetry abound" and challenges, in particular, the notion that Donne and the metaphysical poets "overthrew Tudor conventionality, and introduced a style of concrete sensuous particularity" (xxxvii). Maintains that "[n]o recovered genre was more significant historically than epigram" and claims that "the most important literary change of the century could be seen as the pervasive tendency whereby epigram merged with and transformed almost every other kind" (xxxix). Includes ten poems by Crashaw (modernized texts) with brief notes (502-17). Contains an index of first lines (811-27) and an index of authors (829-31)

Kebłowska-Lawniczak, Ewa. "Symbol-Allegory-Metaphor: Some Remarks on Richard Crashaw's Sacred Poetry." *Anglica Wratislaviensia* (Wroclaw, Poland) 21: 47-63.

Presents "some general directions enabling a certain elucidation of the peculiar position that Crashaw's poetry seems to hold within, or perhaps on the verge of, the literary domain" by focusing on "some questions concerning the literary status of this poetry," which is partially "rooted in the ages-old debate on the notions of symbol, allegory and metaphor and thus affecting some more marginal forms such as meditation (especially its application in both sacred and profane poetry)" (48). Argues that "if Crashaw's poetry is considered in either metaphorical or allegorical terms, it proves in many ways (already pointed out by scholars and critics) deficient." Maintains that "[t]hese deficiencies, however, result from approaching the phenomenon of Crashaw's sacred poetry as

pure poetry, i.e., literature or fiction, analysed in terms of either neoclassically defined allegory or romantically defined metaphor." Argues that, if Crashaw's poetry "is conceived of as a borderline phenomenon and therefore considered in borderline categories (i.e., symbolic), which render purely aesthetic evaluation problematic, there arises a possibility of a different approach" and also explains the frequent occurrence of pejorative phrases, such as "inhuman," "uncivilized," and "tasteless" in Crashavian criticism (59). Maintains that "the 'primitive' character of Crashaw's poetry can be conceived in terms of a re-symbolization of previously conventionalized, i.e., allegorical forms, as part of an attempt to restore the pan-symbolic concept of universe and, by extension the medieval Neoplatonic concept of aesthetic valorization in which the amalgam of truth and beauty achieve a theological basis." Observes that Crashaw's striving for "this new expression is present not only in his use of the pictorial but is also reflected in the imitations and translations of Marino, in which he does not rest in the ingenuity of the Italian master." Notes that whereas Marino "deals with the complexity of pure forms," Crashaw strives for "a new access to meaning which springs neither from the image or from the language." Discusses Cowley's and Crashaw's "On Hope" to show "how the witty and allegorical mode . . . can be subjected to the process of symbolization" (60). Concludes that Crashaw's poetry "should be treated as borderline case, an example of transgression—via the symbolic mode—into an extraliterary realm," a position that is "not so much a re-evaluation as a re-discovery" (63).

Laurens, Pierre. "Iris, Fille de Thaumas, ou les conditions du déploiement d'in grand style descriptif à la fin de la renaissance et à l'âge baroque." *ReLat* 69: 187-202.

Discusses "Bulla" as a baroque poem on the fragility and vanity of human life, analyzing its diction, rhetoric, symbolism, and style. Maintains that the imagery and symbolism in the poem can be traced back to three major sources: (1) classical philosophers and

Christian theologians who discuss the bubble as a symbol for the vanities of the world, (2) the descriptive art that was developed by Silver Age Latin poets coming after Statius, and (3) the various discussions of the rainbow that fascinated scientists up to the time of Newton. Comments in detail on the classical, biblical, patristic, Christian, and contemporary uses of the bubble as a symbol for the fragility of human life and/or vanity and discusses, in particular, the history and development of the symbolism of the soap bubble. Discusses similarities between Crashaw's metaphorical understanding of the bubble and Newton's scientific understanding of it. Translates "Bulla" into French heptameter lines.

Martz, Louis L. *From Renaissance to Baroque: Essays on Literature and Art.* Columbia and London: University of Missouri Press. xi, 277p.

Includes twelve essays, eleven of which were previously published. In the final essay, "Vaughan and Rembrandt: The Protestant Baroque" (218-45), which is new, maintains that "the term *Baroque*, long ago accepted for Crashaw, is equally applicable to Vaughan" (218). Maintains that Vaughan, like Rembrandt, discards "the sensuous mode of Crashaw and Rubens . . . along with the theology of the Eucharist that made possible the Counter-Reformation's emphasis upon the sensory realization of the spiritual" (221). Comments on how Crashaw's best poems show a kind of "baroque art of assemblage" not unlike that found in Rubens, Rembrandt, and Vaughan. Holds that Crashaw "absorbs the simple diction of Herbert"; "the irregularity of the odes of the Spanish Golden Age, especially those of Góngora"; and "the meditative patterns set forth by one of the precursors of the Ignatian exercises—Mauburnus," and thus "gathers up the fruits of both the past and the present" (222). Compares "Hymn in the Assumption" to Rubens's painting entitled *Assumption.* In two previously published essays, discusses Crashaw: "English Religious Poetry: From Renaissance to Baroque" (3-38), first appeared in *EIRC* 11 (1985): 1-28; and "Richard Crashaw: Love's

Architecture" (194-217), a slightly revised version of an essay by the same title, first published in Martz's *The Wit of Love* (1969), 113-47 (see *Roberts* for full annotations).

Roberts, John R. "Recent Studies in Richard Crashaw (1977-1989)." *ELR* 21: 425-45.

Surveys Crashavian studies from 1977-1989 and is both a continuation of and supplement to Albert R. Cirillo's "Recent Studies in Crashaw" in *ELR* 9 (1979): 183-93. Divided into four parts: "General" (425-27), which comments on biographical studies and general critical studies; "Studies of Selected Topics" (427-34), which surveys studies that focus on devotional traditions, liturgy, biblical poetics, neo-classicism, feminism, music, visual arts, language and style, sources and influences, and miscellaneous; "Studies of Individual Poems" (434-40), including a section on the state of Crashavian criticism; and "Texts" (440-41), which critiques modern editions and recent textual studies. Thereafter follows a listing of items under several of the above categories that were not specifically discussed in the survey (441-445), as well as a list of items in Japanese.

Scodel, Joshua. "Praising Honest Men: Social and Religious Tensions in the Early and Mid-Seventeenth-Century Epitaph," in *The English Poetic Epitaph: Commemoration and Conflict from Jonson to Wordsworth*, 140-162. Ithaca and London: Cornell University Press.

Examines "early and mid-seventeenth-century epitaphs treating a controversial ideal of humanists and of Puritans, the 'honest' man," noting that "[f]requently placed in opposition to the 'great' man, the 'honest' man of unpretentious virtue or humble godliness is a central figure in the ideological conflicts of the period." Discusses how Crashaw in "An Epitaph Upon Mr. Ashton" "adapts a Jonsonian style to address new religious and political tensions" (7). Discusses the poem in detail to show how, "[s]truggling against the religious polarization within the

established church during the late 1620s and 1630s between traditional Calvinists and Puritans, on the one hand, and the Arminians patronized by Charles I, on the other, Crashaw commemorates an 'honest' man who combined features of both factions and thus embodied all the poet's (futile) hopes for a *via media* of religious and political peace" (7-8). Observes that by 1635, having abandoned his hope of forging a moderate position between the factions and having fully committed himself to Arminian doctrine and ritual, Crashaw "no doubt viewed his praise of a conforming 'honest man', in retrospect, as a naive attempt to square the circle by mingling incompatible religious trends" (158). Notes that "[i]n 1710 Pope selected the epitaph on Ashton as one of Crashaw's best compositions," praising Crashaw's "stylistic moderation" and perhaps also admiring in the poem "a religious via media rare in English poetry" (299).

Smith, A. J. *Metaphysical Wit.* Cambridge, New York, Port Chester, Melbourne, Sydney: Cambridge University Press. xii, 270p.

Discusses "the reason for the central importance of wit in the thinking of the metaphysical poets" and argues that "metaphysical wit is essentially different from other forms of wit current in Renaissance Europe." Surveys "[f]ormal theories and rhetorics of wit...for both their theoretical import and their appraisals of wit in practice," considering "fashions of witty invention . . . in Italian, French and Spanish writings" in order "to bring out the nature and effect of various forms of wit: conceited, hieroglyphic, transformational, and others from which the metaphysical mode is distinguished." Finds "the basis of Renaissance wit in the received conception of the created order and a theory of literary innovation inherent in Humanist belief, which led to novel couplings of time and eternity, body and soul, man and God." Maintains, however, that "metaphysical wit distinctively works to discover a spiritual presence in sensible events" and "traces its demise in the 1660s to changes in the understanding of the natural work associated with

the rise of empirical science" (foreword). Maintains that Crashaw's poetry "flaunts its wit in the high conceited manner approved by Gracián and Tesauro" and that "[i]ts affinities lie with the verse of such heirs of Petrarchism as Marino, Góngora, Ledesma" (172). By examining various passages, shows how Crashaw's poems "typically present themselves in the attitude of celebration or contemplation rather than self-debate" and "tend to offer us a devotional image which prompts a series of witty voluntaries and heats these hyperingenuities with voluptuous ardour" (173). Comments on the symbolic and emblematic dimension of Crashaw's conceits, citing as an example "The Weeper," showing how it is a "hyper-conceited meditation" (175) and a "*tour de force* of wit" (177). Suggests that "Crashaw's mode of wit is prone to bathos precisely because it holds sacred things and commonplace things together on like terms without regard to their practical incongruity" (178) but acknowledges that often his wit "brings out the inherent paradoxicalness of the truths he contemplates, their contrariness to ordinary acceptance," citing "Hymn in the Holy Nativity" as an exquisite example (179). Discusses Crashaw's "distinctive commingling of wit and ardour" in "Sancta Maria Dolorum" and "The Flaming Heart" and concludes that Crashaw "strains to reproduce a metaphysical process, the effect of the wit of love in transforming quite humdrum functions into offices of grace, ingeniously redirecting to a divine end the sensible manifestations of love" (184). Compares and contrasts Crashaw with Donne, Herbert, Vaughan, Edward Taylor, and Lord Herbert of Cherbury.

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Austin, Frances. *The Language of Metaphysical Poets.* (The Language of Literature, gen. ed. N. F. Blake.) New York: St. Martin's Press. xv, 195p.

In "Richard Crashaw (1612-1649)" (75-99), discusses the language of Crashaw's English poems, noting the influence of translating on his figurative language and syntax and suggesting that "[e]arly training in the epigrammatic tradition was the strongest influence on his language," although his vocabulary "seems to have been comparatively little affected" (75). Observes that "[m]uch of Crashaw's vocabulary derives, like that of Donne and Herbert, from native Old English stock and is frequently monosyllabic, although he uses considerably more words of Latin and Romance origin." Stresses that although Crashaw's vocabulary is concrete, "it is used in an emblematic rather than a literally concrete manner." Points out Crashaw's most frequently used nouns, his use of "verbal associations" that reflect his "eroticism" (77), his particular use of verbs, and his "emblematic or subliminal use of sense adjectives" (78). Notes how he often mixes "colloquial, native words with those that are elevated or literary" and sometimes "shifts to words solely of native stock, so that a sudden effect of simplicity is achieved" (83). Comments on Crashaw's use of "short clauses often linked by co-ordinate conjunctions or even avoiding connectives altogether" (85) and his uses of exclamations, apostrophes, questions, repeated syntactical frames, ellipsis, circumlocution, metaphor, paradox, and other rhetorical devices. Believes that "[i]t is partly the concreteness of Crashaw's language that accounts for occasional discordant images" (94) along with "[a] too great use of language that evokes an indiscriminate response from the senses" (95). Concludes that once Crashaw's "particular manner of writing is accepted, it is clear that his finely-wrought language is as fitting for its subject matter as that of any other religious poet of the period" (99). Compares and contrasts Crashaw with Donne and Herbert. In "Conclusion" (166-71), points out that Crashaw "translates the spiritual into the physical world that can be understood through the senses" and that, "[a]lthough he employs all the devices of paradox, ellipsis, and verbal repetition, the resulting poetry is contemplative and devotional rather than logical and reasoning." Maintains that "[i]t

is as if he stands back and watches the great drama of the Christian faith unfold before him and describes its mysteries in concrete terms and imagery." Concludes that "[t]his accounts for his greater use of colourful and descriptive adjectives that make their appeal to the senses and is one of the reasons for the peculiarly Catholic feel of his poetry and for its being labelled 'baroque'" (170).

Beck, Joyce Lorraine. "Negative Subjectivity in Luce Irigaray's 'La 'Mystérique', Donne's 'A Nocturnall Upon S. Lucies Day', and Crashaw's 'Glorious Epiphanie'." *SMy* 15: 3-17.

Maintains that the account of mystic discourse and subjectivity in Luce Irigaray's *Speculum of the Other Woman* (1974) elucidates the discourse of illumination in Crashaw's "Hymn in the Glorious Epiphanie" as well as in Donne's "A nocturnall upon S. Lucies day." Discusses how the paradox of light out of darkness is the controlling conceit in both poems and briefly comments on the how Dionysius the Areopagite's mysticism of the *via negativa* informs Crashaw's poem.

Chambers, A. B. *Transfigured Rites in Seventeenth-Century English Poetry*. Columbia and London: University of Missouri Press. xii, 275p.

Discusses the connection between liturgy and poetry in the seventeenth century and argues that poets of the period "regularly wrote what might accurately be called a 'reappropriation' or a 're-creation' of liturgical materials" (5), as found, for instance, in Crashaw's personal adaptation of the litany of the Sacred Heart in "The Flaming Heart." Shows how patterns of liturgical rites and liturgical language were translated or transfigured into poetry, both sacred and profane. Discusses the liturgical dimensions of "Hymn in the Holy Nativity," "Hymn for New Year's Day," "Hymn in the Glorious Epiphanie," "To the Infant Martyrs," "In Baptistam Vocem," and "Upon our Saviours Tombe wherein never man was laid." Compares and contrasts Crashaw with Herbert, Robert Southwell, Francis Quarles, Christopher Harvey, Herrick, Milton,

and especially Donne and Joseph Beaumont. Includes a slightly revised version of "Crooked Crosses in Donne and Crashaw" (205-17) that first appeared in *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts (1990).

Cunnar, Eugene. "Framing Seventeenth-Century Poetics: Liturgical Frames and Perspectives," in *Perspectives as a Problem in Art, History and Literature of Early Modern England*, ed. Mark Lussier and S. K. Heninger, 27-41. Lewiston, NY: Edwin Mellen.

Discusses "the idea of liturgical framing in seventeenth-century poetry" as seen in Crashaw's poetry and explains the "contrast between medieval views of sacred images and framing and those that developed under the Tridentine Church after the advent of linear perspective" (27). Maintains that Crashaw's verse offers "the best illustration of framed liturgical poetry" and discusses how his poetry "exhibits the baroque characteristics of counter-reformation liturgical art" (35) by employing "distinct Catholic liturgical frameworks and explicit visual imagery designed to engage the reader in a liminal experience" (36). Discusses "On the wounds of our crucified Lord" as a "typical example of Crashaw's strategy for emotive liturgical and visual framing," a poem "designed to engage the reader in crossing the frame and entering into the sacred space and time depicted therein" (36). Compares the poem to Rubens's *Descent from the Cross* and suggests that, like the painting, Crashaw's poem "liturgically frames Christ's wounds, which in turn are windows through which the reader is to see sacred mysteries, especially the mystery of Christ's sacrificial heart repeated in Eucharistic transubstantiation" (40). Concludes that "[f]ar from being bizarre, Crashaw's poem belongs to a long theological, liturgical, and visual tradition that frames sacred narratives as part of the worshipers' reality" and that "Crashaw's liturgical framework allows the reader to collapse the distance between Christ's historical sacrifice and the sacrifice the reader

must make in the present in order to benefit from the Eucharist" (41).

Forker, Charles R."The Religious Sensibility of Richard Crashaw." *Inbetween* 1, no. 1: 57-76.

Surveys Crashaw's life and religious development, maintaining that his "drift toward Rome was a lifelong progress." Attributes the decline of Crashaw's reputation since the eighteenth century to anti-Catholic prejudice; to Crashaw's "voluptuary and overexplicit attempts to spiritualize the senses" and "to transmute the mundane or even the repellently physical aspects of experience to the plane of mystical rapture" (60); and to a "general squeamishness about the very act of poeticizing love affairs between God and his creatures" (61). Discusses "Luke 11. Blessed be the paps which Thou hast sucked" as an example of what negative critics find objectionable in Crashaw's art and suggests that to appreciate the wit of the poem "it is important to understand the scriptural context and exegetical tradition out of which it emerged" (63) and to recognize that the hyperbole in the poem "was clearly not intended to cheapen or vulgarize the Atonement but to exalt its centrality and intensify its grandeur by compelling readers to transcend the literal and sensual terms of the imagery employed to convey it." Observes that Crashaw's poetry is "almost totally devoid of a sense of personal struggle or conflict"; that it focuses on "the celebration of divine love and sacrifice as an objective fact to be adored and gratefully received"; and that it regards the mystery of the Incarnation as "the core of all human experience and significance, a miraculous truth that makes nonsense of earthbound logic, or rather that unified and harmonizes the most disparate aspects of life" (64). Maintains, therefore, that Crashaw "does not hesitate to amalgamate ideas, styles, and literary traditions that might otherwise seem grotesquely indecorous, confusing, or inappropriate" and holds that "[t]he principle of divine inclusiveness accounts for much of the profusion and baroque elaboration in Crashaw" (65), citing "The Weeper," "Sospetto

d'Herode," and "Hymn in the Holy Nativity" as examples. Comments on Crashaw's use of erotic imagery and the liturgy in "Sancta Maria Dolorum," "Song upon the Bleeding Crucifix," "Ode on a Prayer-book," and the Teresian poems. Concludes that if we "are incapable of becoming inebriated with the 'liquid fire' of mystical divinity to which Crashaw aspired, we can at least admire the eloquence, the music, and the baroque splendor of a poet who, at his best, offers us a voluptuous foretaste of the spiritual destination to which even the most earthbound Christians are on quest" (75).

Healy, Thomas. "Gendered Reading," in *New Latitudes: Theory and English Renaissance Literature*, 145-78. London, Melbourne, Auckland: Edward Arnold.

Points out that although "[w]omen in Renaissance writing are frequently portrayed as inferior to men" and "became sites where disruptive social fears were located," Crashaw chastizes a painter in "The Flaming Heart" for depicting St. Teresa as "being too completely a woman" and "advocates that Teresa's masculine immortal qualities be recognized" (157-58). Points out that although "Renaissance male writers rarely allow women to exhibit superior 'masculine' qualities, it was believed possible that women could attain such qualities" (158).

Hobbs, Mary. *Early Seventeenth-Century Verse Miscellany Manuscripts*. Aldershot: Scolar Press; Brookfield, VT: Ashgate Publishing Co. ix, 183p.

Discusses the importance of English manuscript verse miscellanies, many of which are unpublished, to editors of early seventeenth-century poetry and to scholars seeking a fuller understanding of the social, academic, and literary history of the period. Points out that L. C. Martin "recognized the importance of manuscript sources" (8) when preparing his edition of Crashaw's poems (1st ed., 1927; 2nd ed., 1957). Suggests that future editors of Crashaw's poems would do well to consult manuscript verse

miscellanies, especially those deriving from Cambridge. Notes the appearance of "Musicks Duell" in Bodleian Tanner MS 456 (fo. 46) and thinks that the prevalence of translations and adaptations of Strada's poem on the nightingale in manuscript verse miscellanies suggests that it was probably a "standard one for translation either at school or university" (30).

Kishimoto, Yoshitaka. "Donne, Herbert, to Crashaw—Fukuzatu kara Tanjyum e" [Donne, Herbert, and Crashaw—from Complexity to Simplicity] in *Igirisu Bungaku Tenbo—Renaissance kara Gendai made* [A Survey of English Literature—from the Renaissance to the Modern Age], 99-112. Kyoto: Ymaguchi-Shoten.

Discusses as characteristic of Crashaw's poetry its centrifugal quality and its use of sensuous conceits.

LeVay, John. "Crashaw's 'Saint Mary Magdalene, or, The Weeper'." *Expl* 50: 142-44.

Discusses the fire and water imagery in "The Weeper." Shows how in the conclusion of the poem the penitent's tears "falling on the feet of God are, in a sense, falling in heaven" and how this conceit circles back "to the first-elaborated conceit (st. 2-5) in which the Magdalene's starry tears fall 'upwards' and form an incandescent milky way, which becomes the nectar of the still quiring cherubim" (143-44). Observes that "the ingeniously revolved conundrum of what happens when the water of the soul is pierced by the spirit's fiery dart takes us back to the rhetorical question of the headpiece: 'Is she a Flaming Fountain or a Weeping Fire?'" Concludes that the Magdalene is both—"she is water trying to become one with fire" (144).

LeVay, John. "Crashaw's 'Wishes to His (Supposed) Mistresse'." *Expl* 50: 205-07.

Points out that Crashaw's real mistress was "religious art" and that his profane love poems "are perfunctory in the extreme."

Observes that in "Wishes. To his (supposed) Mistresse" Crashaw's "ritualistic catalogue of beauties has nothing of Spenser's fleshly apprehension" of female beauty and maintains that "his quested mistress is a 'supposed' (intuited but not yet apprehended, 'possible' (potential but not yet activated) anima or psyche, who may be called the Muse, or Intellectual Beauty." Concludes that the "flights of fancy, his raid upon the inarticulate, are all in aid of depicting the Soul's Progress, of producing a Kirlian photograph of her who lies 'Lockt up from mortal Eye, / In shady leaves of Destiny' (5-6); of enabling, however fleetingly, 'that Divine / *Idaea*' (his immortal anima) to 'take a shrine / Of Chrystall flesh, through which to shine' (10-12); of causing to appear 'That not impossible she / That shall command my heart and me' (1-2)" (206-07).

Manlove, Colin."The Metaphysical Poets," in *Christian Fantasy: From 1200 to the Present*, 93-101. Notre Dame, IN: University of Notre Dame Press; Houndmills, Basingstoke, Hampshire and London: The Macmillan Press.

Calls the "later metaphysical poets," such as Crashaw and Vaughan, "Christian pre-Romantics" (101). Maintains that their poetry moves away from "depicting moral relationships with God, and the need for personal repentance, into direct experience of heavenly things" and "shows that the way to reunite imagination and sense can only lie through the rendering of immediate mystic experience." Observes, however, that "this experience, far from being the sort that could make the vision of a Dante universally relevant and applicable," becomes "individual and idiosyncratic, even bizarre—the sudden presence of a strange image that becomes luminous, the peculiarities of distorted proportion and syntax, the obsessive devotional concentration on physical images of tears, blood or wounded flesh" (100-101). Maintains, therefore, that "[t]he authentication of Christian experience" moves away "from the authority of Scriptures into the locality of the individual imagination of truth" (101). Contrasts Crashaw with Vaughan, claiming that Crashaw's mysticism is "one not so much of the soul

directly as of transfigured sensuous bliss." Maintains that his poetry "is more deliberate, the effects more highly wrought, and we are asked to admire rather than love the baroque fantasy that reveals the workings of God and His realm" (100), citing "A Hymn to Sainte Teresa" and "The Weeper" as examples.

Müller, Wolfgang G. "Das Paradox in der englischen Barocklyrik: John Donne, George Herbert, Richard Crashaw," in *Das Paradox: Eine Herausforderung abendländischen Denkens*, ed. Paul Geyer and Roland Hagenbüchle, 355-84. (Stauffenburg Colloquium 21.) Tübingen: Stauffenburg.

Reprinted: Wyrzburg: Konigshausen and Neumann, 2000.

Analyzes various kinds of paradox in the poetry of Crashaw, Donne, and Herbert. Places Crashaw's poems in the tradition of continental, Catholic poets, such as Marino. Maintains that with his use of extravagant and hyperbolic imagery, Crashaw's poetry stands in sharp contrast to Herbert's more restrained, tentative poetry. Cites as examples Crashaw's elaborate uses of paradox in "Hymn in the Holy Nativity" and in "The Weeper."

Norbrook, David and H. R. Woudhuysen, eds. *The Penguin Book of Renaissance Verse 1509-1659*. (Penguin Classics.) London: Penguin. xliv, 910p.

Published with minor revisions and an additional index in Penguin Books, 1993.

Selection of poems and introduction by David Norbrook; volume edited by H. R. Woudhuysen. In the introduction (1-67), says that Crashaw's poetry most clearly reflects the Laudian Movement in the Church of England and briefly comments on Crashaw's emotive devotion to the Virgin Mary and to female saints. Includes ll. 5-93 from "Bulla" with brief notes followed by a prose translation of the lines (459-63). In the preface (xxi-xli) says that in "Bulla" Crashaw "was able to indulge a baroque sensibility of a kind that has always seemed rather alien in England" and that "the conventional moralizing expected of poems about soap-

bubbles is overcome by an attentive, and obliquely erotic, celebration of beauty not in order but in transient 'Chaos'" (xxxi).

