A READING OF RICHARD CRASHAW

by

P.K. Sundararajan

B.A. Honours. (1961), M.A. (1963)

Annamalai University, India.

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Name: P.K. Sundararajan

Degree: Master of Arts

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Examining Committee: Chairman: Dr. S.A. Black

Frederick H. Candelaria
Senior Supervisor

John Mills
Examining Committee

Jerald Zaslove
Examining Committee

Harvey Gerber
External Examiner
Assistant Professor
Simon Fraser University
Burnaby 2, B.C.

Date Approved: 1 December 1970

To Frederick H. Candelaria

'Guru Sakshat Para Brahma'

'The Teacher Himself is Reality'

- A Hindu Invocation

ABSTRACT

A Reading of Richard Crashaw begins with a study of the traditions and backgrounds behind the work of that 'minor' poet of the seventeenth-century. Among the neglected influences on Crashaw are the Classical tradition, the Rhetorical tradition and the Art of 'Memory'. It is suggested that in addition to the obvious workings of the Mannerist, the Baroque, the Meditative, and the Metaphysical and Donne traditions, wide-spread influence of the 'New' science, the Counter-Reformation and the saints of the Catholic Church, St. John of the Cross, St. Ignatius Loyola, St. Francis de Sales and St. Teresa is discernible in Crashaw's work.

The chief difficulty in relating Crashaw to the Baroque tradition lies in defining the term 'Baroque' as a period rather than as a taste in art. It is not a sound practice to transfer terminology from the visual arts to literary criticism, as the correspondences in each case may vary very widely. Described as 'taste', the term 'Baroque' explains the so-called 'bad taste' in Crashaw's poetry.

This thesis may claim some originality for its treatment of Crashaw's mysticism and his habit of revision. Structurally as well as on account of its ecstatic quality, some of Crashaw's poems express a mystical experience. Is a mystical experience necessarily limited to sacred poetry? It is suggested that ecstasy is a common quality of sacred and profane poetry in Crashaw. While his revisions invariably show improvement, this is not always so. Chapter Five contains a thorough study of Crashaw's habit of revision, and the relation between his thought and style, and relation of thought to style in his work.

The Bibliography assembles, here for the first time, all of Crashaw criticism.

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PREFACE

This thesis is not a mere product of academic requirements for a degree. The academic world in North America, as indeed in most other parts of the world, is surprisingly unwilling to experiment in new methods of reading and interpretation, and to venture into alien territories. Ideally, a candidate preparing a thesis for a degree must be so prepared and conditioned by the intellectual atmosphere in which he is in ceaseless contact with other sensitive minds, that, when it comes to writing a thesis, he sits down to record his own responses to the work of a particular poet, novelist or prose-writer. Alas, this is not so, and there are not even distant glimmers of such a thing happening in our generation. The essential thing in academic criticism seems to be to disparage every other critic over a bottle of stout, and hold one's own in a foolish and dogmatic manner, without regard either to human values, or to the qualities of another mind and its responses. The academic critic who sets out ostentatiously to write on a poet ends by telling everybody how wrong every other critic is. Far from discouraging this tendency

the format of a scholarly essay is indeed so narrowly defined as to include necessarily an account of the scholarship involved in the reading of a poem before one passes on to record one's own responses.

Why does this happen? Obviously the American scholar is not blind to what is going on around him, nor does he need oriental wisdom to rectify occidental shortcomings. The business of criticism has come to be associated with teaching jobs, and the magical security called 'tenure' in American universities. 'What have you published' is the question before a scholar is entitled to his weekly grocery money. The anomaly in the situation must be apparent to the most casual observer. We frequently see that scholarship and teaching are very different kinds of talent, and often an excellent scholar is also a very bad teacher, and vice versa. Joseph H. Summers realistically summarises the situation as follows:

> If some recent works of seventeenth-century scholarship and criticism seem unsatisfying, the reasons are only incidentally related to the seventeenth century or to England or even to literature; they are more nearly related to the unsatisfactoriness of some of our commercial products. Whether in

> criticism or scholarship or in many other areas, dullness is likely to mark the work produced by people who are busily doing what they think they should to get ahead but who have no particular interests or convictions or knowledge. (A system that places pressure to publish on every college teacher is, of course, absurd.) Some other unsatisfactory works seem the result not of automatic responses to academic pressure but of mistaken convictions or perverse zeal. In literary matters there are almost as many ways of being wrong as of being right, but in their extreme forms we can recognize three characteristic aberrant patterns which we may call the solipsistic, the encyclopedic, and the hobbyhorse (or one-note) syndromes.[1]

Obviously it would be unrealistic to expect that the 'tenure' critics' invasion would spare Crashaw's work. Crashaw suffers another disadvantage in that, until comparatively recent times, he had been left well enough alone. A sudden wave of enthusiasm that swept through the 1930s in the metaphysical poets of the seventeenth-century hardly reached far enough to wet Crashaw's feet. A critic whose primary interest is, say, Donne's poetry writes on Crashaw much in the spirit of 'he-also-ran'. Criticism of Crashaw's poetry, as has been demonstrated by the work of Austin Warren, G.W. Williams, Mary Ellen Rickey and Mario Praz, requires a special sensitivity and competence. It is

not surprising, therefore, that there is a good deal of bad criticism as well as some very good criticism on Crashaw. I have attempted to keep my reference to criticism to its beneficient and positive aspects. I have never deliberately attempted to build an argument around the convenient "straw man". When I have thought another critic to be faulty, irrespective of his status, I have bluntly, but I hope not disagreeably, said so. And in all such cases I have pointed out not only that someone is wrong, but why the mistake has occurred.[2]

I wish to express my gratitude to the President's Research Grant Committee of Simon Fraser University for financial support during the writing of the thesis. A candidate rarely gets the kind of unswerving encouragement and warm support I received from the members of the Examining Committee, Professors John Mills, Jerald Zaslove and Harvey Gerber. I have greatly profited by their criticism, and the finer aspects of the thesis are due to their perceptive comments in the course of their first reading of my work. Thanks to my wife Vijaya for her typing, and for sharing me with Crashaw for the past year.