Oliveros, Alejandro. "Al Servicio de Santa Teresa, Notas sobre Richard Crashaw," in *La mirada el desengaño: John Donne y la poesía del barroco*, 71-75.(Ediciones del Rectorado.) Valencia, Venezuela: Universidad de Carabobo.

Offers a brief biographical sketch of Crashaw and suggests that both his life and his poetry reflect the societal and religious tensions of his time. Says that Crashaw's poetry is the best expression of baroque sensibility in English and that "A Hymne to Sainte Teresa" is the greatest poem written by an English Catholic poet. Comments briefly on the poem and gives a Spanish translation of selected lines.

Sabine, Maureen. *Feminine-engendered Faith: The Poetry of John Donne and Richard Crashaw.* Houndmills, Basingstoke, Hampshire, and London: Macmillan; New York: St. Martin's Press. xvi, 301p.

Argues that, although "[it] is a critical commonplace that no two seventeenth-century English poets could be as antithetical as Donne and Crashaw," their common love for the Virgin Mary "provides an important point of apposition" and discusses how "[t]he ebb and flow of interest in the sacred motherhood from the poetry of Donne to that of Crashaw highlights the shifting sexual politics of seventeenth-century religion and of the devotional language invigorating it" (ix). In Chapter 1, "Unspeakable *Domina*" (1-42), shows how the Virgin Mary exerted "a retentive hold over Donne's imagination which affected the religious orientation of his poetry and his fitful movement towards Anglican communion" and how, concealing his devotion because of the objections of the Reformers, he turned to various women who "could only partially satisfy his inbred Catholic longing for the continual protection of Guardian Mother." In Chapter 2, "Crowned with Her Flesh" (43-77), discusses *La Corona* and "A Litanie" to suggest that Donne

"quieted this longing by refashioning time-honoured devotions to Mary and keeping these in secret circulation among a nucleus of friends sympathetic to his Catholic mind" (xi). In Chapter 3, "Refuse the Name of Mother" (78-110), argues that in the *Anniversaries* Donne "found an outlet for his involuntary Catholic instinct to honour the Virgin Mary while declaring his formal determination to refrain from invoking her once and for all" (xii) and calls the poems "evasive iconoclasm" (xi-xii). In Chapter 4, "Faith of the Feminine Gender" (111-45), demonstrates how Crashaw "pursued a feminine vision of faith when seventeenth-century religion was largely the patrimony of men" (xiii-xiv) and shows how, while at Cambridge, he rejected his father's views "by reaffirming the Virgin Mother's singular importance in the work of the Incarnation." In Chapter 5, "Crown of Women and Mistresse of our Song" (146-70), discusses how Crashaw was "better placed historically than Donne" to promote Marian devotion as a result of the Laudian revival of devotion to Mary. Argues that Crashaw "felt it incumbent upon him to undo the harm which he believed his father had done the Virgin" and "vowed poetically to rescue her Scriptural endorsements from obscurity and restore her blessed titles and appellations." Maintains that, in fact, "it was Mary who now gave him his faith and his verse a direction which it might otherwise have lacked." Observes that in "Luke 2. Quaerit Jesum suum Maria," Crashaw depicts Mary "as moving beyond her physical motherhood to an understanding that she perfectly realised her maternity by bowing to the will of God" and maintains that this "altered spiritual perception" of Mary at the end of the poem represents "the most important development in his religious poetry" (xiv-xv). In Chapter 6, "All Made Maries" (171-97), argues that "all Christians are called to become Maries and share in her maternal covenant with God" and suggests that medieval writers of "affective spirituality" in Crashaw's father's library "may have intensified a presentiment which took flesh in his Marian poetry and in his High Church Eucharistic devotions—that the communicant mysteriously becomes the *Deipara*." Maintains that

in "Sancta Maria Dolorum" Crashaw "penetrated to the timeless mystery of the Atonement as 'a living sacrifice' (Rom. 12:1) which unites and christens suffering humanity" and in "O Gloriosa Domina" he "triumphantly restores Our Lady to the majesty that predecessors such as Donne and his father had helped to eclipse" (xv). In Chapter 7, "No Assumption Shall Deny Us" (198-235), discusses how Crashaw "dedicated his art to the unpromising literary task of evolving and disseminating a 'lasting song' to Mary, both home and abroad" (xv). Comments on how he "perfected his unconventional view of Mary's commonality with spiritually receptive women and men in his trilogy to St. Teresa" and "summoned up his definitive reply to Donne's *Anniversaries*: that the followers of Christ should not refuse but embrace the Name of Mother in caring for the world" (xvi). Concludes with notes (236-81), a select bibliography (282-94), and an index 295-301).

Reviews: Peter Hyland in *SCN* 51, nos. 3-4 (1993): 45.
Anthony Low in *C&L* 42 (1993): 608-09.
Nancy W. Wright in *SoRA* 27 (1994): 232-35.
Paul A. Parrish in *JEGP* 94 (1995): 244-46.

Singh, Brijraj, ed. *Five Seventeenth-Century Poets: Donne, Herbert, Crashaw, Vaughan, Marvell.* Delhi: Oxford University Press. xii, 297p.

An anthology designed for Indian students. In the introduction (1-33), comments on attempts to define the poetry of the seventeenth century as either "metaphysical" or meditational," concluding that neither label is satisfactory. Points out Crashaw's intellectual and religious indebtedness to Continental and Counter-Reformation sources but insists that "his English roots cannot be ignored." Discusses the terms *emblems* and *baroque* as essential in understanding Crashaw's art. Shows how emblem books help one understand better Crashaw's "vivid and sensuous images," noting that Crashaw's "emphasis on the tactile and the olfactory, his occasionally extravagant embellishments, his detailed and elaborate descriptions are all qualities which can be traced back

to the influence of emblem books" (16). Points out that Crashaw's poems exhibit both the strengths and weaknesses of baroque art, noting, in particular that his poems "possess the intellectual control which good baroque exhibits" (17). Observes that Crashaw does not describe his own personal religious experiences in his poetry but rather "tends toward an annihilation of the self, making the practitioner an anonymous figure, celebrating together with other celebrants." Believes that Crashaw's "predilection for the baroque may have a relationship to the facts of his own life" but maintains that his "use of the baroque goes beyond providing psychological security" and perhaps indicates "his rejection of Puritan politics and religion in England" (18). In "Richard Crashaw" (169-217), presents a brief biographical sketch of the poet and comments on the publishing history of the poems. Points out that Crashaw "requires more knowledge of Christianity on the reader's part" (170) than do the other metaphysical poets but notes certain similarities between the devotional nature of Crashaw's poems and aspects of various Indian religions. Thereafter presents the texts of "The Weeper," "A Hymne to Sainte Teresa," "The Flaming Heart," "Hymn in the Holy Nativity," "Hymn to the Name of Jesus," and "Hymn in the Glorious Epiphanie," each of which is preceded by a brief commentary and followed by explanatory notes. Includes a bibliography (31-33) and an index of first lines (295-97).

Review: W. B. Hutchings in *SCN*, 53, nos. 1-2 (1995): 14.

Skulsky, Harold. *Language Recreated: Seventeenth-Century Metaphorists and the Act of Metaphor.* Athens, GA and London: University of Georgia Press. 294p.

Discusses "how figurative language behaves" (1) in the seventeenth-century lyric in order "to show how the notion of figurativeness can illuminate a body of great poetry" and "to show how the poetry can return the compliment by illuminating the notion of figurativeness—and the tragicomedy of human interaction in which figurativeness arises" (2). Presents the classical

account of figuration, based primarily on Aristotle, and the Christian view, as seen primarily in the theories of St. Augustine. Cites Crashaw's poems as illustrations. For example, calls Crashaw "the past master" (50) of pseudometaphor and discusses his use of pseudometaphor and the pun in "Hymn in the Holy Nativity," "Musicks Duell," "The Weeper," "Hymn to the Name of Jesus," and "The Flaming Heart." Maintains that "Crashaw's shock use of pseudometaphor is designed to inspire an ecstatic letting go" (60) and "to shock the joyless mind into wonder, and (if all goes well) out of wonder into joy" (61). Shows how Crashaw, as pseudometaphorist, "blithely exploits his hearers' figurational charity to rule out literal readings" and "signals figurative senses that don't exist." Claims, in fact, that "[h]e talks nonsense" but that "when he talks nonsense, he doesn't refuse commitment" but rather "[h]e celebrates it" (76). Discusses also Crashaw's witty use of the retort in his sacred epigrams showing how the whole collection is "a single grand retort on the Gospels, which it frames, and hence includes in an expanded version." Observes, however, that "Crashaw's retort on the Gospel is as lovingly elaborate as it is loving" and points out that "[t]he Jester turns up in the cast of characters at three levels of narrative: Jesus' parables, the story the Gospel tells about Jesus, and the overarching story of the Jester's challenge to the Evangelists themselves—the story of the irrepressible heckler in the margin" (146).

Stanwood, P. G. *The Sempiternal Season: Studies in Seventeenth-Century Devotional Writing*. (Seventeenth-Century Texts and Studies, gen. ed. Anthony Low, 3.) New York, San Francisco, Bern, Frankfurt am Main, Berlin, Wien, Paris: Peter Lang. xiii, 185p.

Reprints (with minor revisions) "Time and Liturgy in Donne, Crashaw, and T. S. Eliot" from *Mosaic* 12 (1979): 91-105 (3-19) and "St. Teresa and Joseph Beaumont's *Psyche: or Loves Mysterie*" from *JEGP* 62 (1963): 533-50 (137-54). Only mentions Crashaw briefly in the second. See *Roberts* for annotations of both essays.

Sugimoto, Ryutaro. "Crashaw no Shi no Hoi—Mannerism karano Dasshutu" [Crashaw's Direction in Poetry—Escape from Mannerism], in *Igirisu Bungaku Hyoron IV* [Essays in English Literature, IV], 46-57. Osaka: Sogensha.

Discusses the baroque style of Crashaw's poetry, maintaining that the imagery in his poems is centrifugal in that the images recede from focus as the poetic argument is developed.

Yoshida, Sachiko. "Meditative Elements in the Poetry of Richard Crashaw and Thomas Traherne." *Renaissance News* (Renaissance Centre Tokyo) 2: 2.

Argues that Crashaw's meditative poems contain strong elements of medieval English mysticism as well as sixteenth-century Spanish mysticism. Notes how his sensibility delights in the sensuous aspects of things. Contrasts the views of Crashaw and Traherne toward the world of nature.

Vickers, Brian. "The Seventeenth Century, 1603-1674," in *An Outline of English Literature*, ed. Pat Rogers, 150-99. Oxford and New York: Oxford University Press.

Reprint of Chapter 4 from *The Oxford Illustrated History of English Literature*, ed. Pat Rogers (Oxford and New York: Oxford University Press, 1987).

1993

Allison, Antony. "The English Augustinian Convent of Our Lady of Syon at Paris: Its Foundation and Its Struggle for Survival During the First Eighty Years, 1634-1713." *Recusant History* 21: 451-96.

In an historical sketch of the English Augustinian convent of Our Lady of Syon at Paris from the date of its founding in Paris in 1634 to 1713, comments on the life and work of Thomas Carre, a

priest of the English College at Douai, one-time confessor of the nuns at the convent, and Crashaw's friend who prepared *Carmen Deo Nostro* for publication in 1652. Notes that the convent records do not contain information on Crashaw or other Catholic writers. Suggests, however, that Crashaw, because of his relationship with Carre, probably visited the convent and, as an adapter of liturgical texts, was perhaps influenced by hearing the divine office chanted by the highly regarded convent choir. Notes that *Carmen Deo Nostro* was published at the press of Pierre Targa "whose premises were in the rue Saint-Victor just around the corner from Carre's house in the rue des Boulangers" (467).

Corns, Thomas N., ed. *The Cambridge Companion to English Poetry: Donne to Marvell.* (Cambridge Companions to Literature.) Cambridge and New York: Cambridge University Press. xx, 306p.

Collection of fourteen original essays by divers hands, four of which discuss Crashaw and each of which has been entered separately into this bibliography below: (1) David Loewenstein's "Politics and religion"; (2) Elaine Hobby's "The politics of gender"; (3) Arthur F. Marotti's "Manuscript, print, and social history of the lyric"; and (4) Anthony Low's "Richard Crashaw."

Reviews: John R. Roberts in *SCN* 52 (1994): 43-44.
Andrew Hadfield in *N&Q* n.s. 42 (1995): 91-92.
Alan Rudrum in *RES* 47 (1996): 256-58.
Neil Rhodes in *MLR* 91 (1996): 193-95.
Michael Schoenfeldt in *RenQ* 49 (1996): 654-55.

Dundas, Judith. "'By Prospective Devis'd': Picture and *Capriccio*," in *Pencils Rhetorique: Renaissance Poets and the Art of Painting*, 177-212. Newark: University of Delaware Press; London and Toronto: Associated University Presses.

Cites "The Flaming Heart" as the most famous example of the Renaissance topos of giving advice to a painter. Points out that the

paragone is "the underlying invention of the poem" (196). Observes that Crashaw's purpose is "panegyric, composed in terms of the saint's attributes, with the painter as fictitious audience who must translate these instructions into the concrete portrait" (197).

Eliot, T. S. ["The Conceit in Donne and Crashaw"], in *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard, 265-80. (The Clark Lectures at Trinity College, Cambridge, 1926, and The Turnbull Lectures at The Johns Hopkins University, 1933.) London: Faber & Faber.

First American edition: New York, San Diego, London: Harcourt Brace, 1994.

In the second Turnbull Lecture, drawn in part from the third, fourth, sixth, and seventh of the Clark Lectures, announces his intention to show how "the acceptance of an orderly system of thought results, with Dante and his friends, in a simple, direct and even austere manner of speech, while the maintenance in suspension of a number of philosophies, attitudes and partial theories which are enjoyed rather than believed, results in Donne and some of his contemporaries, in an affected tortuous and often over-elaborate diction" (265). Contrasts the imagery, conceits, and wit of Donne and Crashaw, seeing Donne as a "voluptuary of thought" and Crashaw as a "voluptuary of religious emotion" (276). Says that Crashaw "has a more ingenious wit" than Donne and that "he has stronger feelings, than his Italian models" (276-77). Suggests that Crashaw, more than any other poet of the age, is "nearest to St. Theresa herself": "Donne enters into his mind; the Italians into his language; but St. Theresa enters into and takes possession of his heart." Believes that "[t]he sensationalism which seems deliberated in Marino seems spontaneous in Crashaw" but maintains that, "as with Donne the thought is split up into thoughts, so with Crashaw the emotion is split up into emotions; instead of one emotion informing the whole poem, you get emotion piled on emotion, image on image." (277). Contrasts "Vexilla Regis" with Fortunatus's original to show that in

Crashaw's poem "we get a sequence of emotional disturbances, rather than any structure of emotion," calling this "a kind of radical empiricism" (278).

Eliot, T. S. ["Cowley and the Transition"], in *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard, 185-206. (The Clark Lectures at Trinity College, Cambridge, 1926, and The Turnbull Lectures at The Johns Hopkins University, 1933.) London: Faber & Faber.

First American edition: New York, San Diego, London: Harcourt Brace, 1994.

In the seventh Clark Lecture, discusses Abraham Cowley as "a symbol of the change from seventeenth- to eighteenth-century England," claiming there is "no figure at once as mediocre and so important as Cowley" and noting that, "[w]ith Cowley, all problems are reduced in size and artificially simplified" (1985). Discusses Donne's influence on Cowley and sees Cowley as "the link between Donne and Dryden" (188). Maintains that "[i]n Donne there is an emotional requirement in the conceit; in Marino, in Crashaw, there is an emotion *in* the conceit; with Cowley there is an effort to reconstitute that curious amalgam of thought and feeling through the conceit" (189). Claims that Donne and Crashaw are "metaphysical by their types of minds, and therefore metaphysical in virtually everything they wrote," whereas the lesser poets, such as Cowley, are "metaphysical either at moments, or through acquiring certain mental habits of association of ideas, or are sometimes not metaphysical at all" (199). Concludes that "[t]he essential differences between Dante and Donne, and Dante and Crashaw, are, to sum up these: that in Dante there is a system of thought to which is exactly equivalent a system of feeling, whilst with Donne there is only a flow of thought to which is equivalent a flow of feeling; and that Dante alters or transforms his human feeling into divine feeling when applying it to divine objects, whilst Crashaw applies human

feeling, though of intensity equal to any ever applied to human objects, almost unaltered to divine objects" (200).

Eliot, T. S. ["Crashaw"], in *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard, 161-83. (The Clark Lectures at Trinity College, Cambridge, 1926, and The Turnbull Lectures at The Johns Hopkins University, 1933.) London: Faber & Faber.

First American edition: New York, San Diego, London: Harcourt Brace, 1994.

In the sixth Clark Lecture, argues that "Donne's mind is typical of his age, but his poetry is not altogether typical of the poetry of his age" and, therefore, examines Crashaw's poetry "to indicate his most important differences from Donne." Claims that Donne "represents the transition from the sixteenth to the seventeenth century," whereas Crashaw "represents the more serious aspect of the *Caroline* mind" and is "more representative of the mind of Europe" (161). Says that "[s]ubtract from Donne the powerful intellect, substitute a feminine for a strongly masculine nature, posit a devotional temperament rather than a theological mind, and add the influence of Italian and Spanish literature, take note of the changes in the political and ecclesiastical situation in England, and you have Crashaw," "a man of learning, and a man of some intellect; but he was primarily a devotional, a fervent, temperament; a Roman Catholic, he would have more in common with Cardinal Newman than with Thomas Aquinas" (162). Maintains that "Jesuitism came to Donne through the intellect, and in his mind and memory it had to compete with Calvinism, Lutheranism, and everything else," whereas "[i]t entered Crashaw's mind through poetry, by the sensibility and emotions, and it found practically nothing in his mind to struggle against" (164). Discusses how in Crashaw the influence of St. Teresa "coalesced with that of Giambattista Marino, and how this Spanish-Italian influence combined with that of Donne, and how the result differs from the work of Donne" (165). Suggests that "Donne might be called a voluptuary of thought" and that "Crashaw could be called a

voluptuary of religious emotion" (168). Discusses as illustrations of Crashaw's poetry "Vexilla Regis," "The Teare," "The Weeper," "A Hymne to Sainte Teresa," and "The Flaming Heart." Distinguishes between Donne's conceits and those of Crashaw and "between the metaphysicality of Donne and the metaphysicality of Crashaw" (180). Believes that "[i]n Donne you get a sequence of thoughts that are felt," whereas "in Crashaw . . . you have a sequence of feelings which are thoughts" (183).

Eliot, T. S. ["Introduction: On the Definition of Metaphysical Poetry"], in *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard, 43-65. (The Clark Lectures at Trinity College, Cambridge, 1926, and The Turnbull Lectures at The Johns Hopkins University, 1933.) London: Faber & Faber.

First American edition: New York, San Diego, London: Harcourt Brace, 1994.

In the first of the Clark Lectures, states that the purpose of the series is "to arrive at a systematic description of the common characteristics" of seventeenth-century English metaphysical poetry and "to seek for a definition of the nature of metaphysical poetry in general." Points out the renewed interest in the metaphysical poets at the time (1926) and suggests that there is "a consciousness or a belief that this poetry and this age have some peculiar affinity with our own poetry and our own age, a belief that our own mentality and feelings are better expressed by the seventeenth century than by the nineteenth or even the eighteenth" (43). Says that he speaks not as a scholar but as "a craftsman who has attempted for eighteen years to make English verses, studying the work of dead artisans who have made better verses" (44), and states that his interest in defining metaphysical poetry is "to know what value the term 'metaphysical' as applied to verse can have for the present day" (45). Maintains that "in certain periods the revolution of the sphere of thought will so to speak throw off ideas which will fall within the attraction of poetry, and which the operation of poetry will transmute into the immediacy of feeling"

and states that "[i]t is these moments of history when human sensibility is momentarily *enlarged in certain directions*" that can be called "the metaphysical periods" (52-53). Says that metaphysical poetry "occurs when an idea, or what is only ordinarily apprehensible as an intellectual statement, is translated in sensible form; so that the world of sense is actually enlarged" (53-54). Maintains further that metaphysical poetry "elevates sense for a moment to regions ordinarily attainable only by abstract thought, or on the other hand clothes the abstract, for a moment, with all the painful delight of flesh" (55). Comments primarily on three exemplars of metaphysical poetry—Dante in the thirteenth century, Donne in the seventeenth century, and Baudelaire in the nineteenth century—along with their followers—and outlines the rationale for the following seven lectures in the series. Suggests that in his criticism Dr. Johnson probably would not have considered Crashaw as a metaphysical poet or even worthy of consideration. Says that Crashaw has a "much more restricted intellect" than Donne but that he is "much more typical of the general taste of Europe in that age, and especially of its religious or devotional mentality" (63).

Eliot, T. S. ["Laforgue and Corbière in Our Time"], in *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard, 281-95. (The Clark Lectures at Trinity College, Cambridge, 1926, and The Turnbull Lectures at The Johns Hopkins University. 1933.) London: Faber & Faber.

First American edition: New York, San Diego, London: Harcourt Brace, 1994.

In the third Turnbull Lecture, based in part on the first, third, and primarily eighth of the Clark Lectures, discusses the poetry of Jules Laforgue and Tristan Corbière to show greater disintegration between the unification of thought and feeling than one finds in Donne, Crashaw, and other seventeenth-century poets. Compares Corbière to Crashaw and Laforgue to Donne. Discusses his reasons for suggesting that in histories of literature "Dante deserves

ten pages, Donne one, and Laforgue a footnote" (290). Summarizes his views on the nature of metaphysical poetry, emphasizing that it demands that the poet "have a philosophy exerting its influence, not directly through belief, but indirectly through feeling and behaviour, upon the minute particulars of a poet's daily life, his quotidian mind, primarily perhaps his way of love-making, but also any activity" (294). Concludes that he "cannot see much prospect of metaphysical poetry issuing from the liberal or radical political cosmologies of the immediate future" (295).

Eliot, T. S. ["The Nineteenth Century: Summary and Comparison"], in *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard, 207-28. (The Clark Lectures at Trinity College, Cambridge, 1926, and The Turnbull Lectures at The Johns Hopkins University, 1933.) London: Faber & Faber.

First American edition: New York, San Diego, London: Harcourt Brace, 1994.

In the eighth Clark Lecture, discusses primarily Tristan Corbière and Jules Laforgue as examples of nineteenth-century metaphysical poets and compares Corbière to Crashaw and Laforgue to Donne. Maintains that the primary purpose of the Clark Lectures has been "to define metaphysical poetry in general; its place, past, present and future; by implication to define what may rightly be called metaphysical but is merely conceited; and to establish the place of *some* of our seventeenth-century poetry in this conception." Points out that he has also tried "to distinguish, in the seventeenth century, the metaphysical from the conceited, and at the same time to indicate the way in which the metaphysical naturally tends to the conceited, and the conceited to the metaphysical." Considers seventeenth-century Italian poetry to be "conceited without being metaphysical" and insists that during the period the metaphysical "flourished only in England." Points out that he has focused on Crashaw and Donne because "all the other poets usually included can be included under one or the other or

under some cross-breed of both: for these are the two great innovators" (225). Notes that he deals with Cowley "merely in order to show how easy the metaphysical poetry transforms itself in to the Augustan" (226). Concludes that the thirteenth century produced the "best poetry" and that, "if we are to acquire any conscious control over the quality of our poetry, we shall do well to study the conditions under which were produced the poetry of Dante, and of that greatest of English poets, who came soon after him [Chaucer]" (228).

Eliot, T. S. *The Varieties of Metaphysical Poetry.* (The Clark Lectures at Trinity College, Cambridge, in 1926, and the Turnbull Lectures at The Johns Hopkins University, 1933.) Edited and introduced by Ronald Schuchard. London: Faber & Faber. xiii, 343p.

First American edition: New York, San Diego, London: Harcourt Brace, 1994.

Presents an annotated edition of the previously unpublished Clark Lectures given at Trinity College, Cambridge, in 1926 and the Turnbull Lectures given at The Johns Hopkins University in 1933. The Clark Lectures, entitled "On the Metaphysical Poetry of the Seventeenth Century with Special Reference to Donne, Crashaw, and Cowley," consists of eight lectures; only the following, which contain discussions of Crashaw, have been separately entered in this bibliography: "Introduction: On the Definition of Metaphysical Poetry" (43-65); "Crashaw" (161-83); "Cowley and the Transition" (185-206); and "The Nineteenth Century: Summary and Comparison" (207-28). The Turnbull Lectures, entitled "The Varieties of Metaphysical Poetry," consist of three lectures; only the following, which contain discussions of Crashaw, have been separately entered in this bibliography: "The Conceit in Donne and Crashaw" (265-80) and "Laforgue and Corbière in Our Time" (281-95). In the introduction (1-31), the editor traces the development of Eliot's interest in the metaphysical poets that began in 1917 and discusses the

circumstances that led up to his being invited to give the Clark Lectures as well as the events surrounding the presentation of the lectures. Comments also on Eliot's plans (later abandoned) to publish the lectures in book form, his abbreviating and revising them for the Turnbull Lectures in 1933, and the historical odysseys of the two surviving copies of the lectures—one now at King's College Library, Cambridge, and the other in the Houghton Library at Harvard. Noting that Eliot's original typescript and reading copy is lost, explains in "Notes on the text and editorial principles" (33-36) that the copy-text for the present edition is "the top copy of the fair copy (King's) that was prepared with a single carbon (Houghton) shortly after the lectures were delivered," which was typed (with numerous errors) by a "professional speed-typist" (33). Contains also Eliot's preface to the Clark Lectures (44) in which he announces his intention of revising and rewriting the lectures for a book to be entitled *The School of Donne*, which was to be part of a trilogy entitled *The Disintegration of the Intellect* and would have also included a volume on Elizabethan drama and a volume on the Sons of Ben Jonson. In an introduction to the Turnbull Lectures (231-44), the editor discusses the preparation of the lectures, drawn essentially from the earlier Clark Lectures, and their reception at Johns Hopkins. Comments also on other lectures Eliot gave during his one-year stay in America in 1933. Concludes with textual notes on the Clark Lectures and on the Turnbull Lectures (299-307); an appendix containing a French translation of Clark Lecture III (308-18) by Jean André Moise de Menasce and published as "Deux Attitudes Mystiques: Dante et Donne" in *Le Roseau d'or* 14 (1927): 149-73—with the editor's comments; an appendix that lists the Clark Lectures from 1884 to 1992-93 (319-22); an appendix that lists the Turnbull Lectures from 1891 to 1984 (323-25); an index to the lectures (327-34); and an index to editorial material (335-43).

Reviews: Jewel Spears Brooker in *SoR* 59, No. 4 (1994): 107-13.

Robert Craft in *Book World* (22 May 1994): 4.

Paul Dean in *NewC* 13 (1994): 75-78.
Eric Griffiths in *TLS* (8 July 1994): 3-4.
Frank Kermode in *LRB* 16 (1994): 13-15.
William Logan in *EIC* 44 (1994): 162-70.
Dominic Manganiello in *C&L* 43 (1994): 420-22).
C. H. Sisson in *PNR* 49 (1994): 49.
James S. Torrens in *America* (17 September 1994): 26-27.
William H. Pritchard in *AnSch* 64 (1995): 452-56.
Michael Coyle in *ArielE* 27 (1996): 179-81.
Steven Helmling in *SR* 104 (1996): xxiv-xxvi.
James F. Loucks in *ANQ* 9 (1996): 33-37.
Jan Gorak in *DQ* 33 (1998): 33-39.

Gorbunov, A. H. "John Donne and English Poetry of the Sixteenth and Seventeenth Centuries," in *Dzhon Donn i angliiskata poezia XVI-XVII vekov*, 138-86. Moskva: Izd-vo Moskovskogo universiteta.

Indicates that the primary purpose of this study is to show a Russian audience unfamiliar with English literature of the seventeenth century the unique place that Donne occupies in the development of English poetry. Presents a general survey of Crashaw's life and poetry, stressing how most of his poetry is unlike that of Donne and the other metaphysical poets, even that of Herbert, whom he greatly admired and praised. Emphasizes the pervading influence of Italian and Spanish poets on Crashaw's art and discusses his development from an early epigrammatist to a baroque poet. Sees Crashaw as a creative imitator of Marino, Strada, and Lope de Vega who created his own unique poems based on their models and suggests that, in his later poetry, Crashaw moves away from the Italian models and is more influenced by Spanish ones. Mentions also the influence of the Counter-Reformation, the art of sacred parody, and the early Jesuit poets on Crashaw's sensibility and style. Comments on Crashaw's

use of conceits, complex rhetoric, and the loose ode form and notes the sweetness, theatricality, and emotional power of his verse. Discusses the epigrams, "On Hope," "Wishes. To his (supposed) Mistresse," "Sospetto d'Herode," "The Weeper," the Teresian poems, "Hymn in the Holy Nativity," and "Hymn in the Glorious Epiphanie."

Haskins, Susan. "The Weeper," in *Mary Magdalen: Myth and Metaphor*, 229-96. New York, San Diego, London: Harcourt Brace & Co.

In a discussion of literature of tears that focused often on Mary Magdalen the penitent, briefly comments on Crashaw's baroque presentation of the saint in "The Weeper." Calls Crashaw "England's only 'baroque' poet" and says that in his poem "he extravagantly throws himself into a litany of conceits about Mary Magdalen's tears" and that his "exuberant descriptive powers" are best illustrated in lines 88-90 of the poem, "in which Christ is seen walking among the Galilean mountains" (274).

Hobby, Elaine. "The politics of gender," in *The Cambridge Companion to English Poetry: Donne to Marvell*, ed. Thomas N. Corns, 31-51. (Cambridge Companions to Literature.) Cambridge and New York: Cambridge University Press.

Argues that male-dominated poetry of the seventeenth century gives one a "distorted impression of the probable social realities" (31) of the actual relationships between men and women of the period. Notes that "one of the most striking differences between social reality and poetic representation" was the assertion in poetry of "female omnipotence in male/female relationships," whereas, in fact, "women's subordination to men was axiomatic in the legal and economic organization of society, and firmly reinforced in ideological formulation that insisted the subordination was natural" (32). Claims that in "Wishes. To his (supposed) Mistresse" Crashaw "makes explicit what is implicit in much of the writing on ideal women in the period," which is that "[t]he desirable woman

is the woman who wants her very identity to be defined by male desires" (41). Suggests that since most women are not this way, Crashaw, by his praising the exceptional woman, is implicitly reproaching the majority of women.

Loewenstein, David. "Politics and religion," in *The Cambridge Companion to English Poetry: Donne to Marvell*, ed. Thomas N. Corns, 3-30. (Cambridge Companions to Literature.). Cambridge and New York: Cambridge University Press.

Discusses how the worlds of politics, religion, and literary culture intersected during the seventeenth century. Sees Crashaw as the poet that best exemplifies the religious sensibilities of the Laudian Movement. Points out that "the Protestant emphasis on spiritual doubt, introspection, and inward struggle that we associate with poets like Donne, Herbert, and Vaughan clearly did not appeal to Crashaw's Counter-Reformation sensibility and imagination, which focused on saints, sacraments, the cult of tears, and the worship of the Holy Name of Jesus" (16-17). Notes the "extreme intensity of emotion" in such poems as "The Weeper" and "A Hymne to Sainte Teresa." Concludes that Crashaw's "strongly Laudian, anti-Puritan, and Counter-Reformation aesthetics, articulate, with a distinctive poetic voice, what was in England one of the more extreme (but far from insignificant) forms of High Anglican devotional expression in an age remarkably full of diverse and contradictory beliefs" and that the religious sensibility expressed in his poetry "generated great hostility, especially among Puritans" (17-18).

Low, Anthony. *The Reinvention of Love: Poetry, politics and culture from Sidney to Milton*. Cambridge, New York, Melbourne: Cambridge University Press. xiii, 258p.

Argues that "cultural, economic and political change transformed the way poets from Sidney to Milton thought and wrote about love" and shows how "from the late sixteenth century poets struggled to replace the older Petrarchan tradition with a

form of love in harmony with a changing world, and to reconcile human love and sacred devotion" (jacket). Points out that, "[i]n contrast with both Donne and Herbert, Crashaw revels in assuming the role of the Bride, which the marriage trope necessarily imposes on poets who employ it," noting how "Donne's masculinity and Herbert's sense of patriarchal superiority contrast with Crashaw's willing 'femininity'" and how Crashaw "happily uses women as intermediaries and resigns himself to their traditionally passive and self-sacrificial role" (4). In Chapter 5, "Richard Crashaw: 'love's delicious Fire'" (108-31), points out that all of Crashaw's love poems and translations, though few, show "a near absence of raw desire" (108) but rather "revel in the simple gratification of the senses by what is presently in view, rather than in longing for something perfect, distant, esoteric, and unobtainable" (109). Cites as an example "Wishes. To his (supposed) Mistresse," in which Crashaw "participates in," "feels intensely," and "enjoys what he describes" but allows it "its own autonomy" (113). Discusses how "Out of the Greeke Cupid's Cryer," "Out of the Italian ('Love now no fire hath left him')," "Out of the Italian ('Would any one the true cause find')," and "Out of Catullus" exemplify Crashaw's early translations from classical and Italian love poetry, which like his other love poems, "dwell in the pleasure of the moment." Observes that Crashaw's sacred poems "depict a love equally characterized by an absence of empty longing and an emphasis on present, sensuous enjoyment" (115). Cites "Hymn to the Name of Jesus" as one of Crashaw's "ripest expressions of sacred love" and discusses how the poem "invokes emotions of life, warmth, peace, and contentment, not of desire" (116), stressing that although there is "an abundance of sensuous and even sexual affects," there are "no signs in the Hymn of anything resembling Petrarchan love" (121). Comments on Crashaw's ability, both in his secular poetry and his sacred verse, "to identify with the woman's point-of-view" and discusses how he "gravitated naturally to a form of devotion usually recommended for women: sensible affection or affective devotion," a kind of

devotion that "emphasizes feeling rather than intellect, and passivity rather than activity" (123). Discusses how Crashaw expresses his affective and mystical devotion in such poems as "A Hymn to Sainte Teresa," "The Flaming Heart," and "Ode on a Prayer-book," poems that "emphasize passivity to the divine lover" yet use "rapturous, metaphorically sexual language" (127). Maintains that Crashaw does not abandon desire in his sacred poems but fills them with "transformed desire, which is neither a lustful longing—for possession of a person or object, for worldly success, or for sexual fulfillment—nor an empty longing for something absent; but rather a warm, sometimes fiery, longing for something already enjoyed, for a God who is not absent but, in some deeply satisfying fashion, already present" (129). Suggests reasons why contemporary readers and critics are in a better position than their predecessors to understand and even to sympathize with Crashaw's feminine approach to love, yet notes that they "are less inclined than ever to follow that love in directions he wished it to lead us." Concludes, therefore, that "[i]t would be hard to argue that he has managed to introduce into our customary attitudes toward love anything that has permanently influenced succeeding ages—or is soon likely to do so," although "he remains a lasting and a remarkable provocation" (131).

Low, Anthony. "Richard Crashaw," in *The Cambridge Companion to English Poetry: Donne to Marvell*, ed. Thomas N. Corns, 242-55. (Cambridge Companions to Literature.) New York and Cambridge: Cambridge University Press.

Reviews the fluctuating critical reception of Crashaw in the twentieth century, noting that he "has been a figure in dispute and partly in eclipse" but one "who has, in spite of established disapproval, engaged the attention of a surprising number of our most prominent critics" (243). Points out that "[m]any of Crashaw's best poems are hymns or sung devotions" and notes that "one of his great strengths is the 'musical' nature of his language" as well as his ability to reproduce musical effects in the rhythms,

sounds, and imagery of his poems. Discusses the important role of affective or sensible devotion in understanding Crashaw's art and how this kind of religious expression, often associated with women, led earlier critics to accuse Crashaw of "aberrancy, foreign effeminacy, and bad taste" although more recently he has been praised for his understanding of female sensibility. Observes that many of Crashaw's poems are concerned with women and that his poems "educate the reader in what might be called 'feminine spirituality'." Maintains, however, that Crashaw believes that "men can profit equally from such spirituality" and that "[a]t the heart of this spirituality is Crashaw's central vision of sacred love, which conquers through weakness, suffering, passivity, and submission" (247). Suggests that Crashaw is "a feminist who argues, not that women should be more like men and accumulate more power, but that men should be more like women, and learn to suffer, to serve, to give, and to love" (248). Comments on the mystical dimension of Crashaw's poetry, the influence of St. Teresa on his later works, and his parodying of secular love poetry. Believes that perhaps modern readers are able "to begin to understand and to sympathize with a 'feminine' approach to love like Crashaw's" yet notes that they "are less inclined than ever to follow that love in directions he wished it to lead us" since "we are more easily inclined to empowerment than to sacrifice, to vindication than to sympathy, to material welfare than to transcendence" (252).

Marotti, Arthur F. "Manuscript, print, and the social history of the lyric," in *The Cambridge Companion to English Poetry: Donne to Marvell*, ed. Thomas N. Corns, 52-79. (Cambridge Companions to Literature.) New York and Cambridge: Cambridge University Press.

Material from this essay appears in a revised version in *Manuscript, Print, and the English Renaissance Lyric* (Ithaca, NY and London: Cornell University Press, 1995).

Discusses how both manuscript and printed systems of transmission of poetic texts "thrived and interacted" throughout

the seventeenth century but notes that "[i]n the manuscript system, the social history of the lyric is more visible" even though "both media were part of a process of cultural change that shaped the modern institution of literature" (52). Points out that Crashaw, like many other poets of his time, first passed his poems about in manuscript and only later were they printed (56) and notes that Crashaw's publisher, Humphrey Moseley, "exploited the potential royalist market for such publications in producing more collections of lyric poetry than any of his competitors," thereby preserving "the courtly and royalist aesthetic" during the Commonwealth period (71).

Mincoff, Marco. "Baroque Literature in England," in *Shakespeare and His Contemporaries: Eastern and Central European Studies*, ed. Jerzy Limon and Jay L. Halio, 11-69. (In Association with the International Shakespeare Association.) Newark: University of Delaware Press; London and Toronto: Associated University Presses.

Discusses the characteristic differences between Renaissance and baroque in both dramatic and non-dramatic English literature. Considers the metaphysical poets as baroque poets and comments on such features as their uses of "ingenious wit," "compression of utterance that leads to obscurity," and especially the "metaphysical conceit," which "does not seek beauty or convention but surprise" and becomes "an expression of a personal attitude or apprehension of reality, the realization of the unity underlying the outer forms of experience" (33). Calls Crashaw's poetry "English literature at its most baroque, even in the strictest sense of the word" (31).

Mirollo, James V. "The Death of Venus: Right Reading of Baroque Verbal and Visual Texts," in *The Image of the Baroque*, ed. Aldo Scaglione, assoc. ed., Gianni Eugenio Viola, 203-19. (Studies in Italian Culture Literature in History, gen. ed. Aldo Scaglione, 16.) New York, Washington, Baltimore, San Francisco, Bern, Frankfurt am Main, Berlin, Vienna, Paris:

Peter Lang.

Argues that many visual and verbal baroque artifacts embody or attempt to embody an holistic idea of love in which there are no "oppositions or distinctions among erotic longing, physical desire, and spiritual transcendence," whereas modern sensibility "tends to see either opposition or contamination among them." Cites the erotic dimension of the mysticism of St. Teresa and of the conversion experience of Mary Magdalen as two baroque themes that modern readers find "especially hard to take" (208). Comments briefly on Crashaw's treatment of the holistic idea of eroticism in "The Flaming Heart" in which the poet says that we must "rectify the painter's error by making a wise mistake and misspell or transpose the visual text" (209) and in "The Weeper,"in which "convertibility reigns supreme: everything can become, and does become, anything else" (214). Suggests, however, that "this melting and streaming universe" of Crashaw "is so intoxicated with the result that it overwhelms and dilutes the original conversion event" (214-15).

Parrish, Paul A. "'Musicks Duell': The Poem and the Tradition." *EIRC* 19: 19-44.

Argues that "we can better understand both the quality and the originality" of Crashaw's achievement in "Musicks Duell" by examining "how other writers responded to the same source" (20). Discusses Crashaw's immediate source, Strada's neo-Latin version of a musical contest between a lutenist and nightingale," and also comments on poems on the same theme written before Crashaw's version by William Browne, Marino, and John Ford as well as two written after his by an anonymous poet in 1671 and by Ambrose Philips in 1709. Through a detailed analysis shows how Crashaw's poem "reveals what the other versions lack or exemplify less impressively: a qualitative reworking and reconceiving of Strada's sparse original" that results in "a poem still recognizable as part of the tradition here discussed yet one that has Crashaw's own distinctive poetic mark" (32). Points out how the poem expresses

many of the themes found in Crashaw's other poems, especially his "interest in the relationship between male and female, in the potential conflict between passion and reason, and in the possibilities and consequences of an experience given over wholly to a denial of thought and the fulfillment of emotion" and explains furthermore how the poem is "both *about* the presence of *eros* and an *emulation* of an erotic experience veiled skillfully and tactfully by the predominant concern with the contest of musicians" (33). Shows how in the poem "the increasing musical intensity is mirrored in the sensuous and erotic elements, rising and falling in starts and bursts, in groans, grumbles, and ecstatic peaks" and how "the musical, emotional, and erotic ecstasy is acknowledged to have fatal limits," thereby revealing "the superior quality of passion that remains under the control of reason and will." Concludes, therefore, that "Musicks Duell" is "an erotic and sexually charged poem that controls *eros* through the lutenist's, and the poet's, firm hand on his musical and poetic instrument" (38).

Sabine, Maureen. "Richard Crashaw," in *Dictionary of Literary Biography: Seventeenth-Century British Non-Dramatic Poets*, ed. M. Thomas Hester. Second Series: Vol. 126: 71-86. (A Buccoli Clark Layman Book.) Detroit and London: Gale Research.

Contains a list of seventeenth-century and twentieth-century editions of Crashaw's poems, followed by a discussion of his critical reception, in which he is said to be "perhaps the most misunderstood of seventeenth-century poets" (71) because of his religious and "feminine" sensibility. Stresses, however, that "[t]he deeply unsettling changes of gender perception which Crashaw encourages are crucial to an understanding of the spiritual intention of his poetry" (74). Presents a detailed biographical sketch of the poet that focuses on the psychological, intellectual, and religious influences that shaped his art, emphasizing, in particular, the role of the Virgin Mary in his spirituality and poetry as well as St. Teresa and other holy and/or courtly women. Concludes with a list of modern bibliographies of critical studies of

Crashaw and a list of selected modern critical studies. Reproduces photocopies of Crashaw's only surviving letter (72-73), pages from the manuscript of his dedication to *Epigrammatum Sacrorum Liber* (76), the frontispiece to the enlarged 1648 edition of the poems (77), and a title page, believed to be in Crashaw's hand, from the only complete manuscript of his poems honoring St. Teresa (79).

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Brooker, Jewel Spears. "Eliot, Descartes, and the Language of Poetry: A Review Essay." *SoAR* 59: 107-13.

Reviews the publication of T. S. Eliot's Clark and Turnbull Lectures, entitled *The Varieties of Metaphysical Poetry: The Clark Lectures at Trinity College, Cambridge, 1926 and The Turnbull Lectures at The Johns Hopkins University, 1933*, ed. Ronald Schuchard (1993). Discusses how this publication "will make a permanent difference in our understanding of Eliot and of twentieth-century literature and criticism" (107-08), especially by clarifying Eliot's concept of intellectual history, in which Descartes emerges as the villain in the decline of belief and the disintegration of the intellect, and by showing that "Eliot's theory of decay is rooted in philosophic and linguistic analysis rather than in nostalgia or personal taste" (110). Points out that "[w]hat becomes clear when the discussion of Donne is contextualized is that Eliot did not consider Donne a first-rate poet at all." Suggests that if Eliot's views expressed in the lectures had been widely known in the 1920s, "it would have made an enormous difference in twentieth-century literary criticism and in the revision of the canon that is usually linked to Eliot's infatuation with Donne and his contemporaries." Claims that in Eliot's view "Donne is Adam after the fall, the first representative of the romantic or modern mind in English poetry" and that, "in literature, Donne is the counterpart of Descartes" (111). No detailed comments on Eliot's views on Crashaw highlighted in the lectures.

Cunnar, Eugene R. "Opening the Religious Lyric: Crashaw's Ritual, Liminal, and Visual Wounds, " in *New Perspectives on the Seventeenth-Century English Religious Lyric*, ed. John R. Roberts, 237-67. Columbia and London: University of Missouri Press.

Examines and contextualizes the often misunderstood and ridiculed imagery in Crashaw's religious lyrics, especially his images of Christ's wounds, in terms of ritual liminality, theology, and the visual arts, showing thereby how Crashaw opened up the religious lyric to new social, psychological, and theological dimensions. Maintaining that the ritual setting of Crashaw's poems is "central to understanding how the poet conceived of his work and his contemporaries variously responded to his work" (239), examines "On the wounds of our crucified Lord" to show how the poem functions "within a complex social drama in which its imagery, generally thought to be grotesque, becomes understandable within its cultural framework" (242) and how the poem, which focuses on "a dominant liturgical symbol that Catholics and Protestants debated over in terms of the Eucharist," is more than simply a personal religious lyric "divorced from the sociopolitical realities of his world" (243). Comments on the liturgical, theological, and meditative traditions concerning the wounds of Christ from which Crashaw draws his imagery to show how Crashaw's poem is "a liminal response to his meditation on or his ritual experience of the liturgy of the wounds" (251). Discusses also "Luke 11. Blessed be the paps which Thou hast sucked," a poem often attacked for perverted sexual implications, to show that when "[r]ead against the theology of the wounds and the profound gender reversal that most likely came about from the liminal experience, this poem simply merges oretic and normative ritual imagery in order to emphasize the salvific effect of the Eucharist" (260). Comments more briefly on "The Weeper" to show how Crashaw "captures the liminal aspects" (264) of Mary Magdalen's conversion. Finds a parallel between Crashaw's imagery and liturgical framing and Rubens's "liminal interpretation of the

Crucifixion with his own liturgical framing of the event" in his painting *Descent from the Cross*, noting that, "[f]or Rubens, as for Crashaw, Christ becomes the nourishing mother, providing eucharistic food to the faithful" (267).

Hori, Hiroharu. "En En to Moeru Kokoro ni okeru 'Ya' to 'Kizu' no Imi ni tsuite" [On the Meaning of the "Dart" and the "Wound" in "The Flaming Heart"]. *Sugino Joshidaigaku Sugino Joshi Tanki Daigakubu Kiyo* [Bulletin of Sugino Women's College and Sugino Women's Junior College] 31: 99-122.

Discusses Crashaw's devotion to St. Teresa as reflected in his Teresian poems, especially in "The Flaming Heart." Points out how Crashaw praises St. Teresa's passionate mysticism by using baroque conceits and paradoxes.

Lull, Janis. *The Metaphysical Poets: A Chronology*. New York: G. K. Hall; Toronto: Maxwell Macmillan Canada; New York, Oxford, Singapore, Sydney: Maxwell Macmillan International. vii, 227p.

In the introduction (1-5), presents a brief cultural and political sketch of seventeenth-century England and comments on the relationship between literature and the historical and religious events of the century. In "Biographical Sketches of Recurrent Figures" (7-26), presents brief biographies of persons (from George Abbott to Christopher Wren) "whose names recur throughout the chronology that follows," except for the "the biographies of the six metaphysical poets themselves [Donne, Herbert, Crashaw, Marvell, Vaughan, and Traherne] nor usually of their relatives since the chronology itself is intended to provide such information." Omitted also are "rulers of England, with the exception of Oliver Cromwell" (7). In "The Metaphysical Poets: A Chronology" (27-216), presents a chronological account of the political, religious, social, cultural, and other notable events that occurred from 1572 (the date of Donne's birth) to 1695 (the death

of Vaughan). Concludes with "Secondary Works Consulted" (217-19) and an index (221-27).

Martz, Louis L. "The Poetry of Meditation: Searching the Memory," in *New Perspectives on the Seventeenth-Century English Religious Lyric*, ed. John R. Roberts. 188-200. Columbia and London: University of Missouri Press.

Traces the steps in the creation of *The Poetry of Meditation: A Study of English Religious Literature of the Seventeenth Century* (1954) and of *The Paradise Within: Studies in Vaughan, Traherne, and Milton* (1964), noting that his first introduction to discursive meditation occurred following a classroom discussion of the structure of Donne's *Anniversaries*. Shows how his historical studies of meditational modes were grounded in the "New Criticism" and yet have some affinities with the "New Historicism"; therefore calls his work "New Critical Historicism" (193). Maintains that the term "poetry of meditation" should be applied only to religious poetry and should not replace the term "metaphysical poetry." Acknowledges that religious poetry of the seventeenth century was influenced by many factors, not just meditation, and maintains that his studies do not fail to recognize these other influences, in particular, the literary forms of the Bible. Points out also how his studies relate to more recent studies of "Protestant poetics" and Reformation theology and suggests ways in which his studies of both Catholic and Protestant meditation could be improved. Concludes, however, that he believes that the basic argument of *The Poetry of Meditation* is valid, but that "it needs, and has been subjected to, constant modifications and supplementation" (200) by others as well as by himself.

O'Connor, Anne. "Marino in English: Crashaw's *Sospetto d'Herode*," in *The Sense of Marino: Literature, Fine Arts and Music of the Italian Baroque*, ed. Francesco Guardiani, 267-87. (Literary Criticism Series 5.) New York, Ottawa, Toronto: LEGAS.

Analyzes selected stanzas from Marino's "Sospetto d'Erode" and Crashaw's "Sospetto d'Herode," showing how Crashaw "refashioned his own new creation from material that he has discovered in Marino" (271). Points out that Marino's poem "has suffered for centuries from negative criticism," whereas Crashaw's rendition "has been praised for its livelier style, especially in recent times." Believes, however, that "[s]uch critical assessments have not adequately considered the fact that the poets wrote in different languages and had to work within specific linguistic and stylistic boundaries" (267) and argues that "[t]o judge one as better than the other would be to disregard the exceptional characteristics of each poet's techniques" (271). Calls Crashaw "a poetic outcast who translated a poet who was himself misunderstood" but says that Crashaw's poem, for all its originality, "is certainly an homage to the Italian poet." Notes that Crashaw was also familiar "with other of Marino's works as other of his translations attest" and observes also that "[o]ther English poets knew Marino's work as well, and wrote both translations and poems of their own in the Marinist style," which indicates "not only Marino's individual merits, but also "the European dimension of his poetics" (267).

Rambuss, Richard. "Pleasure and Devotion: The Body of Jesus and Seventeenth-Century Religious Lyric," in *Queering the Renaissance*, ed. Jonathan Goldberg, with afterword by Margaret Hunt, 253-79. (Series Q.) Durham, NC: Duke University Press.

Revised and included in Chapter 1 of *Closet Devotions* (1998), 11-71.

Discusses the homoerotic elements in seventeenth-century English religious poetry. Claims that "[p]robably no other English Renaissance poet was as rapt as Crashaw by the spectacle of the unclothed body of Christ on the cross" and observes how he "writes, and obsessively rewrites, numerous epigrams, lyrics, hymns, and devotional offices that rhapsodically hold in view Christ's body and its various iconic figurations *in extremis*." Points

out that Crashaw also composed poems "on markedly corporeal events in the life of Christ"—"his virgin conception, development in utero . . . and easy parturition" as well as "his circumcision in the temple," "various physical tortures he underwent on the road to Calvary," "the preparation of his body for burial," and "the manipulation of his wounds after his resurrection." Maintains that Crashaw presents "not merely the display of Christ's body, but the display of that body as penetrable and penetrated" (254). Comments on several poems, especially "On our crucified Lord Naked, and bloody," "Sancta Maria Dolorum," "On the wounds of our crucified Lord," and "In vulnera Dei pendentis," to show how "Crashaw's rapturous, insistently erotic poems about Jesus' crucifixion and his wounds are ecstatic meditations on the permeabilities of male bodies." Concludes that Crashaw's "emphatically corporealized devotional poetry expresses no desire to triumph over or to transcend the flesh" but rather "it seems intent on realizing and extending the flesh's many possibilities, including its homoerotic ones" (260).

Revard, Stella P. "Christ and Apollo in the Seventeenth-Century English Religious Lyric, *New Perspectives on the Seventeenth-Century English Religious Lyric*, ed. John R. Roberts, 143-67. Columbia and London: University of Missouri Press.

Discusses how English religious poets of the seventeenth century allowed their classical education and knowledge of continental neo-Latin poets to inform their sacred poems, focusing primarily on how they treat the figure of Apollo that was handed down to them by neoplatonic and Christian humanist poets of the fifteenth and sixteenth centuries. Points out that poets from Donne through Crashaw and Milton had to confront the problem of how to treat the symbol of Apollo and that "[t]he different religious and, to a degree, political orientation of the poets involved—Anglican, Puritan, or Roman Catholic—dictated different solutions to the problem, principally because the figure of Apollo had become by the seventeenth century a potent symbol in

the iconography of the Roman Catholic Church and was becoming also a potent political symbol for the Stuart monarchy." Discusses, therefore, how "[r]eactions to the Christianized and royalized Apollo intimately involved a poet's political and religious persuasion" (144). Observes that "[w]hile Donne and Herbert suppress the presence of Apollo as a sun-deity" in their poems, Crashaw and Milton, devoted humanists, "directly allude to Apollo's place as the 'other' son of God and the ruler of the planetary sun" (152). Comments on how Crashaw's poetry syncretizes pagan and Christian motifs. Discusses, in particular, Crashaw's uses of sun-son parallels and creative light in "Hymn in the Holy Nativity," "Hymn for New Year's Day," "Hymn in the Glorious Epiphanie," and "Hymn to the Name of Jesus." Observes that "Hymn in the Glorious Epiphanie" not only contains the light motif of the other hymns but that it also "deals rather explicitly with Jesus as an Apollonian deity, who takes place over the earlier gods of light" (156). Compares and contrasts Crashaw and Milton, concluding that, "[a]s a Catholic, Crashaw's choice of syncretism seems natural; as a Protestant, Milton denied Apollo divine authority in the Nativity Ode; as humanists, both assent to the power of the Apollo and classicism throughout their poetry" (167).

Roberts, John R., ed. *New Perspectives on the Seventeenth-Century English Religious Lyric.* Columbia and London: University of Missouri Press. viii, 335p.

A collection of twelve original essays on the seventeenth-century English religious lyric. The following essays deal significantly with Crashaw and have been separately entered into this bibliography: (1) Helen Wilcox, "'Curious Frame': The Seventeenth-Century Religious Lyric as Genre" (9-27); (2) P. G. Stanwood, "Liturgy, Worship, and the Sons of Light" (105-23); (3) Stella Revard, "Christ and Apollo in the Seventeenth-Century Religious Lyric" (143-67); (4) R. V. Young, Jr., "Donne, Herbert, and the Postmodern Muse" (168-87); (5) Louis L. Martz, "The Poetry of Meditation: Searching the Memory" (188-200); and (6)

Eugene R. Cunnar, "Opening the Religious Lyric: Crashaw's Ritual, Liminal, and Visual Wounds" (237-67). In the introduction (1-8), the editor comments on each of the essays to show how, taken together, they form a cohesive whole, noting that they address three major issues: Is the religious lyric a genre, or is it only a lyric poem on a religious subject? Is the term "religious" in the phrase "religious lyric" too narrowly applied? To what extent do these religious poems also participate and reflect the social, political, and cultural contexts of the period in which they were written? Concludes with a selective, though extensive, bibliography of modern studies on the seventeenth-century religious lyric from 1952 to 1990 (269-321); notes on the contributors (323-27); and an index of works cited (329-35).

Sanders, Andrew. "'Metaphysical' Religious Poetry: Herbert, Crashaw, and Vaughan," in *The Short Oxford History of English Literature*, 200-09. Oxford and New York: Clarendon Press. Revised ed., 1996.

Presents a brief survey of Crashaw's life and poetry. Calls Crashaw "the most decoratively baroque of the English seventeenth-century poets, both in the extravagance of his subject-matter and in his choice of metaphor." Says that Crashaw "propels traditional Christian images until they soar and explode like sky-rockets or inflates them until they burst like plump confections." Points out that Crashaw's poetry "exhibits a fixation with the human body and with bodily fluids: tears gush from eyes, milk from breasts, blood from wounds, and at times the emissions become intermixed expressions of passionate emotion." Cites the epigrams as examples of Crashaw's "fondness for miraculous or alchemical changes of substance" and calls "The Weeper" a "triumphantly hyperbolic meditation on the Magdalen" (205). Regards Crashaw's attraction to St. Teresa as "a further reflection of his interest in highly charged religious emotion" (205-06). Cites "Hymn to the Name of Jesus" as the "most florid poetic expression of Crashaw's earlier Laudian ideal of worshipping the Lord in the

beauty and dignity of holiness." Notes Crashaw's "sensitivity to music" as seen in "Musicks Duell" and "Hymn to the Name of Jesus." Stresses that in his poetry Crashaw "yearns to represent an interior mystical passion through sensual metaphors drawn from the exterior human world" (206) and contrasts his verse with that of Herbert and Vaughan.

Stanwood, P. G. "Liturgy, Worship, and the Sons of Light," in *New Perspectives on the Seventeenth-Century English Religious Lyric*, ed. John R. Roberts, 105-23. Columbia and London: University of Missouri Press.

Argues that, no matter what other influences shaped it, "liturgy defines religious lyric poetry, whether the poet's designs are obvious or implicit in the resulting work" (105) and shows how liturgy, taken in its broadest sense, suggests "shape, form, repetition, order, [and] the regulation of private feelings into normalized, public expression." Surveys briefly devotional poetry that explicitly manages forms in a liturgical setting (for instance, the canonical hours) as well as that which contains an implicit form, in which the poet "does not deliberately set out to write in a liturgical form, yet in avoiding the form comes inevitably to have it" (106). Observes that Crashaw wrote office hymns, poems for liturgical feasts, and verses to commemorate saints. Notes that "The Flaming Heart" concludes with a specific kind of liturgical prayer, a litany.

Strier, Richard. "Lyric Poetry from Donne to Philips," in *The Columbia History of British Poetry*, ed. Carl Woodring and James Shapiro, 229-53. New York: Columbia University Press.

Calls Crashaw a "Cavalier turned divine" and notes that he "retained a deep continuity with his 'Cavalier' self," although in his secular poems there is "little sense of actual sexuality" (246-47). Maintains that Crashaw "wanted warmth, intimacy, and above all, passion, but not in any ordinary sexual or social sense"; rather "he wanted ecstasy—it is his great note—but ecstasy of a sensual-

intellectual not physical-sexual sort." Believes that Crashaw "wanted a religion of love, and love conceived as eros rather than agape" and found it in Catholicism, especially in the writings of St. Teresa, noting that his poems to her are "among his most distinctive achievements" (247).

Wilcox, Helen. "'Curious Frame': The Seventeenth-Century Religious Lyric as Genre," in *New Perspectives on the Seventeenth-Century English Religious Lyric*, ed. John R. Roberts, 9-27. Columbia and London: University of Missouri Press.

Explores the issue of whether or not we mean anything more by the phrase "seventeenth-century religious lyric" than simply the devotional poems of a "loose compendium of poets, inclusion among whom is simply an accident of history" (10). Maintains that, although these poets did not all share the same theology or religious doctrines, they all did agree that the English language had the potential "to express, as much as any human system of expression could, the experience of the divine" (11). Explains how these religious poets had in common "a strong linguistic theology, an active interest in expressive poetic structures, and a commitment to the emblematic function of devotional verse," all of which may be seen as "ways of dealing with, and gaining, *transcendence*" (18-19). Points out that "[l]anguage, form, and image in the poems are devices of human wit to discover spiritual perspectives, often through startling reworking of the familiar" (19) and that these poems have a sort of "creative disrupting and transcending of the normal patterns of time and space," as well as of "certain kinds of limitation inherent in the short poem" (20). Observes also that typically in the poems "the individual voice and text are themselves transcended in their effort to achieve a spiritual transcendence" (21). Discusses also how these poets were consciously attempting to reshape and convert secular poetry to sacred ends. Concludes that the religious lyric is, in fact, a genre "not so much by birth (for it was undoubtedly not newly created by these poets) but by

baptism," that is, "the lyric was converted and born again, as it were, through the offices of this group of poets" (24). Mentions Crashaw briefly throughout, noting his delight in paradox, the epigrammatic and emblematic tendencies of his poetry, and his efforts to transcend the limitations of time.

Young, R. V., Jr. "Donne, Herbert, and the Postmodern Muse," in *New Perspectives on the Seventeenth-Century English Religious Lyric*, ed. John R. Roberts, 168-87. Columbia and London: University of Missouri Press.

Argues that the devotional poetry of Donne, Herbert, Crashaw, Vaughan, and other seventeenth-century poets continues to fascinate modern critics precisely because "it addresses essentially the same issue that holds a central place among the deliberations of contemporary literary theory: the capacity of the speaking self to define its identity in meaningful utterance and the relationship between the words of its discourse and an absolute source of significance." Believes that the devotional poet and the deconstructionist are alike "in deploring the secular humanist's illusion of self-sufficiency" and thus sees "the confrontation between seventeenth-century poetry and contemporary literary theory" as "an academic version of the conflict of faith and unbelief" and thus maintains that "its outcome has more than academic interest" (187).

1995

Anon. *The Metaphysical Poets, with an Introduction and Bibliography*. (Wordsworth Poetry Library.) Ware [Eng.]: Wordsworth Editions. xiii, 130p.

Includes "Charitas Nimia" and "An Epitaph upon a Young Married Couple" (101-03)—without notes or commentary—and a brief biographical note (122).

Blackmer, Corinne E. "The Ecstasies of Saint Teresa: The Saint as Queer Diva from Crashaw to *Four Saints in Three Acts*," in *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 306-47. (Between Men—Between Women: Lesbian and Gay Studies, ed. Lillian Faderman and Larry Gross.) New York: Columbia University Press.

Discusses St. Teresa as a "queer icon" and Crashaw as her "queer devotee." Sees Crashaw as a "prehomosexuality homosexual" and believes that by his conversion to Catholicism and his devotion to St. Teresa Crashaw sought to confirm that "his androgynous or, perhaps more accurately, protolesbian-identified temperament was inborn and sanctioned by God-the-Mother" (310). Maintains that, for Crashaw, St. Teresa becomes "the stellar diva," a "larger-than-life operatic heroine who, through rhetorical *sprezzatura* and heavenly inspiration, vanquishes her political enemies and emerges triumphant in her *Vida*" (310). Says that in "A Hymne to Sainte Teresa" the saint has "the angelic transcendence and masculine courage associated with female opera roles en travesti" and that in "The Flaming Heart" Crashaw associates her with "the masculine symbols of energetic passion and fire and amends the painter's emasculating portrait by endowing Teresa with phallic potency through the prosthetic device of a dart" (311). Challenges also Vita Sackville-West's interpretation of Crashaw's attitude toward St. Teresa in her study *The Eagle and the Dove* (1943).

Ellis, Jim. "The Wit of Circumcision, the Circumcision of Wit," in *The Wit of Seventeenth-Century Poetry*, ed. Claude J. Summers and Ted-Larry Pebworth, 62-77. Columbia and London: University of Missouri Press.

Discusses the prevalent topos of Christ's circumcision in seventeenth-century religious poetry and prose in which "[t]reatments of the event inevitably circle around to a demand that the reader circumcise the foreskin of his or her heart, an operation

[that the authors calls] a circumcision of wit." Observes that "[w]hat the poetry often simultaneously calls for and enacts is a particular way of reading the body of Christ, and subsequently our own bodies" (62), and illustrates this point by a discussion of Crashaw's "On the still surviving markes of our Saviours wounds," a poem that emphasizes "Christ's body as a text to be read and troubled over" (68). Argues that "[j]ust as Christ's circumcision marks the divide between the order of law and the order of grace (which become, in effect, two orders of law)," it also divides "two hermeneutic regimes" and that "[t]he reading strategy that follows after Christ's circumcision, that which employs a circumcised wit, functions as the literal circumcision did to mark out a community and to demonstrate submission to the law" (62-63). Comments on "this circumcised wit in relation to the poetry of circumcision" and further suggests that "this form of wit is historically linked both to the emergence of the individual during this period and to the escalating challenge to both religious and political communities that culminated in the English civil war" (71). Discusses Crashaw's witty use of Christ's circumcision in his poetry, noting that "Christ's blood in the circumcision poems is always simultaneously something else: a balm, a gift, rubies" (68) and that "[t]he circumcision is itself figurative, and in turn inspires figuration." Says that "[i]f there is a common motif in these poems, it is that this first shedding of the blood prefigures and guarantees the last," as seen in "Our Lord in His Circumcision to his Father" (69).

Grierson, Herbert J. C., ed. *Metaphysical Lyrics and Poems of the Seventeenth Century*. 2nd ed., revised by Alastair Fowler. Oxford and New York: Oxford University Press.

First edition published in 1921. Contains a preface to the 1995 edition (v-ix) by Alastair Fowler, who discusses the historical importance of Grierson's anthology and his purpose—"to challenge Palgrave's disparagement of the metaphysical poets in his highly influential *Golden Treasury of Songs and Lyrics* (1861), which at the time was the 'representative view'" (v). Comments on the evolving

critical understanding of "metaphysical" poetry over the centuries, noting, in particular, the important role T. S. Eliot played in the modern Donne revival. Notes that the present edition retains all the poems in Grierson's original anthology "although some poems he included are no longer thought of as Metaphysical" (viii). Points out that the texts have been revised; that orthography and punctuation have been modernized, although some obsolete spellings have been retained; and that the notes are much more extensive and modernized. Contains a table of contents (ix-xvii), a list of journal abbreviations (xviii-ix), Grierson's original introduction (1-36) and his selection of poems (37-229), notes on the poems (231-304), a list of books cited (305-13), suggestions for further reading (315-16), and an index of first lines (317-20).

Hall, Kim F. "Fair Texts/Dark Ladies: Renaissance Lyric and the Poetics of Color," in *"Things of Darkness": Economies of Race and Gender in Early Modern England*, 62-122. London and Ithaca, NY: Cornell University Press.

Comments on "Act. 8. On the baptized Aethiopian," noting that the "whitewashed Ethiopian is a ubiquitous image in Renaissance literature, appearing often in emblem books and proverbs as a figure of the impossible" or as "a sign of a new beginning, or a Second Coming." Points out that in his poem Crashaw "asserts a new era of power over blackness" (114). Regards Crashaw's male Ethiope as "exceptional in poetry," noting that "while emblematic representations of the whitewashed Moor are usually male, the poetic version of this image is almost exclusively gendered female," which indicates that "it may have come from another tradition, such as the Song of Songs," which often "provides a model for effacing the threatening difference of foreign women" (115). In an appendix, "Poems of Blackness" (269-90), reproduces "Act. 8. On the baptized Aethiopian" and "Upon the Faire Ethiopian sent to a Gentlewoman" (285).

Hart, Clive and Kay Gilliland Stevenson. *Heaven and the Flesh:*

Imagery of Desire from the Renaissance to the Rococo. Cambridge and New York: Cambridge University Press. xiv, 237p.

Points out that in his poetry Crashaw "invokes the body and uses the rhetoric of eroticism while showing barely a trace of personal interest in sexual activity" and is "explicit about his choice of celibacy." Maintains that although often the eroticism in Crashaw's poems "is developed to create analogies with spiritual life" (79), his "mature poems call for full psychological participation in the immediacy of their imagery" and one cannot "ignore the fact that the rawness of the imagery may be troubling and that its appropriateness as a guide to salvation sometimes verges on the questionable" (80-81). Observes that Crashaw's eroticism is "at once partial and unusually intense" and that "[t]he sexual characteristics of the female body that most often move him are those not associated with lovers but with motherhood." Comments on Crashaw's nearly obsessive focus on the maternal breast, as seen, for example, in "To the Infant Martyrs," "Hymn in the Holy Nativity," and "Luke 11. Blessed be the paps which Thou hast sucked." Discusses in detail "Epithalamium" as Crashaw's only direct exploration of "human sexuality—and even, as far as he was able, passion," noting that even in this poem breasts remain dominant in his imagination of the woman" (83) and that "[p]enetration is achieved by the bridegroom's looking at his wife's breasts" (85). Contrasts Crashaw's "Epithalamium" with John Gore's "Epithalamium" (ca. 1635-40) to show how in Crashaw's poem "the horizontal flight to embed love in the bosom generates a centre of blessedness drawing heaven down to earth," whereas in Gore's poem "the lover himself moves upwards, from one bosom to another," noting that "[i]n neither is heaven itself imagined to embrace fleshly delight" (91). Reproduces Martin's text (2nd. ed.) of "Epithalamium" (188-92).

Parrish, Paul A. "Milton and Crashaw: The Cambridge and Italian Years," in *Heirs of Fame: Milton and Writers of the English Renaissance*," ed. Margo Swiss and David A. Kent, 208-29.

Lewisburg, PA: Bucknell University Press; London: Associated University Presses.

Explores "two historical contexts for both Milton and Crashaw—Cambridge and Italy—and suggests "how these apparently similar settings affected the two poets in such different ways." Observes also that a comparison of their works "similarly points toward meaningful likenesses . . . while revealing even more profound differences" (209). Discusses how the experiences of the two poets at Cambridge "reinforced their very different religious and political positions." Maintains that "[w]hile both poets were able to locate in colleges fitting the temperament of each, Italy provided no such variety." Observes that, "[f]or Milton, the Italian journey contributed significantly to his artistic development (219) and to "a solidifying of republican sentiments," whereas,"by contrast, Crashaw, whose life and art may be viewed as measuring his progress toward Rome, found no welcome in Italy and no significant refuge for an Englishman in exile" (220). Points out that, like Milton, Crashaw "might have had a 'heady sense of homecoming' (though for quite different reasons) on his arrival in Rome, but otherwise his experiences on the continent and in Italy were in pointed contrast to Milton's" (222). Observes, for instance, that Milton, "in spite of his religious predisposition, has the leisure of a young man to explore intellectual and cultural opportunities throughout Italy," whereas, for Crashaw, "there is no evidence to suggest that his experiences were characterized by close acquaintances or intimate gatherings, and his poetry, which he continued to write and revise, is the product of one who stayed largely by himself" (222-23). Maintains that the lives of Crashaw and Milton "confirm their steady progress toward two very different religious and political goals while also reminding us of the not altogether expected turns and contexts that influenced each figure's choices." Notes that "[t]he Baroque Milton and the Baroque Crashaw are, moreover, surely two very different manifestations of a seventeenth-century aesthetic." Concludes that, in Crashaw, as in Milton, "history and art are finally interwoven in

a fashion that sets them firmly within their times while allowing their particular geniuses to emerge in decisive and compelling ways" (224).

Pinsent, Pat. "Religious Verse of English Recusant Poets." *Recusant History* 22: 491-500.

Surveys the distinctive features of Catholic poets, both major and minor, from 1603 to 1660. Points out the "fervour and stress on the humanity of Christ," especially on Christ's Passion, in Catholic poetry of the period, citing Crashaw as the most notable of those poets who wrote on this subject. Suggests that this emphasis on Christ's suffering is meant to encourage Catholics "to endure the hardships consequent upon their religious profession" (495). Observes that liturgical hymns are often used as source material by Catholic poets, citing those by Crashaw as being the "most elaborate adaptations." Claims that "both the liturgy and patristic writings can be seen as possible influences toward the tendency, common in seventeenth century religious poets but slightly stronger among Catholic writers, to use antithesis and paradox" (497) and cites lines from "Hymn in the Holy Nativity" as an example. Notes the possible influence of Crashaw on two minor Benedictine poets, Arthur Crowther and Thomas Sadler.

Rambuss, Richard. "Christ's Ganymede." *YJLH* 7: 77-96.

Revised and included in Chapter 1 of *Closet Devotions* (1998), 11-71.

Discusses the "devotional outpourings" of several seventeenth-century male lyric poets over the naked body of Christ and maintains that it is in this "closet of devotion" that such poets as Crashaw, Donne, Herbert, Traherne, and others "can more or less self-consciously reassign in same-sex configurations (male devotee, male God) the conventional terms and postures of Petrarch love lyric" (79) as they "court" Christ. Suggests that their use of "stock amorous conceits" leads to "a form of devotion that turns on an affectively, even erotically, expressive desire for the body of Jesus."

Points out that "[f]rom the Circumcision to the Crucifixion, Crashaw's rapturous lyrics probe the openings of Christ's body and their unending flow of secretions with an explicitness, a studied fascination," that is "presciently evocative of contemporary pornography's explorations and excavations of the body's interior spaces" (80). Says that Crashaw's poems on Christ offer "a male body made visible to desire, one that is uncovered, vulnerable (literally penetrable), a mechanism for ejaculatory excess" (81).

Rambuss, Richard. "Homodevotion," in *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster, 71-89. Bloomington and Indianapolis: Indiana University Press.

Revised and included in Chapter 1 of *Closet Devotions* (1998), 11-71.

Essentially repeats his argument in "Pleasure and Devotion: The Body of Jesus and Seventeenth-Century Religious Lyric," in *Queering the Renaissance*, ed. Jonathan Goldberg (1994) that within "the amorously accentuated devotional expressions" of such poets as Crashaw, Donne, and Herbert, "one finds enactments of erotic desire and gender, all performed in cathexis to a viscerally rendered body of Jesus, that are hardly less spectacularized than those which comprise [contemporary] redemption-minded pornography," such as Jerry Douglass's gay film, *More of a Man* (1990). Comments on how Christ's body in "Office of the Holy Cross," "Luke 24: 38-40. On the wounds of the Master still present," and "Dies Irae, Dies Illa" "becomes deeply, sometimes extravagantly corporealized," is "imagined in its arresting nakedness and vulnerability" (73), and is seen as "at once penetrating and penetrable" (74). Maintains that the "corporeal probings" in Crashaw's poems are "akin to contemporary cinematic pornography's graphic will-to-knowledge of the body, of its otherwise occluded operations, its secret spaces and its orifices" and that he "presents the uncovered male body as a site of proliferating secretionary values"—"a site of utter ejaculatory

excess" (76). Maintains that Crashaw's poetry "*insists* upon the bodily, intent on opening up its many possibilities," and that his "often exorbitantly rendered, unblushingly eroticized epigrams on Jesus's body and what is discharged from it stimulate Christian devotion in terms of a sustained, palpable meditation on the permeabilities of bodies, the male body in particular" (77). Concludes that "any mapping of an erotics of Christianity, whether early modern or modern, needs to consider . . . the vagaries of homoerotic desire elicited in devotional expression" (86).

Roberts, Lorraine. "The 'Truewit' of Crashaw's Poetry," in *The Wit of Seventeenth-Century Poetry*, ed. Claude J. Summers and Ted-Larry Pebworth, 171-82. Columbia and London: University of Missouri Press.

Maintains that "[f]ew poets demonstrate so well the changing definitions of *wit* from the seventeenth century to the present as does Richard Crashaw" and that "[t]he fundamental degeneration of meaning that the word underwent—from wit as wisdom or understanding to wit as ingenuity, mere 'fancy', or even speciousness—while not reflected in Crashaw's poetry itself, has certainly been evident in the critical commentary on it through the centuries." Argues that the attention modern critics have given "to isolating and defining the wit of the metaphysical conceit, indeed in equating wit with conceit, has resulted—in Crashaw's case in particular—in the unfortunate neglect of the wit involved in the structure and concept that underlie each of his poems." Insists, in other words, that too much attention "has been given to surface features such as imagery and the use of rhetorical devices, but little or none to the way Crashaw structures his poems around a central idea" (172). Surveys Crashaw's use of the word "wit" and his understanding of it to show that, for him, wit resides "not just in its surface images but in its structure as well, in its subtle unveiling of a theme." To illustrate "this problem of surface versus structural wit" (174), compares Crashaw's poetry and Bernini's works, especially by aligning "The Flaming Heart" with Bernini's *The*

Ecstasy of St. Teresa in Santa Maria della vittoria in Rome. Discusses also in detail the structural and thematic wit found in "Hymn in the Holy Nativity" and "The Weeper." Concludes, therefore, that "the wit of Crashaw's poetry consists not just in the ingenious use of image, metaphor, emblem, paradox, epigram, or other rhetorical or poetic devices; one can see that it is all these—but as they are controlled by an ultimate theme in a coherent structure" and that "[i]n all Crashaw's poetry, wit is meant to manifest the 'Truewit' of God—Christ and his love of mankind" (182).

Sawday, Jonathan. "Sacred Anatomy and the Order of Representation," in *The Body Emblazoned: Dissection and the human body in Renaissance culture*, 85-140. London and New York: Routledge.
Reprinted, 1996.
First paperback, 1996.

Comments on Crashaw's "fascination with the erotic potential of Christ's passion," which "revolved around the possibility of evoking the literal or physical presence of the body of Christ in self-reflexive torment" (119-20). Suggests that in the epigram "Joh.10. Ego sum ostium" the fate of the soldier who pierced Christ's side with his spear can be seen as "a distillation of the anatomist's fear" since, like the soldier, the anatomist is part of the punitive machinery which takes as its object the agonized human body." Believes, however, that it is "the erotic potential of the image" in the poem that is "so striking—a fantasy of opening and penetration akin to the erotic self-demonstration of the body in dissective images." Points out its appearance also in "On our crucified Lord Naked, and bloody," in which Crashaw expresses "the erotic fragility of the naked body of the crucified Christ" and observes how in "On the wounds of our crucified Lord" Crashaw sees in Christ's body "a quivering vulnerable *locus* of quasi-erotic metamorphosis" (120). Holds that Crashaw's poems "seem to establish themselves within the androgynous tradition of

representation, while at the same moment they gesture towards the anatomist's public demonstration of the body's secretive interior." Says that the epigrams in *Epigrammatum sacrorum liber* are "even more explicit in their eroticization of the willing victim" and "speak directly to the self-demonstrating anatomical images," citing as an example "Joann. 20. Christus ad Thomam," in which the doubting Thomas "scrutinizes the opened body with all the intensity of an anatomist" (121).

Woodring, Carl and James Shapiro, eds. "Richard Crashaw," in *The Columbia Anthology of British Poetry*, 192-98. New York: Columbia University Press.

Presents a brief biographical sketch of Crashaw, noting that his "spiritual verse had strong affinities with both metaphysical and baroque styles and influenced many subsequent poets" (192). Includes "The Flaming Heart," "On Mr. G. Herbert's booke, The Temple," and "On Hope"—without notes or commentary (192-98).

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Campbell, Marsha. *Reply Of Our Lady Teresa To The Poet Crashaw On The Occasion Of His Having Written A Hymn For Her Sake A Few Years After Her Death.* Illustrated by Janet Bogardus. [S.I.] Goddesses We Ain't. 62p.

First published: San Francisco: Deep Forest Press, 1992.

In an introductory note, Mark Linenthal says that in "A Hymn to Sainte Teresa" "spiritual ecstasy is realized in undeniably sexual terms" and that Marsha Campbell "has accepted this surreal impetus and developed its implications in language which is wonderfully attuned to her 'Reply'." Calls Campbell's work "dreamlike, a visionary revision of Teresa's longing for Christian martyrdom" in which the saint "can actually think of 'some other / God than God'." Says "the author, 'a voodoo mistress / of

ceremonies', contrives, with the mysterious cooperation of Lilith, Adam's first wife, to have Teresa embrace the tall boy who was the object of her first love." Hereafter follows the "Reply" (1-45), the text of Crashaw's poem ([49]-59), and a passage from *The Flaming Heart* (1642) in which St. Teresa describes the experience of the transverberation (61-62).

Fowler, Alastair. *Time's Purpled Masquers: Stars and the Afterlife in Renaissance English Literature.* Oxford: Clarendon Press. viii, 171p.

Points out that a convention of elegy is to describe the subject in terms of heavenly bodies, noting that Crashaw in "A Hymn to Sainte Teresa" (l. 123) exalts the dead saint as "the moon of maiden stars" (73). Notes also that Crashaw urges the countess in "A Letter to the Countess of Denbigh" to throw off her religious doubts and ask God to "end this long warr, / And of a meteor make a starr" (ll. 30-31), observing that here, as in "The Weeper" (stanza 12), Crashaw "associates the stars with risen souls" (74). Cites "On the Frontispiece of Isaacsons Chronologie" (ll. 17-24) in which Crashaw comments that even the pyramids, considered the "[s]tablest of solids" and used as an emblem of "the stable duration of fame" (118-19), finally decay in time.

Graham, Virginia, ed. *A Selection of Metaphysical Poets.* (Heinemann Poetry Bookshelf, gen. ed. Andrew Whittle.) Oxford: Heinemann. x, 246p.

A textbook for students. Includes a brief introduction to Crashaw's life and poetry (110-11), followed by "Hymn in the Holy Nativity" and "A Hymne to Sainte Teresa" with explanatory notes on facing pages (112-31). Contains also a chronological table (199-200), a discussion of critical approaches to metaphysical poetry (201-09), study questions on Crashaw's poems included in the collection (226-28), a list of essay topics and advice about writing on poetry (236-38), a note from a chief A-level examiner (239-41), a bibliography (243), and an index of first lines (245-46).

Johnson, Jeffrey. "'Til we mix Wounds': Liturgical Paradox and Crashaw's Classicism," in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald, 251-58. Amsterdam: VU University Press.

Maintains that it is "everywhere apparent in Crashaw's religious verse that excess and expansion distinguish his habit of mind and, thereby, define him theologically." Notes that "[t]his habit reveals itself not only in the poems Crashaw published in more than one version (the later of which consistently exceed the length of the earlier) and in his verse translations (which invariably elaborate upon their sources) but, more importantly, in his use of the classical genres of epigram, hymn, and ode, in which Crashaw celebrates and imitates the wit of God, conjoining in Christ human and divine, heaven and earth, profane and sacred." Believes that "[t]he central action of Crashaw's religious verse is a liturgical one of mixing" (251) and shows how his "persistent blending and confusing of substances is the expansive method by which Crashaw celebrates, liturgically, the paradoxes found in Immanuel (God with us)" (252). Maintains that "[w]hat controls and holds in places these imagistic and metaphoric aspirations is Crashaw's fundamental assumption of faith" as he attempts "to induce experiences of adoration and worship within particular biblical situations and contexts" (253). Discusses also how "the impersonal nature of the voice" Crashaw employs is "entirely appropriate" in achieving his liturgical mixing as he "fashions the odes and hymns, in particular, as ritualised acts of public enunciation." Comments also on how oratory, by which he intends to move his readers to greater devotion, is "another means by which Crashaw seeks to achieve liturgical mixing." Discusses the classical aspects of Crashaw's religious poems, noting that the verse forms he "most often uses—epigram, hymn and ode—themselves require a more impersonal voice since they are formal and public genres that have moral and hortatory aims" (254) and thus become "the vehicles best suited to combine his distinctive use of imagery and

metaphor" (255). Observes that "[t]he impulse that calls Crashaw to use the images and metaphors he does is the same impulse that compels him to present them in classical form, as he seeks to unify all creation with the Creator." Concludes that Crashaw's "habitual pursuit of expansion in his verse typifies, therefore, the divine love that seeks to enfold humanity in its redeeming embrace" (257) and his "poetic method reflects the wit of God in that through sacrifice, though emptying by means of suffering, the expansive act of mixing (that means love) can occur, as heaven and earth, profane and sacred are joined in Christ" (258).

Lange, Marjory E. "'We'are Taught Best by Thy Teares and Thee': Donne, Herbert, Crashaw," in *Telling Tears in the English Renaissance*, 186-244. (Studies in the History of Christian Thought, ed. Heiko A. Oberman, 70.) Leiden, New York, Köln: E. J. Brill.

Maintains that in the poetry of Crashaw, Herbert, and Donne the literature of tears reaches its highest point of development. Regards Crashaw, however, as "an anomaly" among seventeenth-century poets "even though he represents a consummation of the patterns, tendencies and affluence tears brought to the poetry of the age" (222). Points out that, unlike Donne and Herbert, Crashaw, "consummately the observer, never participates in the emotions he records" but rather "transcends the limitations of being one, historically-circumscribed man by means of others' experience" (187). Shows how in Crashaw's poetry "tears operate synthetically: the smallest fragment of emotional evidence, they connect disparate and unrelated elements of his poetic and theological thought into a coherent, unified whole" (222). Comments on Crashaw's extensive use of tears in the Divine Epigrams, emphasizing "the consistency and frequency with which he relies on lachrymate imagery even in the early poems" (228). Says that Crashaw's "language of tears coalesces" in "The Weeper" and "The Teare" and suggests that "[t]heir position alone in the earliest printings of his works attests to the centrality of tears in his

practice" (232). Presents a detailed critical analysis of "The Weeper," commenting on the poem's structure and theme and on its sensuous imagery and rhetorical strategies and showing, in particular, the complex use of tears that informs the whole poem. Concludes that Crashaw's poetry is "the apex of a weeping literary tradition" and that "after the 1650s, poetic expression of tearful creativity dwindles" (245).

Leimberg, Inge. "Richard Crashaw," in *Heilig öffentlich Geheimnis: Die geistliche Lyrik der englischen Frühaufklaürung*, 291-398. (Anglistische Studien, ed. Arno Esch and Helmut Papajewski, Band 11.) Münster, Munich, Berlin, and New York: Waxmann.

Says that Crashaw in his poems "speaks with a Catholic mystic's voice" and comments primarily on the "ubiquity of the water-motif" in his poems, showing how this motif relates to the notion of free will and spiritual freedom. Observes that although Crashaw's poems reflect the influence of the Bible, Marino, St. Teresa, Herbert, secular poetry of his time, and ancient myth, his choice of the water-motif is "not so much due to influences as born of an original idea, with the sources, including Marino, merely attending at the birth" (495). Explores Crashaw's pervasive "motif of the living waters" and notes how Crashaw unites it with "the musicality of all things," thereby showing how his poetry "helps to bring out the essential affinity between music and water" and how it "combines the themes of water and of music to make world-harmony appear as a kind of cosmic water organ." Argues that, according to Crashaw, "it is by the living waters (Christ's blood, his Mother's milk, and the tears of his Saints) that this music is kept going" (496). Maintains that Crashaw's "method of relating ideas with natural phenomenon or metaphysical truth with physical reality" is similar to "the *via negativa* of Dionysius the Areopagite" and discusses how "the fall of tears and rain, the springing of fountains, and the streaming of rivers are transformed into the seemingly strange notes and cadences and symphonies of Crashaw's poetic language" (497). Points out that Crashaw's poetry

"develops from epigrammatic concision to the 'streaming' amplification of the great odes" and that his words "radiate in many directions: they have a grammatical and rhetorical context, they exist in the usage of the present world as well as the literary tradition, and they have meteorological, botanical, alchemistical, psychological, physiological, cosmological, typological, christological, and mystical denotations and connotations." Argues that "[m]oreover they make an impression through letters as well as sounds, they opalize as homonyms and synonyms, they affect the senses as well as the intellect in that they (like water which is a mirror and a transparent medium at the same time) show the 'dissimilar similitude' of things and notions—streaming ahead in a seemingly unconscious flow of word-music and imagery." Presents a detailed analysis of the first seven stanzas of "The Weeper" to show that Crashaw's "exuberantly rich style" is not "merely ornamental" but is rather "strictly functional." Maintains that in the poem the words are "signs and things in the same way as the phenomena in the book of nature" and that thus the mysticism in the poem is "not of a mythical but of a truly religious kind, trying to span the gap between God and man as it was done in the incarnation" (498). (Taken from the English summary.)

Sullivan, J. P. and A. J. Boyle, eds. "Richard Crashaw (1612/13-49)," in *Martial in English*, 70. (Penguin Classics.) Penguin Poets in Translation, gen. ed. Christopher Ricks.) London and New York: Penguin Group.

Presents a very brief note on Crashaw's life and works, noting that "[t]he elaborate, baroque conceits which characterize his verse have elicited a varied critical response." Reproduces "Out of Martiall"—without notes or commentary.

Vulpi, Frank. "Parmenides' 'What-is-not' and Some Seventeenth-Century English Metaphysical Poets." *SCN* 54: 47-48.

Discusses seventeenth-century poems on the theme of "what-is-not," including Crashaw's "Matthew. 27. And he answered them

nothing." Points out how in the poem God speaks once and creates the world, whereas Christ says nothing and thereby saves all because he does not protest against God's plan for him. Notes that "[t]hus Jesus created a new world by his tacit consent to sacrifice himself in order to redeem mankind." Observes that in the epigram "we see the primordial, vast and 'mighty' nothing, from which everything came, contrasted with the single, specific nothing of Jesus' gesture of silence" (48).

Wakefield, Gordon S. "God and Some English Poet: 11. The Metaphysicals." *Expository Times* 108: 8-13.

Presents a general appreciation of Crashaw's life and poetry. Maintains that in Crashaw one finds "Catholicism at its most engaging, with something of the winsomeness of St. Francis de Sales." Points out that "the dominating theme of all Crashaw's verse is Sacred Love" and that this love is "Christo-centric" (11). Briefly comments on "Letter to the Countess of Denbigh," "Charitas Nimia," "Dies Irae Dies Illa," "Hymn to the Name of Jesus," "The Flaming Heart," "The Weeper," and "Hymn in the Holy Nativity."

Warwick, Claire. "'Love thou art Absolute': Richard Crashaw and the Discourse of Human and Divine Love," in *Sacred and Profane: Secular and Devotional Interplay in Early Modern British Literature*, ed. Helen Wilcox, Richard Todd, and Alasadair MacDonald, 237-50. Amsterdam: VU University Press.

Argues that Crashaw's erotic language is "far from being a gratuitous or tasteless venture into an area unfitting for religious poets" (248); that "[f]rom linguistically familiar vocabulary and conventions of [Latin] erotic poetry, he works toward the unfamiliar territory of ecstatic contemplative worship"; and that "[f]rom classical eroticism he moves gradually toward his own language of Christian love" (249). Comments on "On Mr. G. Herbert's booke, The Temple" and the early epigrams to show how Crashaw "used the resources of secular love to develop a way

to express his love for God" (237). Maintaining that the way Crashaw uses the tropes of Latin erotic poetry in his early epigrams can provide information about the way he intends to construct a discourse of religious love," observes how typically in the epigrams Crashaw "associates himself with secular erotic writing" and, at the same time, "is at pains immediately to distance himself from it" (238), thereby playing with our expectations by "alternately setting up then knocking down our preconceptions" (239). Shows how, in like manner, Crashaw creates a Christian discourse out of classical models and conventions, using "erotic poetry as a linguistic resource for a new discourse" (245). Discusses "On Mr. G. Herbert's booke, The Temple" to show how in the poem Crashaw "moves from classical eroticism to biblical eroticism as a model for his own language" (246) and uses sexual language that "describes the most ecstatic human experience of love to form an analogy for the projected experience of heavenly love" (248).

1997

Gozzi, Francesco. "Introduzione," in *Eros profano ed eros mistico nella poesia inglese del seicento: Donne, Herbert, Marvell*, 7-34. Pisa: ETS.

Points out how Crashaw's poetry reflects the continental baroque tradition and discusses how Crashaw as a religious poet differs from Donne and Herbert, citing the ecstatic exaltation of emotion in "The Flaming Heart" to illustrate the point. Suggests that the poem reminds one of baroque paintings and sculpture, especially Bernini's statue of St. Teresa in Ecstasy in Rome, and comments on how Crashaw transforms the profane eroticism of the Petrarchan tradition into mystical eroticism in his presentation of the saint.

Lessenich, Rolf. "The 'Metaphysicals': English Baroque Literature in English." *Erfurt Electronic Studies in English* 7: 1-14.

Maintains that, "[o]n the basis of recent research studies, the characteristics of the English Baroque literature can be summarized in nine points": conceits and emblems, theatricality, antithesis and paradox, quiddity, private mode and lyric ego, amor divinus and amor eroticus, religious meditation, strong lines, plain style, and ars est praesentare artem. Discusses each of these characteristics, citing examples from Crashaw's poetry, in particular, the conceit of the tear in "The Weeper," the uses of paradoxes and antitheses in "A Hymn to Sainte Teresa," and the terse lines in Crashaw's Latin epigrams. Points out that "The Weeper" "shows how Petrarchan clichés were cited in order to immediately and extensively disrupt them with adynata, antitheses, paradoxes, and to endow them with a sensational and tangible eroticism which replaced the barrenness of the frustrated Petrarchan lover's vain complaints." Calls "Hymn in the Holy Nativity" "a typically Baroque poem written in the theatrical style of a Caroline court-masque."

Parrish, Paul A. "Richard Crashaw, Mary Collet, and the 'Arminian Nunnery' of Little Gidding," in *Representing Women in Renaissance England*, ed. Claude J. Summers and Ted-Larry Pebworth, 187-200. Columbia: University of Missouri Press.

Observes that although the influence of women on Crashaw's life and poetry is "beyond dispute," the females in his poetry are "distanced from the poet or reader, a distance—or detachment—realized through a process of idealization or elevation above the passion and immediacy of living." Points out, in other words, that in his poetry Crashaw "gives powerful testimony to the vitality of the feminine, but little evidence of real women" and that "[f]eminine heroics arise out of, or lead to, the absent mother and the idealized saint." Maintains, however, that "[t]he most significant challenge to this summary judgment about Crashaw and the women represented in his poetry is posed by the remarkable community established by Nicholas Ferrar and the Ferrar family at Little Gidding" (188). Presents an overview of the

community at Little Gidding and the prominent roles women played in its daily life, especially Mary Collet, and discusses how she "—in the flesh and in the spirit, as she was and as he responded to and re-created her—had a particularly compelling influence on Crashaw." Points out that in 1632 Mary Collet was chosen to be "The Mother" of the community and that "it is as his 'mother' that Crashaw explicitly praises Mary and reveals his passionate regard for her" (195). Notes Crashaw's expression of his deep feelings for Mary and his anguish over being separated from her in his letter from Leyden (1644), noting "the string of superlatives with which he describes her" (197), and believes that "[i]n a very real and powerful sense, the separation and dislocation of the virgin Mary Collet, the very best of the women Crashaw knew during his life, led him ultimately to devotion to the Virgin Mary, the 'gratious mother' from whom 'exclusion and compleat excommunication' will not be possible" (199).

Parrish, Paul A. "Writing About Mother: Richard Crashaw and the Maternal Body, in *Performance for a Lifetime: A Festschrift Honoring Dorothy Harrell Brown: Essays on Women, Religion, and the Renaissance*, ed. Barbara C. Ewell and Mary A. McCay, 223-38. New Orleans: Loyola University, New Orleans.

Points out that although Crashaw had few close relationships with women in his life, there is "a plethora of poetic acknowledgments of and tributes to women—the queen, Mary Magdalene, St. Teresa, and, especially, the Virgin Mary—and with these a persistent realization of women in sensuous *and* maternal terms" (226). Examines "the forms of displacement Crashaw's attention to the maternal assumes" and, in particular, "how the maternal body and sensuous and erotic imagery conjoin in his poetry" (227). Argues that in Crashaw's poetry "there is not only pervasive interest in the maternal and in *maternalizing* circumstances and event, but that such instances often coincide with and reinforce erotic and sensual moments, the maternal both enhancing the eroticism and, paradoxically, keeping it in check"

(229). Discusses "the excess of motherhood, the virtual smothering of mothering" (230), in "To the Queen, Upon her numerous Progenie, A Panegyrick" and comments on Crashaw's treatment of the Virgin Mary in "O Gloriosa Domina" and "Sancta Maria Dolorum," in which he views her "not just as the mother of God but as the mother of the world, and, more personally, his own mother" (231). Discusses Crashaw's relationship with Mary Collet, the one woman with whom he had close emotional ties—"a woman who became in his imagination his last living 'mother'" (233). Suggests that by converting to Catholicism Crashaw hoped "to find in the Mother Church the comfort that had been denied him" throughout his life, but, in fact, his "final years reveal the continuing frustrations of separation and dislocation" (235).

Reesink, A. O. "Joseph Beaumont's Unpublished Oration, Peterhouse, Cambridge, 1638." *LIAS-Sources and Documents Relating to the Early Modern History of Ideas* 24: 197-211.

Reproduces and discusses in the light of the tense religious and political circumstances in Cambridge in 1638 Joseph Beaumont's oration, entitled *Habui in Scholis pub. Cantab. an. D. 1638* (MS459), now in the Peterhouse Library, Cambridge. Notes that the oration was first discovered by Austin Warren in 1932 and that, on the basis of Beaumont's rapturous encomium of St. Teresa in the oration, Warren challenged L. C. Martin's assertion in his edition (1927) that Crashaw wrote his Teresian poems later than 1638. Agrees with Warren, who suggested that Beaumont may have inspired Crashaw to write his poems in honor of the saint since Beaumont and Crashaw were close friends at Peterhouse and speculates that both began studying the works of the Spanish mystic at the same time. Notes that Beaumont and Crashaw were the first to introduce St. Teresa to the academic community in Cambridge.

Starks, Lisa S. "'Batter My [Flaming] Heart': Male Masochism in the Religious Lyrics of Donne and Crashaw." *Enculturation* 1,

No.2: no pagination.

Explores psychoanalytically male masochism in the poetry of Crashaw and Donne. Argues that Donne's masochism "checks itself by transforming into a sadistic mode of aggression (i.e., aggression turned inward to the self), which then enables the poet to resituate himself in the Oedipal framework of Christianity" but that, "conversely, Crashaw's masochism transgresses these limits, exposing the 'perversity' underlying dominant modes of human desire and Christian mysticism itself." Maintains that Crashaw's poems "play with multiple positions of identification and erotic desire, as they fully intermingle moral Christian masochism with variations of erotic masochistic patterns, flagrantly valorizing the libidinal economy of masochism." Points out that Crashaw's "highly erotically charged imagery"—wounds, circumcision, thorns, nails, darts, etc.—is "drawn from the network of erotic masochistic (homo- and heteroerotic) fantasy that, in the early modern era, figured to a large extent in the tradition of Christian martyrdom and mysticism." Discusses the eroticism in "A Hymne to Sainte Teresa" and "Sancta Maria Dolorum," showing how these poem "work like erotic fantasy, in which the subject can identify with multiple subjects and objects in imagining the erotic scene." Concludes that, unlike Donne, "Crashaw's pains are true pleasures and his role as masochist dramatically refigures in an erotic economy that destablizes conventional binaries structuring Western constructions of sexuality."

1998

Abraham, Lyndy. *A Dictionary of Alchemical Imagery.* Cambridge: Cambridge University Press. xxii, 249p.

Documents alchemical symbolism with an emphasis on "literary and intellectual references to alchemy in the Western tradition, written in or translated into English." Focuses primarily on sixteenth- and seventeenth-century works. Includes in each entry

"a definition of the symbol, giving the literal (physical) and figurative (spiritual) meanings, an example of the symbol used in alchemical writing, and a quotation from a literary source" (preface). Includes fifty visual images. In the entry for "amber," notes that the idea of "amber gold" or "vegetable gold" appears in "The Weeper" (l. 80).

Austern, Linda Phyllis. "Nature, Culture, Myth, and the Musician in Early Modern England." *Journal of the American Musicological Society* 51: 1-47.

Contrasts "Musicks Duell" with Marino's *L'Adone*. Points out that, unlike Marino, Crashaw "genders the nightingale female" in his poem and, "[u]nlike Marino's poem, with its eroticized imagery of the manly little bird's seductive powers and his bond with the lovesick lutenist, Crashaw's places his unstricken human musician and nightingale into complete and immediate adversity from which we know instantly that the former will emerge the victor." Points out that Crashaw's nightingale "lacks the latent threat to auditory sense implicit in Marino's Italian equivalent" and that "from Crashaw's opening lines her power to seduce and destroy is diminished" (25). Concludes that, "[d]espite the highly erotic imagery and more subdued sexual metaphors retained in Crashaw's language, his work is not about transfigurative love and sacrifice as in Marino's" but "is more nearly a sensualized fable of martial triumph"—"a tale of dominance and superiority" with the nightingale rendered "harmless" and "the lute, epitome of human musical artifice and manufacture, most powerful" (26).

Davidson, Peter, ed. *Poetry and Revolution: An Anthology of British and Irish Verse, 1625-1660*. Oxford: Clarendon Press. lxxix, 636p.

In the preface (xxxi-xlii), points out the "strong traditionalist resistance" to describing English poetry of the period as baroque, noting that baroque is "still a term of insult in England, rather than a label for a period of verbal and visual art." Observes that

"[r]esponses to Crashaw are a case in point," noting that "they focus barely articulable suspicions of foreignness, of the invasive 'otherness' of Counter-Reformation Catholicism." Points out that "academic rejection of Crashaw's 'bad taste', 'hysteria' and 'emotionalism' arose from anxieties which had become, in the course of nineteenth-century religious antagonism, as much sexual as sectarian" (xxxix). In the introduction (xlvi-lxxix), notes that Crashaw's "overtly Catholic poems . . . were published abroad (although the conditions of the 1640s had allowed publication in England of earlier versions of these poems already stretching Laudian Anglicanism to breaking-point in the direction of Catholicism" (xlvii). Reproduces, with notes, "Wishes. To his (supposed) Mistresse" (47-51), "Hymn in the Assumption" (152-53), "A Hymn to Sainte Teresa" (154-58), "Joann. 2. Aquae in vinum versae"—with an English prose translation (159), and "Pontio lavanti"—with an English prose translation.

Labriola, Albert C. "Richard Crashaw and Mystical Contemplation." *Ultimate Reality and Meaning* 2: 48-53.

Presents a biographical sketch of Crashaw, focusing on his religious development and sensibility. Discusses how Crashaw "exemplifies the baroque sensibility, the fervor of the Catholic Counter Reformation, and the mysticism associated with certain saints such as Teresa of Avila and John of the Cross" (49). Comments on "Vexilla Regis" to show how "[t]he baroque sensibility of the Catholic Counter Reformation thoroughly informs Crashaw's poem and influences the readers reaction to, as well as involvement with, Christ crucified." Maintains that, "[l]ike baroque art, which engages wholesale the senses of viewers as a first step to imaginative and intellectual understanding and eventual metaphysical experience, the imagery of Crashaw's paraphrase[s] involves readers in a similar threefold progress" and that "[e]ach level stresses the relation of the reader and the godhead, until the ultimate communion, apocalyptic and mystical, in the hereafter" (51). Points out that, like his paraphrases,

Crashaw's poems "create the experience of interpenetration, at times involving the reader and a saint whom he or she beholds," as seen, for example, in "The Weeper." Concludes that Crashaw "sought through literary art to transport his readers heavenward, enabling them to contemplate or commune with the godhead" (52).

MacFadyen, David. "The Baroque Leap of Faith, 1972-1979," in *Joseph Brodsky and the Baroque*, 95-127. Montreal & Kingston, London, Ithaca: McGill-Queen's University Press.

Discusses the influence of Crashaw's aesthetic on the poetry and prose of Joseph Brodsky from 1972 to 1979, noting that, by 1972, Brodsky "starts to move well beyond a purely Donnean stage and into the realm of the Baroque" (95) and finds in Crashaw's poetry "a fearless pushing further of Donne's dualistic worldview" (96). Maintains that "[i]t is the incipient Jesuit aspect of Donne's verse which the Catholic Crashaw pushes further still, the same aesthetic emphases paralleled in Brodsky." Believes that "[i]f Brodsky himself said that he was inspired to outdo Donne, then it is only by turning to just such an outdoer of Donne, a Catholic poet, that a solid analogy can be constructed" (99). Surveys, therefore, the Catholic and baroque elements in Crashaw's art and thinking that attracted Brodsky during this period, especially Crashaw's ability "to diminish the finite and tangible in favour of the infinite and intangible" (100) and to reduce "the physical dangerously close to nothing so that it was resurrected in the spiritual" (104). Suggests why Brodsky in the 1980s entered his post-Baroque phase.

McCullough, P. "Making Dead Men Speak: Laudianism, Print, and the Works of Lancelot Andrewes, 1626-1642." *Historical Journal* 41, no. 2: 401-24.

Discusses "the posthumous competition over the print publication of works by Lancelot Andrewes (1555-1626) before the English Civil War," showing how "[t]he print history of the two official volumes edited by Laud and John Buckeridge (1629),

and of the competing editions of texts rejected by them but printed by puritan publishers, sheds important new light not only on the formation of the Andrewes canon, but [also] on Laud's manipulation of the print trade and his attempts to erect new textual authorities to support his vision of the church in Britain" (401). Comments on Crashaw's "Upon Bishop Andrewes his Picture before his Sermons," which was published in the second issue of the second edition of Andrewes's sermons (1632), noting that Crashaw was "an appropriate contributor" to the edition and that "his recruitment connects the project with the most avant-garde elements of Laudianism in Cambridge" (408). Says that Crashaw's poem was "no work of general praise or stylized mourning" but rather was "clearly commissioned" since it not only commented on John Payne's engraving of Andrewes that preceded it but also urged readers to read the sermons (409).

Raizis, M. Byron, ed. *Hoi metaphysikoi poietes tes Anglias.* Athens: Gutenberg.

Expanded Greek version of *The Metaphysical Poets of England* (1990).

Presents a general introduction to the metaphysical poets (1-10), commenting on the history of the term "metaphysical poets" and noting major characteristics of their poetry, especially its syntactical concentration, use of conceits and wit, dramatic immediacy, argumentative structure, colloquial language, and intellectual dynamism. Thereafter follows introductions to the life and work of Donne, Herbert, Marvell, Crashaw, Vaughan, Traherne, and Cowley—with Greek translations of selected poems and discussions of selected key poems(11-156). In "Richard Crashaw" (119-21), gives a brief biographical account of the poet and comments on general characteristics of his poetry, followed by texts (in Greek) and explications of "The Flaming Heart" and "On the Wounds of Our crucified Lord." In "In Retrospect: The Metaphysical Panorama" (157-68), recapitulates the main points of the study, showing likenesses and differences among the poets

surveyed. Thereafter follows English texts of the poems discussed (169-200), a bibliography of selected critical works (201-03), and an index (205-07).

Rambuss, Richard. "Christ's Ganymede," in *Closet Devotions*, 11-71. Durham and London: Duke University Press.

Includes revised versions of "Pleasure and Devotion: The Body of Jesus in Seventeenth-Century Religious Lyric," in *Queering the Renaissance*, ed. Jonathan Goldberg (1994), 253-79; "Christ's Ganymede," *YJLH* 7 (1995), 77-96; and "Homodevotions," in *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*, ed. Sue-Ellen Case, Philip Brett, and Susan Leigh Foster (1995), 71-89.

Explores the homoerotic dimension of the seventeenth-century religious lyric and suggests that in the metaphysical poets "we find figurations of devotion, desire, and redemption that are indeed hardly less corporeally spectacularized than those that comprise the conversion-minded porn" (13) found in such films as the contemporary gay film *More of a Man*. Maintains that based upon sheer literary output, "no English poet was more enraptured by the image of God enfleshed, uncovered, and rendered corporeally vulnerable than was Richard Crashaw" and comments on how he "wrote and rewrote numerous epigrams, lyrics, hymns, and liturgical church offices that rhapsodically hold in view Christ's body and its often astonishing somatic effects and possibilities" (26). Shows how Crashaw "makes religious desire palpable in terms of a pervasive thematics of corporeal permeability and interpentration" in which "[a]n orifice or perforation in the body becomes the portal for devotional access to Jesus," whereby "one enters him or is entered by him, and Christ and the Christian together are deluged in the salvific streams that flow from the penetrated body" (39).

1999

Burrows, Wayne. "The Communicating Vessel: Poetics, Surrealism and the Baroque." *Quadrant* 43: 63-68.

Argues that baroque literature "requires readers to overcome their intellectual defenses against leaps of faith and accept random connections." Discusses "The Weeper" as a prime example of the baroque aesthetic. Maintains that Crashaw's poem "consists of distinct stanzas within and between which an impassioned game of paradox and counter-paradox plays itself out" and sees it as "a kind of affective rosary, written to concentrate the mind on the Magdalen's passion at the foot of the Cross, while simultaneously enacting the process and effect of emphatic devotion." Believes that "[t]he structural effect is as though thirty photographs were run through a projector to become a sudden, instantaneous movement while the individual images remain iconically self-sufficient." Concludes, therefore, that, "[i]n attempting to describe what is essentially inexpressible, Crashaw's poem strives to be both static and in flux, fragmentary and unified." Discusses "Musicks Duell" as another example of the baroque aesthetic but points out that, unlike "The Weeper," it has "a straightforward linear construction" and is "designed to enact rather than merely describe the escalating complexities" of the contest between the nightingale and the lute-player. Points out also its uses of erotic language and its elaborate merging of contrarieties. Sees echoes of Crashaw's baroque aesthetic in the poetry of Algernon Swinburne and David Gascoyne.

Chiappini, Gaetano. "Poetiche del margine: Santa Teresa nella poesia di Richard Crashaw," in *Poesia e memoria poetica: Scritti in onore di Grazia Caliumi*, ed. Giovanna Silvani and Bruno Zucchelli, 187-209. (La civiltà delle scritture, 15.) Parma: Università di Parma, Facoltà di Lettere e Filosofia.

Presents a critical analysis of "A Hymne to Sainte Teresa" as reflecting the aesthetical principles and concepts of baroque art,

especially those of opposition, disproportion, and balance. Shows how Crashaw traces St. Teresa's ascent to mystical union with God through a reconciliation of opposites—the feminine and masculine, the angelic and the human, strength and weakness, the material and the spiritual, fire and ice, pain and joy, mystical death and mystical union. Praises Crashaw's understanding of St. Teresa and her message as reflected by the exuberant splendor of his baroque poetry.

Coiro, Ann Baynes. "'A ball of strife': Caroline poetry and royal marriage," in *The Royal Image: Representations of Charles I*, ed. Thomas N. Corns, 26-46. Cambridge, New York, Melbourne: Cambridge University Press.

Discusses "the ways in which the paradigm at the centre of Caroline culture—highly sexual, prolific marriage—pervades and worries its poetry" (27). Considers Crashaw as "a master" of this kind of discourse and as "the most truly passionate Caroline poet," noting that he wrote eight poems that appeared in six royal commemorative volumes. Points out that "the object of his fascination is, significantly, not Charles, but the queen," who "remained central to his life." Briefly comments on "To the Queen, Upon her numerous Progenie, A Panegyrick," observing that although in his tribute Crashaw "repeats the Christic nativity imagery and incorporated pagan mythology characteristic of Caroline poetry," in this poem "the birth of children is explicitly marked as an enormous, even perhaps unbearable stress on Britain" (41). Suggests that "the vocabulary of queen as Mother Mary and of an uxorious king is clearly a provocation to puritans" but also that "it is linguistically provocative as well: highly stylized and elegant, decorative and self-involved, it loses its potency in its refinement" and its "potent energy moves into self-consciousness" (42).

DeVeeney, David P. *Varied Carols: A Survey of American Choral Literature*. Westport, CT and London: Greenwood Press. ix, 315p.

Comments on four twentieth-century American adaptations of Crashaw's poems for choral singing: Virgil Thompson's *The Nativity as Sung by the Shepherds* (1967); Daniel Pinkham's *Three Lenten Poems of Richard Crashaw* (1965); Dominick Argento's *Easter Day* (1990); and Lee Hoiby's *A Hymn of the Nativity* (1960).

Fuller, Alice. "Unordinary Passions: Margaret Cavendish, the Duchess of Newcastle," in *Feeling as a Foreign Language: The Good Strangeness of Poetry*, 85-124. St. Paul, MN: Graywolf Press.

Suggests that the poetry of Margaret Cavendish, the Duchess of Newcastle, "shares the grotesque sensibility of Crashaw" in ways that "disturb the reader's sense of proportion and taste" (88). Says that Crashaw's poetry "offers stupendous examples of ecstatic high seriousness that crashes unwittingly into banal low comedy" and that "[t]he disproportion between the work's intention and its affect [is] absurd." Calls Crashaw's poems "models of camp," citing "The Weeper" as illustration (118). Points out that both the Duchess and Crashaw were members of the court of Queen Henrietta Maria both in Oxford and later in Paris and speculates that Cavendish might have read Crashaw's poems in manuscript. Suggests that what some modern critics call "unique" in Crashaw's poetry is called "deviant" in Cavendish's poems (120).

Hennelly, Mark M., Jr. "'As well fill up the space between': A Liminal Reading of *Christabel*." *SIR* 38: 203-22.

Comments on how the Second Part of Coleridge's *Christabel* was influenced by Crashaw's lines on St. Teresa "with their own playful brooding on the mystical marriage of the sensual and spiritual in Teresa's yoking with Christ." Points out several similarities between the two poems, noting, for instance, that both poets "silently play on the conjugal name exchanges . . . and especially the name *Teresa*," with its possible Greek root meaning "harvester or corn-bearer and its close relationship with the

threshold." Says that Coleridge's poem "hangs marginally in balance, somewhat like Crashaw's 'The Flaming Heart' which links the saint and the seraphim, sexuality and textuality, just as Coleridge does with Christabel and Geraldine and their shared 'mark of my shame . . . seal of my sorrow'" (210).

Mintz, Susannah B. "The Crashavian Mother." *SEL* 39: 111-29.

Argues that "Luke 2. Quaerit Jesum suum Maria" and "Luke 11. Blessed be the paps which Thou hast sucked" "reveal a more complicated relation to the maternal body than re-evaluations of Crashaw's aesthetic have suggested." Observes that the issue "remains a difficult one, particularly in view of recent studies whose explicit concern to address the roles of Mary and St. Teresa in Crashaw's oeuvre have presented a more uniformly 'feminist' Crashaw than was formerly acknowledged, but which also seem to minimize the psychological conflictedness about maternal figures clearly exhibited in certain poems." Bases her psychological study of the two epigrams on "the paradigms of Melanie Klein's object-relations theory—specifically her concept of the child's ambivalent relatedness with a radically split mother figure," which "offers a compelling model of unpacking Crashaw's poetic relation to the figure (and body) of Mary and to the question of gender" (111) and is "well suited to account for the fluctuations of Crashaw's depiction of women—at times highly idealized, at others more prone to anxiety and even deliberately damaging" (112). Argues that "the layered dialects of desire and greed, resentment and envy, reparation and gratitude, that take place between mothers and sons" in the two epigrams mentioned above require us "to revise the notion that Crashaw's relation to women is unambiguously affirming" (113). Examines "Luke 11. Blessed be the paps which Thou hast sucked" as a "vigorous, retaliatory attack against the maternal body" and as "an especially compressed instance of anxiety and fantasy about mothers and sons" that is not "an anomaly" in Crashaw's poetry but rather "an intriguing threshold onto his poetic figurations of women" (114-15). Discusses as

another example of the complex mother-son dynamic "Luke 2. Quaerit Jesum suum Maria," which "articulates the fantasy of a son who leaves and a mother left longing, left grieving indefinitely that loss." Points out that although "there are other poems where images of mothers, nursing, and physical exchange achieve the effect of an unhampered bliss," these two epigrams suggest that perhaps at times Crashaw "unwittingly deconstructs the very myth of motherhood his religion would seem to encourage him to uphold" (125) and that, "[i]f repeated early loss can produce ambivalent, even powerfully angry feelings toward women [as Klein believes], then poems which heavily idealize 'mothers' might function as gestures of repairing the very bodies the infant/poet has himself disfigured elsewhere" (125-26).

Phillips, Bill. "Opening the Purple Wardrobe: A Psychoanalytic Approach to the Poetry of Richard Crashaw (1613-1649)." *Revista Alicantina de Estudios Ingleses* 12: 143-48.

Maintains that although Crashaw is "not unusual in writing religious poetry, he is unique in his devotion to the Virgin Mary, and for his obsession with bodily fluids." Examines "Crashaw's reasons for adoring the mother-figure and anathematizing the father, by means of a brief psychological appraisal of his life and work, and shows why so many critics have felt uncomfortable with lines like 'To see both blended in one flood, / The mother's milk, the children's blood'" in "Upon the Infant Martyrs" (143). Utilizing both Freudian and Lacanian theory, argues that "Crashaw's treatment of Mary is fundamentally Oedipal," that "he sees her as mother figure," and, therefore, "his obsession with liquefaction makes sense" (145). Shows also that, considering his psychological make-up, it is not surprising that "Crashaw took up a faith ruled by a man that his father had identified as the Anti-Christ" and that in his poetry, "with the exception of Jesus . . . , men are devilish and women are saints or virgins" (146). Comments also on "The Teare," "Luke 11. Blessed be the paps

which Thou hast sucked," "To the Infant Martyrs," and "Sospetto d'Herode."

Post, Jonathan F. S. *English Lyric Poetry: The Early Seventeenth Century*. London and New York: Routledge. xvii, 323p.

Acknowledges that Crashaw has been excluded more or less from this study on the basis of personal preference and, therefore, makes only passing references to his poetry. For instance, mentions briefly Herbert's influence on Crashaw and suggests that Milton's "Upon the Circumcision" "hints at overlapping interests" (163) that connect the young Milton with Crashaw.

Shell, Alison. "Catholic poetics and the Protestant canon," in *Catholicism, Controversy, and the English Literary Imagination*, 56-104. Cambridge, New York, and Melbourne: Cambridge University Press.

Focusing primarily on Crashaw and Southwell, examines why Catholic religious poetry has been marginalized in the canon and attributes its neglect primarily, though not exclusively, to anti-Catholic prejudice. Points out that Crashaw, although minimalized by later critics, was quite influential in his own time, noting that "plenty of English poetry is Crashavian, both in print and—as so often with Catholic verse—in manuscript." Cites as examples works by Edward Sherburne, Eldred Revett, Edward Thimelby, and William Alabaster. Comments on "the English Catholic baroque" tradition, which began with Southwell and ended with Crashaw, and argues that the baroque is not fundamentally foreign to the spirit of English poetry. Considers the development of the literature of tears as a major manifestation of the tradition and sees "The Weeper" as a poem that clearly links Crashaw with the tradition, with Southwell, and with other Catholic poets of the time. Maintains that "[t]here is no contradiction in recognising that Crashaw could assume a Catholic mentality while still a conformist" and approaches his poetry "in this light" (57). Surveys the "deracination of Crashaw within

English literary history" (97) and examines such issues as the modern "reductionist approach within Crashavian criticism, where his religious ecstasy has been assumed to be totally sexual"; the attention given "to construct ideals of Britishness" from literary texts (100); "pro-Anglican preconceptions" among critics (101); the privileging of Donne and Herbert at Crashaw's expense; "general critical priorities within English departments of the late 1960s" (102); and "culture-bound assumptions about how devotional verse should be read." Concludes that "[t]he answer, perhaps is to leave aside aesthetic judgement for the time being and interrogate our literary preferences for what they reveal about denominationalist conditioning, overt or covert" (103).

Shullenberger, William. "The Poetics of Hope: Two Metaphysical Tactics." *L&B* 19, no. 1: 63-105.

Maintains that Crashaw and Vaughan "push language past the limits set by conventional syntax and semantics in order to evoke the evanescent features of realities in whose presence language, like the human subject composing it and inscribed in it, must dissolve like mist" (64). Describes the two poets' strategies in terms of "fusion and fission," terms drawn from modern physics. Argues that Crashaw is a poet of "fission," noting that "[a] rhetoric of violence undoes the disciplined securities of grammar in his poems, for lexical disruption is just what he wants." Believes that Crashaw "tries to destablize grammar and tear the subject loose from its moorings in the familiar, to make sudden room for the inarticulable" (68) and thus "his poems don't seem to progress so much as they unfold like a series of musical improvisations upon set themes" (69). Analyzes "On Hope" to show how Crashaw "never anchors us in a stable point of view in his poem" (69) and how he "fractures the plane of representation, in part to highlight the act of representation itself, in part to multiply and set in dynamic and symmetrical contrast the angles of vision by which the components of the destabilized subject may be contemplated." Points out that Crashaw's "velocity, with his abrupt brief phrasing,

strings of appositives and unanchored dependent clauses, enjambments and caesurae, offers a teeming sketchbook of complex possibilities," noting that "no metaphysical poet offers us less time to process more complex and paradoxical conceits" (70). Contrasts "On Hope" with Vaughan's "They are all gone into the world of light" to show how Crashaw "declines the strategy of progressive condensation and recalibration of spiritual insight which orders Vaughan's poem" and "deprives us of familiar or stable experiential coordinates, opening a linguistic field where words dance in fierce and loving clashes, and images materialize and disintegrate virtually as soon as they are spoken into being" (84). Comments on how in Crashaw's poem "[t]rue hope evidences itself by constantly generating and transcending the particular words and images in which we try to objectify it" (85).

Siegfried, Brandie Renee. "Gendering the Word, or, Conceit as Incarnation in the Works of St. Teresa of Avila, Richard Crashaw, and Sor Juana Inés de la Cruz." *L&B* 19, no. 1:107-30.

Discusses how St. Teresa, Crashaw, and Sor Juana Inés de la Cruz "share strikingly similar features, especially reliance on shocking or unexpected dramatic conceits that are meant to collapse the distinction between cerebral reflexion and bodily sensation" and how "[t]heir rhetorical strategy persuasively develops an argument for textuality and discursivity as modes of incarnation made sacred in the moment of intellectual rapture" (108). Points out that Crashaw, like St. Teresa, displays "a fascination for the symbol of the wounded flesh, a fascination that occasionally borders on the macabre," noting that "[w]hereas Teresa developed the wound conceit as a means of breaking through superficial limitations of body and language, Crashaw pushes the issue of physicality and discursivity still further, complicating the figure of the sacramental body by attending to the fact that *bodies are gendered*" (115). Comments on "The Flaming Heart" to show how the poem "makes an explicit analogy between

wounds and writing, body and words, gender and conceit" and how "this series of juxtapositions sets up a discursive matrix in which writing and incarnation can meet and flood one another with an excess of meaning." Believes that "[t]he pages of *The Book of Her Life* incarnate Teresa for Crashaw: strained conceits push the imagination to experience itself as *embodied* while enraptured" and, "[t]hus, it is incarnation because it evokes the reenactment of Christ's suffering, redemptive act, and final triumph in the bodily experience of the imagined moment" (120). Concludes, therefore, that Crashaw, like other writers of the period, believed that "conceptual experience could be incarnated through the body's recapitulation of an imagined moment" (121).

Silvani, Giovanna. "Richard Crashaw e l'estasi barocca: A Hymn to The Name and Honor of the Admirable Sainte Teresa," in *Poesia e memoria poetica: Scritti in onore di Grazia Caliumi*, ed. Giovanna Silvani and Bruno Zucchelli, 169-85. (La civiltà delle scritture, 15.) Parma: Università di Parma, Facoltà di Lettere e Filosofia.

Considers "A Hymn to Sainte Teresa" Crashaw's most complete and richest expression of his admiration for the Spanish saint and as one of his most accomplished compositions. Discusses Crashaw's religious sensibility and the influence of Marino, Jesuit poets, hagiography, baroque aesthetics, and the emblem tradition in shaping his poetry. Presents a detailed analysis of the hymn, commenting on how the poem's themes, structure, prosody, language, and uses of oxymoron, paradox, repetition, chiasmas, alliteration, assonance, and other rhetorical figures combine to trace St. Teresa's progress toward and final realization of ecstatic experience. Points out how Crashaw weaves into the fabric of the poem episodes drawn from the saint's autobiography and how he attempts to capture both the sensual and spiritual aspects of her mystical experiences through his uses of intense, sensual, vibrant, and figurative language throughout most of the poem. Shows how in the end the language of the poem becomes much more abstract

and metaphoric and how everything loses form, solidity, and substance as the distance between the immanent and the eternal is dissolved as Teresa ascends to heaven and is mystically united with Christ.

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Clarke, Elizabeth, "Religious Verse," in *A Companion to English Renaissance Literature and Culture*, ed. Michael Hattaway, 404-18. (Blackwell Companions to Literature and Culture, 8.) Oxford and Malden, MA: Blackwell Publishers.

Points out that recently Crashaw's poetry "has benefitted from attention to the micro-history of Cambridge under the influence of Archbishop Laud as well as to the texts of Counter-Reformation devotion to which his lyrics explicitly pay homage." Notes that "the explicit corporeal imagery and spirituality rather more typical of Catholic devotion have isolated him among the English religious poets" (411), even though his "sensual spirituality" (412) and devotion to the Virgin Mary, often read in the light of his conversion to Catholicism, was consistent with High Laudian religious expression of the time. Comments on how recent critics, such as Richard Rambuss (1998), "refuse to spiritualize" Crashaw's sexual imagery and have "begun to investigate its complex gendering" (416). Concludes that, "[s]uspicious of an ahistorical psychoanalytic criticism, the dominant new historicism has yet to find a way of dealing with gendered writing in the Renaissance, an issue which is particularly pertinent to the religious lyric" (417).

Cummings, Robert, ed. "Richard Crashaw (1612-1649)," in *Seventeenth-Century Poetry: An Annotated Anthology*, 322-37. (Blackwell Annotated Anthologies.) Oxford and Malden, MA: Blackwell Publishers.

Contains a general introduction to Crashaw's life and poetry and a selected bibliography (322). Says that Crashaw "is

acknowledged as the un-English poet in the English tradition," was "formed by Spanish and Italian sympathies and tastes," and that "his work had no vigorous afterlife until this century" (322). Includes "A Hymn to Sainte Teresa," "Hymn in the Holy Nativity," and "The Weeper"—with explanatory notes and glosses.

Edgecombe, Rodney Stenning. "From Wordsworth to Crashaw: The Poetical Career of Frederick William Faber." *ES* 81, no. 5: 472-83.

Traces the poetical development of Frederick William Faber from his early discipleship as a Wordsworthian to his later Catholic period when his poetic hymns reflect many similarities with the poetry of Crashaw. Points out, for example, that the extravagant idiom of Faber's "Blood is the Price of Heaven" reminds one of Crashaw's conceit in "On the wounds of our crucified Lord" and notes how Faber's *The Cherwell* "becomes a prophetic palinode, turning from the idylls that Faber had modelled on Wordsworth to embrace the fevered Catholic masochism we find in Crashaw's 'The Flaming Heart'." Maintains that Faber's "sense that priest and poet could not be squared led him to abandon the poetry he was best at" (483).

Ellrodt, Robert. *Seven Metaphysical Poets: A Structural Study of the Unchanging Self.* Oxford and New York: Oxford University Press. x, 369p.

Explores "the structures which determined individual modes of perception and thought, imagination, and sensibility" of seven metaphysical poets, including Crashaw, focusing on "three systems of correlated traits: the various modes of self-awareness; the forms of perception of time and space and the modes of world-awareness; [and] the predisposition of the individual mind to apprehend the sensible and the spiritual, the natural and the supernatural, the human and the divine, either jointly or separately, and when jointly, either distinctly or confusedly" (18-19). Maintains that "[i]n each of these systems the various structures are shown to have

a direct influence on the modes of literary expression and account for stylistic particularities" (19) among the poets. In Chapter 3, "George Herbert: God-Oriented Self-Consciousness [and] Richard Crashaw: The Surrender of the Self" (47-61), maintains that "Crashaw's ecstatic piety aims at self-annihilation." Points out that "[l]yrical, intensely emotional, his poetry nevertheless proves mainly impersonal" as he loses himself "in the contemplation of some outer object" and that thus his "faith and imagination are centrifugal." Maintains that Crashaw's poetry is "always directed to a sensible object," that there is "no hint of autobiography" in it, and that its impersonality is "a blend of sensations and emotions which are not analysed, nor even referred to an experiencing subject" (56). Comments on how Crashaw "revels in paradoxes" and claims that the "fundamental feature of Crashaw's inspiration is the ambivalence of pleasure and pain and a wish for death" (57). In Chapter 8, "Richard Crashaw" (142-51), points out that in Crashaw's world nothing is solid: "everything is either liquid or hovering on the brink of dissolution or metamorphosis." Notes that "[w]ater and air, light and fire are its elements" but that "the fluids privileged by his sensibility are organic: milk and blood" (142). Discusses these recurring images in several of Crashaw's poems. Claims there is "no sense of space in Crashaw's imagination of movement" and that his "fusion of movement, liquidity, and continuity is also an abolition of temporality" (145). Observes, therefore, that in such poems as "The Weeper" and "The Teare" "we find a chain of discontinuous impressions without any logical or temporal progress" (146) and notes that even the Teresian poems, the nativity poems, and "Musicks Duell" "were hardly composed differently" (147). Maintains that Crashaw's method of composition is fundamentally musical and comments on "Musicks Duell," "Hymn to the Name of Jesus," and "Hymn in the Glorious Epiphanie" to show how they reflect Crashaw's "modes of imagination and sensibility" (148). In Chapter 12, "George Herbert and Richard Crashaw: Two Versions of the Christian Paradox" (205-24), contrasts Crashaw's mode of imagination in

apprehending the Christian mysteries with those of Herbert and Donne, noting Crashaw's "taste for the marvellous" (218) and miraculous and his delight in conceits, paradoxes, and ambiguity. Maintains that "[t]he characteristic feature of Crashaw's imagination is the transposition of a psychical state or a moral quality into a stream of sensations" (220) and that "[t]he consequence is that the sensation tends to fill the whole field of consciousness, which precludes any kind of critical detachment and evaluation." Points out that "[i]ntellectuality nevertheless is not absent from the poetry of Crashaw" but that "its function is usually limited to relating or coordinating the sensations selected to convey an emotion" (221). Believes that Crashaw would have been a greater poet if he had not "succumbed to an irritability of fancy which, in the literary atmosphere of his age, bubbled up in superfluous conceits" (223). In "Conclusion" (357-62), as throughout the study, compares and contrasts Crashaw's mode of thought, imagination, and sensibility with those of Donne, Herbert, Vaughan, Marvell, Lord Herbert of Cherbury, and Traherne, thereby presenting a succinct summary of the whole study. Concludes with an index of topics (363-64) and an index of names (365-69).

Reviews: Mary A. Papazian in *RenQ* 54 (2001): 1676-79.
R. V. Young in *JEGP* 101 (2002): 258-261.

Folena, Lucia. "Il Seicento," in *Storia della letteratura inglese: Dalle origini al Settecento*, 207-85. (Storia della letteratura inglese, Vol. 1, ed. Paolo Bertinetti.) (Piccola Biblioteca Einaudi: Saggistica letteraria e linguistica.) Torino: Giulio Einaudi.

Calls Crashaw the most Catholic and baroque of the metaphysical poets and comments on the Continental influences on his poetry, especially the Jesuit poets, Marino, and St. Teresa. Says that in both his secular and religious poetry Crashaw attempts to fuse the body and the soul, the material and the spiritual, the masculine and the feminine so that everything becomes simply a variation of the same reality. Comments briefly on the imagery,

prosody, and movement of thought in his poetry and notes that Crashaw is not introspective but rather tries to eliminate himself from his poetry.

Gollaher, David L. "Christians and Muslims," in *Circumcision: A History of the World's Most Controversial Surgery*, 31-52. New York: Basic Books.

In an historical survey of the social, cultural, and religious debate over circumcision, comments briefly on "Our Lord in his Circumcision to his Father," in which Crashaw treats "the venerable scholastic conceit that Christ *twice* sacrificed his blood to God the Father, first in the cradle, then on the cross." Notes, in other words, that in the poem "[c]ircumcision, with its 'lesser flood' of blood, presages crucifixion, the *mohel's* blade a precursor of the Roman spear that pierced Jesus' side" (42).

Parrish, Paul A. "Reading Poets Reading Poets: Herbert and Crashaw's Literary Ellipse," in *Literary Circles and Cultural Communities in Renaissance England*, ed. Claude J. Summers and Ted-Larry Pebworth, 115-27. Columbia and London: University of Missouri Press.

Maintains that in the 1630s and 1640s there was a "vital literary community in and around Cambridge" that was "not so much a literary circle as a literary ellipse, with the two foci being Herbert and Crashaw." Observes that "[a]gainst these central figures—especially Herbert—a number of poets measure[d] their art" and that "to them several of their contemporaries, notably Ferrar, Beaumont, and Cowley, respond[ed] in specific and revealing ways." Points out that Herbert was "the more important and lasting influence on a greater number of writers" but that, "if only briefly, the positions of Herbert and Crashaw were regarded with equal attention by a few," noting, in particular, that Ferrar and Beaumont responded to Crashaw and Herbert "with what appear to be equal measures of recognition and appreciation" (116). Discusses the personal associations among Crashaw, Herbert,

Ferrar, Beaumont, and Cowley as well as "the occasions when these five . . . wrote to or about each other in letters, prefaces, and poems" (118). Comments specifically on Beaumont's remarks on Crashaw in his "Preface to the Reader" and *Psyche*, Cowley's joint effort with Crashaw in "On Hope" and his elegy "On the Death of Mr. Crashaw," and Crashaw's tribute to Cowley in "Upon two greene Apricockes sent to Cowley by Sir Crashaw," to Ferrar in "Description of a Religious House and Condition of Life," and to Herbert in "On Mr. G. Herberts booke, The Temple."

Reid, David. *The Metaphysical Poets.* (Longman Medieval and Renaissance Library, gen. eds. Charlotte Brewer and N. H. Keeble.) Harlow, [Eng.] and New York: Longman. x, 293p.

In the "Introduction" (1-11), briefly discusses the nature of metaphysical poetry and its major characteristics and suggests that the title of this study should be perhaps *The Metaphysical Poets, Six Studies in Seventeenth-Century Interiority*, since "it is these poets' interest in themselves that makes them matter to us" (2). In Chapter 3, "Richard Crashaw" (137-66), presents a biographical sketch of the poet, commenting particularly on his religious development and sensibility, followed by a critical evaluation of his poetry. Maintains that Crashaw's "mystical piety was solidly embedded in the Laudian movement" (143) but that both his religious sensibility and art were influenced by continental Counter-Reformation saints and artists. Discusses the major features and characteristics of Crashaw's poetry by commenting on specific poems, primarily "Luc. 7. She began to wash his feet with teares and wipe them with the haires of her head," "Musicks Duell," "Bulla," "The Flaming Heart," "On Mr. G. Herberts book, The Temple," "Ode on a Prayer-book," "Letter to the Countess of Denbigh," "On the wounds of our crucified Lord," "Hymn in the Holy Nativity," and "The Weeper." Contrasts Crashaw's poetry with that of Donne and Herbert, noting in Crashaw's poetry an "ardent longing for the extinction of self" and stressing that his devotion is "not personal . . . nor in the least introspective" (164)

but "it nevertheless has in full measure Metaphysical interiority" (165). Comments also on the structure, versification, and diction of Crashaw's poetry, noting how "[t]ypically a poem by Crashaw will invent an extravagant fiction with some sort of emblematic or allegorical import" (165) and how its "extravagance is always celebratory, usually a sacrifice of common sense to the divine." Maintains that Crashaw's "master impulse as a devotional poet" is "the desire for self-extinction in God" (166).

Review: Anon. in *ContempR* 280: 188-89.

Rudrum, Alan, Joseph Black, and Holly Faith Nelson, eds. "Richard Crashaw," in *The Broadview Anthology of Seventeenth-Century Verse & Prose*, 654-63. (Broadview Anthologies of English Literature.) Peterborough, Ont. and Orchard Park, NY: Broadview Press.

Presents a brief introduction of Crashaw's life and poetry. Says that, "[p]erhaps fortunately, William Crashaw did not live to see his son 'go over' to Rome." Further claims that "strong inducements were offered to Anglicans in exile to convert to Catholicism" and that Crashaw "was among those who did so, and was relieved from poverty by Queen Henrietta Maria" (654). Includes Martin's texts of "Wishes. To his (supposed) Mistresse," "The Weeper," and "A Hymn to Sainte Teresa"—with brief explanatory notes and glosses.

Young, R. V. *Doctrine and Devotion in Seventeenth-Century Poetry: Studies in Donne, Herbert, Crashaw, and Vaughan.* (Studies in Renaissance Literature, 2.) Woodbridge, Eng. and Rochester, NY: Boydell & Brewer. x, 241p.

Portions of this study have appeared in *'Bright-Shootes of Everlastingnesse': The Seventeenth-Century Religious Lyric*, ed. Claude J. Summers and Ted-Larry Pebworth (1987); *New Perspectives on the Life and Art of Richard Crashaw*, ed. John R. Roberts (1990); *New Perspectives on the Seventeenth-Century Religious Lyric*, ed. John R. Roberts (1994); *Sacred and Profane:*

Secular and Devotional Interplay in Early Modern British Literature, ed. Helen Wilcox, Richard Todd, and Alasdair MacDonald (1996); and a special issue of *Renascence* (1993).

Presents "a comprehensive account of the literary and theological background to English devotional poetry of the seventeenth century," challenging both the notion of Protestant poetics and the theories of postmodernist criticism. Argues that when read in the light of Continental devotional literature, it becomes evident that English religious poetry of the seventeenth century was "not rigidly or exclusively Protestant in its doctrinal and liturgical orientation," that "poetic genres and devices that have been ascribed to strict Reformation influence are equally prominent in the Catholic poetry of Spain and France," and that "dogmatic stances often associated with Luther and Calvin are part of the broader Christian tradition reaffirmed by the Counter-Reformation." Points out also that "postmodern anxiety about subjective identity and the capacity of language for signification is in fact a concern of such landmark Christian thinkers as Augustine and Aquinas, and appears in devotional poetry in the Christian tradition" (jacket). In Part I, "The Presence of Grace in Seventeenth-Century Poetry" (1-18), comments on the two versions of "Letter to the Countess of Denbigh" to show that the revisions in the second version reveal that Crashaw "possessed a clear understanding of the fundamental theological issue dividing the Lutheran/Calvinist reformers from Rome, namely, the relation of human free will and divine grace" (69-70), and suggests that "the purpose of the revision was to render a more cogent metaphorical realization of the Catholic faith proffered to the Countess." Shows how "[i]t is this alteration in the metaphysical structure and tone of the poem that discloses the dynamic of grace" (70) and also "suggests a studied (although very irenic) critique of the language and perceptions of his fellow poets" (73). In Part 2, "Meditation and Sacrament in Seventeenth-Century Poetry" (81-166), argues how "the baroque ardor of Crashaw's language can be understood as a response to the postmodernist vision as it emerged

three and a half centuries in advance of Derrida in puritan iconoclasm" (156). Explores Crashaw's view of the Eucharist as revealed in his poems and discusses how his understanding of the sacrament and language relates to issues confronted by modern deconstructionists. Points out that, "in the face of the postmodern project of deconstructing the Logos, the extravagant paradoxes of Crashaw's conceits appear confrontational rather than decorative" and maintains that Crashaw's poems "were already confrontational in the seventeenth century as a challenge to the Calvinist separation of nature and grace" (159). Discusses "Hymn to the Name of Jesus," showing how Derrida's deconstruction "furnishes a productive perspective and terminology for the poem" and how in the poem "[t]he principal concerns of the seventeenth-century tradition of devotional poetry converge" (166). In Part 3, "Biblical Poetics in the Seventeenth Century" (167-219), rejects the notion that biblical poetics is exclusively Protestant, noting the pervasive influence of the Bible on continental Counter-Reformation poetry as well as on Crashaw's poetry. Points out that, like Donne and Herbert, Crashaw was "preoccupied with the assimilation of the self to scriptural types" (200-01) and that his paraphrases of the psalms and his liturgical hymns are fundamentally biblical in inspiration. Discusses the biblical elements in such poems as "Sancta Maria Dolorum," "Hymn in the Glorious Epiphanie," "Charitas Nimia," and "Hymn to the Name of Jesus." Compares "Hymn to the Name of Jesus" to Vaughan's "And do they so?" to show how both poems "reflect a vision of reality in which the Bible is a means of interpreting human experience" and how both poets "share a portion of the common Christian heritage that survived the dislocations and conflicts of the Reformation" (208). Concludes with a bibliography (221-33) and an index (235-41).

Reviews: Graham Roebuck in *GHJ* 24, nos. 1-2 (2000-2001): 78-87.

Christopher Baker in *SCN* 59, no. 3-4 (2001): 223-27.

John Bienz in *RenQ* 54 (2001): 638-41.

Theresa Kenny in *BJJ* 8 (2001): 413-19.
Richard Todd in *MLR* 96 (2001): 1049-50.
S. B. Monta in *SCJ* 33 (2002): 220-22.
P. G. Stanwood in *JEGP* 101 (2002): 132-35.
Edward Tayler in *C&L* 51 (2002): 487-89
David Urban in *Cithara* 42 (2002): 55-58.
E. M. Knottenbelt in *Heythrop Journal* 44 (2003): 222-25.

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Davidson, Andrew Sean. "*Devotio* and *Ratio* in Richard Crashaw's 'On Hope'." *JDJ* 20: 243-61.

Argues that in "On Hope," in which Cowley "reduces his subject to rational-empirical dimensions," Crashaw "expands it into a wider sphere, placing the emphasis on artifice, action and ontology" (246-47) and "proceeds according to the principle of symbolic action." Observes that although Crashaw "manages to prove little about the nature of hope, he succeeds in dramatizing the activity of hope through his own language use." Suggests, in other words, that Crashaw "argues *demonstratively*" and, unlike Cowley, he "consolidates his theory and poetic *praxis*, so that his definition of hope becomes hopeful acts that enable ontological movement within an encompassing devotional process." Shows that although Crashaw's "perspective on hope is privileged in the poem, Cowley's position is equally important since it forms the backbone for Crashaw's own response" (247). Explains how Crashaw responds to Cowley "by completely circumventing his line of reasoning" and by attempting "to give us ontological buoyancy, to persuade us that there is a more abundant life beyond the prison-like dimensions of a well-constructed syllogism" (252). Discusses how Crashaw "plays the role of dialectician, moving himself and his reader through a process that embodies the action

of hope." Comments on how Crashaw "uses language for the purpose of living and relating" and, "[i]nstead of repeating the familiar forms of 'truth', he overturns them and enacts a Christly paradox, thereby freeing the reading and writing selves to become what they would be rather than what they are" (258).

Davidson, Clifford. "The Anglican Setting of Richard Crashaw's Devotional Verse." *BJJ* 8: 259-76.

Maintains that Crashaw's later conversion to Catholicism "should not be seen as dominating the poetry he wrote before his exile to the Continent" and argues that "in the verse he wrote prior to leaving the Church of England Crashaw was representative of a major current in the Anglicanism of his time—a current that was identified with John Cosin, who was to become a central figure in the re-establishment of Anglican forms of worship" (259). Discusses the development of Crashaw's religious sensibility; shows how "the setting of Anglican worship as it was practiced at the chapel at Peterhouse and at Little Saint Mary's was a piece with Crashaw's religious verse" (265); gives a detailed description of the architecture, design, and decoration in Little Saint Mary's; and discusses how in his poetry Crashaw rejected Puritan iconoclasm and "used the visual to organize devotional thoughts and thus to deepen religious experience" (267). Points out that it was only after having "lost all hope that England would again be hospitable to the religion he had known at Cambridge and to the spirituality that had found its expression in ceremony there" that Crashaw "revised and added" to the poems in *Steps to the Temple.* Maintains, however, that even in *Carmen Deo Nostro*, his last, posthumously published volume of poems, he retains "the highly visual quality that his earlier verse had established and still includes much that is markedly Anglican" (269). Challenges Barbara Lewalski's exclusion of Crashaw in *Protestant Poetic and the Seventeenth-Century Religious Lyric* (1979), and believes that it makes "far greater sense to look at those aspects of his work which link him to developments in the Church of England at the time

before setting out to eliminate him from the tradition of religious verse which Anglicanism brought into being." Concludes, therefore, that Crashaw's poetry "instead should be seen as not atypical in its broad reaching out to the larger Christian tradition which, in the context of the late Renaissance in England, brought together a renewed interest in Scripture with renewed emphases on the meditative in the personal practice of spirituality and on the visual in ceremonial, the visual arts, and the poetic image" (271).

Holmes, Michael Morgan. *Early Modern Metaphysical Literature: Nature, Custom, and Strange Desires.* Houndmill, Basingstoke, Hampshire and New York: Palgrave. x, 204p.

Argues that certain texts of Crashaw "ingeniously disturb and estrange fictions of 'natural' perception, desire, and identity that continue to inform Western culture" (1) and that "much of Metaphysical literature is deliberately, strategically, and wonderfully *strange*" (2). In Chapter 5, "The Science of Possession: Conscience and Hagiology in Early Stuart England" (106-148), discusses Crashaw's treatment of hagiology and suggests that, in his "reconsiderations of gender, sexuality, religion, and nationality," Crashaw "endeavoured to overcome brutal factionalism," thereby advancing "the fundamental unity of spiritual life despite local differences." Believes that Crashaw was "probably drawn to the subject of sainthood and martyrdom in large part because of their utter strangeness from his own difficult quotidian reality" and that the passionate suffering of the martyrs for their faith "would have resonated with his painful situation" (128). Maintains that "sainthood's ability to render inadequate received ways of knowing and experiencing the self and the world, empowered Crashaw to think beyond claustrophobic limitation and to imagine a future of personally satisfying re-creation." Discusses Crashaw's hagiology in the Teresian poems in particular to show how he revises "gendered norms of desire and public comportment" and countenances "a more inclusive spiritual kinship that runs counter to prejudice and sectarian interests" (129), creating a " (re)visionary poetics" that "is

predicated on the existence of a substratum of holiness that unifies all of humankind" (130). Maintains that "[b]y blending his sexual unconventionality...with a celebration of the canonical figure of St. Teresa, Crashaw discoheres an ideology of power and gender that is based on a unitary coherence of the self and public norms" and that his "yearning for mystical rapture" suggests "a profound dissatisfaction with the identificatory norms Crashaw found thrust upon himself" (134). Compares and contrasts Crashaw to Donne, Lord Herbert of Cherbury, and Aemilia Lanyer.

Parrish, Paul A. "Ravishing Embraces and Sober Minds: The Poetry of Joseph Beaumont," in *Discovering and (Re)Covering the Seventeenth-Century Religious Lyric*, ed. Eugene R. Cunnar and Jeffrey Johnson, 308-31. Pittsburgh: Duquesne University Press.

Points out similarities between the life and poetry of Crashaw and Joseph Beaumont but argues that Beaumont was not simply "an emulator of Crashaw, and a decidedly inferior one at that." Recognizes, however, Crashaw's influence on Beaumont and says that "their mutual response to similar aesthetic, theological, and political forces is important and substantial" (322).

Punter, David. "Boundaries of Passion in the Renaissance: Crashaw and Marvell," in *Writing the Passions*, 53-79. Harlow: Pearson Education Limited (Longman).

Discusses "The Flaming Heart" on the basis of a consideration of the passions, calling Crashaw an "emblematic poet of the interstitial," for whom "everything is on the brink of turning into its opposite." Observes a "repetition compulsion" (53) in his poetry and suggests a pre-Lacanian interpretation of childhood neurosis "based on a sense of the ephemerality and contingency of the self" (54) to explain its cause, linking this neurosis with the evolution of religious ceremony. Maintains that, to the public, ceremony has meaning but "[b]ehind the surface, however, all is shadow." Sees Crashaw's dealings with repetitions as double-edged and thus

related to the passions. Believes that "[i]n his rejection of literary decorum," Crashaw moves "away from and beyond classic ritual" (54). Claims that Crashaw is all process, not product, and that he "invites us to a textual spectacle" that "is himself dancing, perhaps naked, before our eyes" (55). Sees St. Teresa in "The Flaming Heart" as both the wounded and the wounder. Says that Crashaw in his incantation seeks "the attainment of an intensity which will return him to the deepest richness of life at the same time as it cuts him adrift from the real and present world and asserts the absolute continuity between the unreality of the represented versions of Teresa and the seraphim and the internally represented version of himself" (62).

Reid, David. "Crashaw's Gallantries." *JDJ* 20: 229-42.

Compares and contrasts "The Flaming Heart" and Carew's "To the Painter." Notes that, "[u]nlike the Anacreontic poet, who commands the painter to give him back the image of the mind, both Carew and Crashaw remonstrate with the painter for not doing justice to his sitter" and that neither poet speaks "as the lover of the woman they say has been injured by her portrait but rather as ardent admirers of one who has chosen another object for her love." Observes also that "[w]ith both poets, admiration finds expression in extravagant courtly compliment," their scorning being "a courtly game of praise for the woman" (230). Argues, however, that "The Flaming Heart" far exceeds Carew's poem in its gallant style, its aggressive and emphatic voice, and its cavalier wit until finally the last lines modulate into religious and ecstatic adoration. Discusses, therefore, how in the poem Crashaw successfully unites "gallantry, preciosity and playfulness with a powerful and rapturous impulse to self-loss." Stresses that, "among the many strange compounds of his art, this is perhaps the master compound, the one we must take in if we are to appreciate his poetry" (233). Comments also on how in "To [Mrs. M. R.] Councel Concerning her Choise," "On Mr. G. Herberts booke, The Temple," "Ode on a Prayer-book," and "Letter to the

Countess of Denbigh" Crashaw mixes "the language of profane and religious love," acting in these poems as "God's courtier to woo the woman for God" (237). Concludes that the more one examines Crashaw's "erotic expression of religious devotion, the more one is struck by the boldness of his art, the deliberate and radical reworking of the conventions of the poetry of human love and the transposition and astonishing elaboration of its stylistic mannerisms" (242).

Revard, Stella P. *Pindar and the Renaissance Hymn-Ode: 1450-1700.* (Medieval and Renaissance Texts and Studies, 221.) Tempe, AZ: Arizona Center for Medieval and Renaissance Studies. xii, 383p.

Calls Crashaw "the most important imitator of classical ode in England" after Milton and discusses how he "took Pindaric ode, neo-Latin and vernacular hymn, and continental pindarics as models for his Christian hymn-odes." Suggests that Crashaw, not Cowley, "first brought the irregular hymn-ode into English" and maintains that Crashaw's "hymns espouse as many—perhaps more—direct Pindaric techniques than Cowley's so-called Pindaric odes." Observes "[t]he majority of Crashaw's poems are religious" and that "[h]is hymns to Christ, to Mary, and to various saints adopt the manner and style of similar neo-Latin and vernacular hymn-odes by French and Italian classical imitators" (245). Discusses the Pindaric elements in Crashaw's Christmastide poems—"Hymn in the Holy Nativity," "Hymn for New Year's Day," and "Hymn in the Glorious Epiphanie"—all of which "are constucted on the model of classical hymn and Pindaric ode" (246) and illuminate the Christian paradox that "Christ is the light shining out of darkness." Discusses how Crashaw's hymns to the Virgin Mary—"Hymn in the Assumption," "Sancta Maria Dolorum," "O Gloriosa Domina"—resemble "those hymn-odes that so many neo-Latin and vernacular poets addressed to classical goddesses" (253) and points out also that, while a student, Crashaw wrote Latin hymns to classical deities, Venus and Spes.

Further comments on the "effect of continental pindarizing" on Crashaw's hymns to St. Teresa and "The Weeper." Observes that Crashaw had "few poetic followers in England" and that although pindarics to saints and hymns to the Virgin "continued to flourish on the continent until the end of the century, particularly among Italian poets, the religious ode in England was changing in character." Points out that "[t]he standard-bearer for the Pindaric movement" was Cowley but that "he composed little religious poetry on either the classical or the Pindaric model" (272).

Saotome, Tadashi. "Sezoku-shi to Shukyou-shi" [Secular Poetry and Religious Poetry]. *Oberon* 21, no. 1: 16-27.

Reprinted in *Shijin to Atarashii Tetugaku* [The Poet and the New Philosophy] (Tokyo: Shouhaku-sha, 2001), 177-206.

Includes a Japanese translation and discussion of "The Flaming Heart." Maintains that the spiritualization of the senses is characteristic of Crashaw's poetry and notes how Crashaw uses erotic images to describe the ascent to holiness.

Shell, Alison. "What is a Catholic Poem? Explicitness and Censorship in Tudor and Stuart Religious Verse," in *Literature and Censorship in Renaissance England*, ed. Andrew Hadfield, 95-111. Houndmills, Basingstoke, Hampshire [Eng] and New York: Palgrave.

Points out that when one examines Crashaw's career, one sees "a widespread difficulty in defining the Catholic poem." Points out that a number of Crashaw's "Catholic" poems were written while he was technically an Anglican and wonders if he would be considered a Catholic poet had he not formally become a Catholic. For example, believes that "Ode on the Assumption," a very Catholic poem, "was probably written during the 1630s in the high-church, highly charged atmosphere of Peterhouse" before Crashaw's conversion and was published in the first edition of *Steps to the Temple* (1646), after his conversion.

Stanwood, P. G. "Revisiting Joseph Beaumont," in *Discovering and (Re)Covering the Seventeenth-Century Religious Lyric*, ed. Eugene R. Cunnar and Jeffrey Johnson, 290-307. Pittsburgh: Duquesne University Press.

Points out similarities between the life, art, and religious sensibility of Crashaw and Joseph Beaumont and comments on their friendship at Cambridge. Notes how Beaumont's poems "echo in many places the verbal characteristics" of Crashaw's poetry as do his common rhyme patterns (294).

Sugimoto, Ryutaro. "Crashaw—Baroque to Kankusan-sei" [Crashaw—Baroque and the Centrifugal Quality], in *Koza Eibei Bungaku-shi: Shi II* [Lectures on the History of British and American Literature—Poetry II], 38-45. Tokyo: Taishu-Kan.

Discusses the baroque and centrifugal qualities of Crashaw's poetry, pointing out that it tends to move in a direction away from a central framework into sensuousness.

Summers, Claude. "John Roberts, Bibliographer," in *Discovering and (Re)Covering the Seventeenth-Century Religious Lyric*, ed. Eugene R. Cunnar and Jeffrey Johnson, 332-39. Pittsburgh: Duquesne University Press.

Comments on John R. Roberts's *Richard Crashaw: An Annotated Bibliography of Modern Criticism, 1632-1980* (1985), calling it "the standard bibliography of criticism on Crashaw" (333) and observing how it "constitutes a history of the poet's reception across three and one-half centuries" (334). Notes also Roberts's essay "Crashavian Criticism: A Brief Interpretive History" that appears in his collection of essays by divers hands entitled *New Perspectives on the Life and Art of Richard Crashaw* (1990), which surveys the development of Crashavian criticism from the seventeenth century to the present.

Williams, George Walton. "Richard Crashaw's 'Bulla' and Daniel

Heinsius' *Crepundia*." *JDJ* 20: 263-71.

Points out that the appearance of "Bulla" "in different manuscripts attests to its popularity in the 1640's" and notes that "the fact that it appeared in print first in conjunction with and keyed to the work of the most distinguished humanist scholar of the age [Daniel Heinsius] argues convincingly that it was thought remarkable at first sight." Examines the contexts in which the poem likely came into print, noting that "there is nothing in the MS tradition to argue specifically for any date" (264). Suggests that, when in 1646 the printer Roger Daniel, who had published individual poems by Crashaw in various funerary or gratulatory volumes, decided to publish a reprint of Heinsius' *Crepundia Siliana*, he "saw in Crashaw's poem a penetrating intellectual, though whimsical, supplement to Heinsius' learned annotations on Silius' epic, annotations, as he must have known, that were themselves not without whimsy—or, at least scholarly good humor" (272). Speculates also that since Crashaw was in Leiden in 1643 and returned briefly to England in 1644, "shortly before the 'Bulla' was printed," perhaps he visited Heinsius in Leiden and that perhaps that the link between Crashaw's poem and the *Crepundia* "might derive from that association" (273).

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Barbour, Reid. "Conclusion: Rome, Massachusetts, and the Protestant Imagination," in *Literature and Religious Culture in Seventeenth-Century England*, 236-50. Cambridge: Cambridge University Press.

Examines primarily English Protestant culture during the reign of Charles I. Cites Crashaw as an advocate for Catholicism whose poetry contains "images of a divine love that transgresses all the boundaries of being, experience, and language" and who presents "a mystical love that on the one hand offers a transcendence of

skepticism and controversy, but on the other crosses so many boundaries that any defensive doctrine or protective discipline is perforce undone, its rigors blunted and its purity contaminated." Maintains that, for Crashaw, "divine love is witty in overcoming experiential boundaries, in transposing grammatical and aesthetic expectations, and in merging rival spiritual styles." Observes that in defending his Teresian poems, Crashaw "moves from love's eloquence to its power and legitimizes a spiritual match between Spain and England" and, like Thomas Browne, "merges modes of piety that are otherwise nationally delimited" (243). Points out that in Crashaw's poetry "divine love transposes England and Spain, actives and passives, life and death, divinity and self, aggressor and victim, mystical annihilation and sensuousness, male and female, angel and human" and that this divine love "knows no impossibilities or boundaries." Concludes that "[i]t is not surprising that Crashaw prefers those Caroline embodiments of devotion that lend themselves to hybrid reception: Herbert's poetry, Shelford's treatises, and Little Gidding heroics" (244).

Fleming, James Douglas. "Composing 1629." *MiltonQ* 36, No. 1: 22-33.

Questions the usual dating of Milton's Nativity Ode (1629) and argues that "post-Caroline poetry is a highly determinate and politically reactionary genre," noting that it is "conservative, arch-royalist, nostalgic, and reactionary" and is "Laudian, ultra-Caroline, defiant, and anti-Puritan" (24). Points out that in *Carmen Deo Nostro* Crashaw's "Hymn in the Glorious Epiphanie" is followed by "To the Queen's Majesty" that "blatantly tropes" Henrietta Maria "in Christological and Christmastide terms" (23) and therefore has political overtones. Believes that "[t]he Stuart-Christmas pieces of Cartwright, Herrick, and Crashaw are all, to varying degrees, messianic pastorals" and that "Prince Charles is their awaited one; he is Charles-Christ" (27).

Fulton, Alice. "Unordinary Passions: Margaret Cavendish, the

Duchess of Newcastle," in *Green Thoughts, Green Shades: Essays by Contemporary Poets on the Early Modern Lyric*, ed. Jonathan F. S. Post, 191-219. Berkeley, Los Angeles, London: University of California Press.

Finds resemblances between Margaret Cavendish's and Crashaw's poetry. Maintains that Cavendish "wrote two different sorts of verse: one is kin to the simplicity of Herbert; the other shares the grotesque sensibility of Crashaw." Adds that "[t]he first sort is uncontrived in the best sense of the word; the second is contrived in ways that disturb the reader's sense of proportion and taste" (193). Condemns Crashaw's poetry as "absurd," claiming that it "offers stupendous examples of ecstatic high seriousness that crashes unwittingly into banal low comedy" (212-13). Maintains that Crashaw's "excesses are models of camp" and that Cavendish's "discrepancies of intent and effect sometimes result in Crashaw-like campiness" (213). Points out that since the duchess and Crashaw "were members of Queen Henrietta Maria's Oxford and Paris court," she "might have read Crashaw's manuscripts in circulation." Observes that "[a]lthough Crashaw was ridiculed for his absurd conceits, his work eventually found its audience" and suggests that "[p]erhaps postmodernism will find new ways to revel in the excesses of Cavendish's outlandish passions" (214).

Hamlin, Hannibal. "Psalm Culture in the English Renaissance: Reading of Psalm 137 by Shakespeare, Spenser, Milton, and Others." *RenQ* 55: 224-57.

Points out that Psalm 137 was "one of the most widely known biblical texts in Renaissance England" and "examines a range of translations, paraphrases, commentaries, sermons, and literary allusions that together reconstruct a biblical text as it was interpreted by its Renaissance readers" (224), including Crashaw's paraphrase of the psalm. Suggests that "[t]he central concern of Psalm 137 with memory, and the essential connection between memory and poetry or song, may lie behind Crashaw's choice . . . to translate the psalm into the form of a Pindaric ode" (240).

Comments briefly on passages of Crashaw's poem, pointing out, for example, that the widow of Lamentations may lie behind Crashaw's figure of Mother Jerusalem. Believes that "[t]he explanation of the popularity of Psalm 137 in the Renaissance may lie in its ease of application to several widespread contemporary conditions" (253), noting that the translators "found in the psalm a source of consolation for a variety of situations of exile, alienation, loss, and estrangement"; that it "particularly appealed to writers, since it represented the condition of exile in terms of loss of voice and skill, the inability to *sing*"; that its "emphasis on the fragility of memory and the dangers of forgetting one's cultural and religious roots also touched a nerve connection to a central anxiety of both Renaissance Humanists and Protestant Reformers"; and finally that "the last verses of the psalm, sanctioning and offering a model for vengeful cursing, proved especially attractive during these centuries of violent religious conflict" (254).

Loewenstein, David and John Morrill, "Literature and Religion," in *The New Cambridge History of English Literature*, ed. David Loewenstein and Janel Mueller, 664-713. Cambridge: Cambridge University Press.

Regards Crashaw's sacred poetry as "a striking monument to the poetic sensibility which, in Laudian form, had exacerbated religious and political tensions during the 1630s and 1640s and which drove Crashaw, in the mid 1640s, to turn to the baroque culture of continental Catholicism." Points out that although his poetic imagination "focuses on saints, sacraments, the cult of tears, and the Holy Name of Jesus," Crashaw's "sacred verses express his own extreme intensity of emotion" (689), noting that his "poetics of excessive emotion and extravagant adoration reach a climax in his veneration of Saint Teresa's mystical and sensuous death." Concludes that Crashaw's poetry and aesthetics "articulated a distinctive, even *sui generis* form of high-church devotional expression—one that moved from Caroline ceremonialism to the baroque culture of the Catholic Counter-Reformation" (690).

Negri, Paul, ed. "Richard Crashaw (1613-1649)," in *Metaphysical Poetry: An Anthology*, 136-57. (Dover Thrift Editions, gen. ed. Paul Negri; ed. of this volume, Thomas Crawford.) Mineola, NY: Dover Publications.

Contains a brief biographical sketch of Crashaw and brief critical commentary on his poetry (136), followed by "On Mr. G. Herberts booke, The Temple," "A Hymn to Sainte Teresa," "The Weeper," nine English epigrams, "Letter to the Countess of Denbigh," "A Song ('Lord, when the sense of thy sweet grace')," "Wishes. To his (supposed) Mistresse," and "Musicks Duell" (136-57)—without notes or commentary.

Netzley, Ryan. "Oral Devotion: Eucharistic Theology and Richard Crashaw's Religious Lyrics." *TSLL* 44: 247-72.

Examines Crashaw's views on the eucharist and argues that his religious poetry "is not so much a poeticization of theology as it is an attempt to take seriously and incorporate devotionally the decrees of the council of Trent, transubstantiation in particular, as well as Reformed accounts of the Lord's Supper and Protestant reactions to the Tridentine canons." Maintains that "Crashaw's engagement with Tridentine theology, ultimately produces a eucharistic devotion that is more than the simple recitation of conventional claims about communion and community, incorporation and participation in the life of the Church." Insists that "[a]t stake in this poetic engagement with eucharistic devotion are both the corporeal site of communion, a mouth that eats and tastes, and the material elements that signify and are the body of Christ in the ritual." Believes that Crashaw's poetry "does not attempt, idiosyncratically or pathologically, to 're-materialize' or 're-physicalize' a ceremony spiritualized by Reformed theology" but rather it "explores the consequences of this particular brand of communion, a communion achieved through the mouth, via tasting and consumption of solid, and, at least in Reformed ceremonies, liquid elements." Maintains that Crashaw's poetry "describes a devotional body that is not neatly assimilable to

orthodox theology or traditional parochial religiosity." Shows how "[i]n the course of exploring and playing out the logic of eucharistic devotion," Crashaw's poems "outline a radically transformed devotional corporeality and intimate a substantially revised eucharistic ceremony." Discusses how Crashaw's sometimes "disturbing, even obsessive attention to orifices, the physical operation of the mouth, mastication, and consumption in particular, has a substantial precedent in Reformed polemic and eucharistic theology" (248). Explores this theme in "Lauda Sion Salvatorem," "The Weeper," "Adoro Te," "On the wounds of our crucified Lord," "On our crucified Lord Naked, and bloody," "In vulnera Dei pendentis," "In die Passionis Dominicae," and "The Flaming Heart." Maintains that Crashaw "takes seriously the fact that, of all the possible orifices and senses, it is the mouth and taste that appear, *de jure*, to have a unique devotional privilege" (266) and that his poetry " attempts to incorporate eucharistic theology, whether Tridentine doctrine or Reformed polemic, into the devotional machinations of the Lord's Supper, teasing out the effects such pronouncements and controversies have for the ceremony's participants" (267).

Parrish, Paul A. "Moderate Sorrow and Immoderate Tears: Mourning in Crashaw," in *Speaking Grief in English Literary Culture: Shakespeare to Milton*, ed. Margo Swiss and David A. Kent, 217-41. Pittsburgh: Duquesne University Press.

Maintains that Crashaw's poetic responses to death or loss encompass both "the quite mundane, obligatory and controlled reaction to the death of a distant acquaintance" and "more compelling, emotionally evocative responses to deeply anguishing moments." Observes that "the voices Crashaw adopts include those of the ritualistic and uninvolved observer, the more tender and expressive witness to death, and the passionate, tearful mourner." Points out that "[a]ll the poems appropriately described in the first two ways are about the deaths of men (the one partial exception being a poem on a married couple) written as if by a male witness

or acquaintance," whereas the poems in the last category "all convey the response of a woman mourner, a feminine figure with whom Crashaw identifies and through whom he expresses deeper and more genuine grief" (220). Maintains that "[g]rief expression in Crashaw is, in short, most powerful when the occasion is remembered, imagined and filled with feminine presences and responses" (221). Surveys the eighteen poems (twelve in English and six in Latin) that Crashaw wrote on the occasion of the death of acquaintances, noting that these poems "are marked by considerable variety in perspective, theme and emphasis"; "reveal a poet experimenting with different forms and modes"; and show that, although he "is not unconcerned with mourning," it is not his "principal concern" (233). Finds "more decisive grief expression" (233) in "The Teare," "Sancta Maria Dolorum," and "The Weeper," maintaining that these poems, "written from the perspective of tearful women moved by the life and death of Christ," are Crashaw's "most important contribution to grief expression" and that "[t]heir distinctiveness lies both in their recollection of and devotional response to a biblical occasion for mourning and in the extraordinary presence and power of the women mourners." Concludes, therefore, that "Crashaw's heart and soul are surely less in his response to the death of Cambridge acquaintances than in the experiences of the two biblical Marys whose emotional and tearful responses he both represents and seeks to make his own" (241).

Post, Jonathan F. S. "The Baroque and Elizabeth Bishop." *JDJ* 21: 101-33.

In a discussion of the influence of early modern poets on the poetry of Elizabeth Bishop, comments on Bishop's appreciation of Crashaw's poetry. Notes that her favorite Crashavian poems were "Musicks Duell," "Wishes. To his (supposed) Mistresse," "The Weeper," and the Teresian poems. Observes that Bishop's "Roosters," for example, reflects her adaptation and modernizing of the rhyming tercets in "Wishes. To his (supposed) Mistresse" and

finds in her "Unbeliever," "Sestina," and "The Shampoo" hints of Crashaw's "The Weeper." Calls her early poem "Florida" "an exercise in Crashavian 'baroque'" (114) that reminds one of "Musicks Duell."

Reid, David. S. "The Reflexive Turn in Early Seventeenth-Century Poetry." *ELR* 32: 408-25.

Defines the reflexive turn as "a figure of speech that involves something in paradoxical self-referentiality, usually through comparison or metonymic association and usually with the use of reflexive pronouns or of 'own'." Observes that reflexive turns "are used rather widely in the seventeenth century for celebration or deprecation," noting that Crashaw cultivated them with a good deal of "artistic sophistication" (408). Discusses Crashaw's uses of the figure in "Wishes. To his (supposed) Mistresse," "The Teare," "An Apologie for the fore-going Hymne," "Letter to the Countess of Denbigh," "On our crucified Lord, Naked and bloody," and "Hymn in the Holy Nativity." Points out that Crashaw's use of reflexive turns, for the most part, "takes the form of variations on its celebratory mode or derivations of it" (416) and that his use of it "is complex and both adroit and assured in its tone" (421). Primarily shows how Crashaw's poetry manifests "the potential for divinity in reflexiveness, or for enclosing oneself against it" (423). Concludes that "[t]he reflexive turn, self contradictory and paradoxical, is always a playful figure" and that "[e]ven in his most straightforwardly sublime uses of it, Crashaw carries it off with an air of doing the impossible with a dash" (425).

Stewart, Susan. "Facing, Touch, and Vertigo," in *Poetry and the Fate of the Senses*, 145-95. Chicago and London: University of Chicago Press.

Presents a brief biographical sketch of Crashaw, comments on his devotion to St. Teresa as reflected in his three poems in her honor, and discusses each of the poems, especially "A Hymn to Sainte Teresa." Maintains that "[w]e cannot overestimate the

importance of rhetorical gestures of being moved, moving, reversing, and transposing in these poems on Teresa." Believes that Crashaw's poetry "may superficially seem to be imitative of the visual forms of Baroque art, including its many images of flaming and wounding hearts, but it is far more accurate to say that the words *are* the event or expression; they twist, torque, and turn the reader about and summon the mind to heavenly aspirations in the ways bodies careen through Baroque architectural spaces" (185). Points out how "A Hymne to Sainte Teresa," in particular, "constantly appeals to all of the senses." Maintains that the poem's "elaborate metaphors, paradoxes, and inversions depend on an allegorical interpretation" that must be supplied by the reader and that "[t]his allegory is the transposition of all the reversals and inversions Crashaw makes in his poems on Teresa as a whole: the transposition of this world into heaven, of dying into eternal life" (188). Examines Crashaw's imagery, especially his fondness for images of liquification and stone, and points out that "many of what have been viewed as Crashaw's idiosyncratic and fanciful images were already embedded in the religious culture that surrounded him" (189). Comments also on Coleridge's indebtedness to Crashaw.

Whalen, Robert. "Conclusion: Sacramental Poetics," in *The Poetry of Immanence: Sacrament in Donne and Herbert*, 168-77. Toronto, Buffalo, London: University of Toronto Press.

Discusses Crashaw's exploration of "the devotional dimension of the Eucharist and the relevance of ceremonial forms for the progress of the soul" (169), contrasting his views with those of Donne, Herbert, and Vaughan. Points out that "eucharistic topoi are entirely absent from Crashaw's secular poems," thereby suggesting "his reluctance to allow a central feature of his new-found faith to be contaminated by more worldly concerns." Maintains that, like Southwell, in his sacred verse Crashaw's "largely didactic, liturgical, and ceremonial treatment of sacrament indicates a strong sense of Christian community and ecclesiastical

tradition" (170). Briefly comments on the doctrinal content in "Lauda Sion Salvatorem" and "Dies Irae, Dies Illa." Points out that "[t]he sacramental dimension of Vaughan's verse is subordinated to an internal, mystical experience, whereas Crashaw's inward forays are subsumed always by their ceremonial contexts" (174).

Young, R. V. "John Donne, Richard Crashaw, and the Mystery of God's Grace." *Catholic Dossier* 8, no. 2: 4-7.

Contrasts Crashaw's conversion to Catholicism with Donne's abandonment of Catholicism. Points out the differences in the religious sensibility of the two poets as reflected in their poetry: "Where Donne's most characteristic religious poems dramatize anxiety about the poetic speaker's sinfulness and his longing for grace, Crashaw's trademark theme is self-abandonment to mystical rapture," citing as an example the closing lines of "The Flaming Heart." Notes the "childlike innocence and joy" in much of Crashaw's poems and their "radiant and expansive" tone, citing "Hymn in the Holy Nativity" as an example. Says that Donne was the greater poet but that "one would more readily envy the profound serenity lying behind Crashaw's poetry than the melancholy anguish that motivated Donne."

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