I have but attempted to express my gratitude to my supervisor, Dr. F.H. Candelaria in the line of dedication. To me he represents the fast-disappearing race of scholar-teachers who are human beings first, and scholars afterwards, and who still read poetry without a tormenting sense of competition with fellow-scholars, without anger and frustration, and indeed without any thought except of enjoyment. In a profound sense, this is his work; I have been but an instrument.

Simon Fraser University P.K. Sundararajan

December, 1970.

NOTES

[1] Joseph H. Summers, "Notes on Recent Studies in English Literature of the Earlier Seventeenth Century," Modern Language Quarterly, XXVI (1965), pp.135-149.

[2] For example, see Appendix I below.

INTRODUCTION

This thesis, A Reading of Richard Crashaw, is limited to Crashaw's English poems. The title has been chosen with deliberate ambiguity so as to allow elasticity in the treatment of various aspects of Crashaw's work, and to indicate the general nature of the interest of this study. Detailed analysis and explication of many, if not all, poems of Crashaw is a set and definite goal of such a Reading. Crashaw's work is known by the courtesy of anthologists who include a poem in an anthology for a variety of reasons including its length, and this, no doubt, is a very unsatisfactory way of getting to know the best and most representative work of a poet. The scope of this thesis, by being kept flexible, is expected to extend to the better known as well as the lesser known poems, including the good as well as the not-so-good pieces of Crashaw's poetry.

Since this work is a thesis, it is to be expected that all published and otherwise available criticism on Crashaw will be taken into account. Books, articles in journals, micro-films, xerox of manuscripts and title-

pages - in short, no part of available information will be left unexplored. But this is primarily a literary and interpretative work, and of necessity, the historical and biographical elements, especially controversies in these areas, will have to be kept to a minimum, and possibly excluded except where germane to the reading of a specific text.

My notice of Crashaw scholarship, as will be obvious from the notes to chapters, is complete and not one critic has been omitted. But on account of my overall interest in Crashaw's poetry my debt to any one critic will be hard to single out. This may result in an illusion of relative importance of scholarship as used in the following pages. For example, G.W. Williams' Image and Symbol in the Sacred Poetry of Richard Crashaw (Columbia: University of South Carolina Press, 1963) is perhaps the most important work on Crashaw of the 1960s. My references to this volume are very few as I have not devoted a special chapter to the study of any one image or symbol thoroughly and completely. It is some consolation that my negligence of this great scholar is corrected by my reference to his edition of the Poems

in preference to the Oxford Standard Edition of L.C. Martin.[1] In my treatment of Crashaw criticism I have attempted to be truthful without being bitter.

It remains for me to summarise what the reader may expect in the following pages. Chapters One and Two are devoted to a study of the traditions and backgrounds which enrich Crashaw's poetry. It seems to me that the workings of the Classical and Rhetorical traditions, and the possible workings of the art of 'Memory' in Crashaw's poetry, far from being intensely studied, have not even been cursorily noticed in the past. Many traditions and many backgrounds indeed converge in Crashaw's work to endow on it a unique and rich variety. The relation of the Mannerist, the Baroque, the Meditative, the Emblem, the Metaphysical, and the Donne traditions to Crashaw's work is explained in Chapter One. In the second chapter, the major influences on Crashaw's poetry, of the 'New' science, the Counter-Reformation, the Jesuit Poetic, and the saints of the Catholic Church, St. John of the Cross, St. Ignatius Loyola, St. Francis de Sales and St. Teresa are outlined, and their relative importance indicated.

An attempt to define the term 'baroque' as it may be applied to Crashaw is made in Chapter Three. Is 'baroque' a period in art, or is it, as the TLS Reviewer innocently regarded it forty years ago, a sensibility? There are many difficulties in transposing terminologies from the field of art to the field of literature.[2] Not the least of such difficulties is application of historical terms to denote qualitative aspects. This seems to be the difficulty of a good deal of Crashaw criticism, which regards Crashaw erroneously as a baroque poet as though he belonged historically to that splendid period in art. It is suggested that the influence of the baroque sensibility on Crashaw is partly due to Marino's influence.

Chapter Four deals with Crashaw's mysticism. There are many questions about the nature of a mystical experience, answered only in very general terms, to this day. Even granting that all the definitions of the word 'mystic' are acceptable, surely no one poet can be regarded 'mystical' in every sense of that word. Is Crashaw mystical, and if he is, in what sense is he a mystic? I attempt to show that contrary to current opinion that Crashaw only reflects secondarily the mystical experience

of Saint Teresa, the Saint's mystical experience is a starting point of the poet's own mystical perception. Crashaw's mystical poems show a carefully ordered structure of a mystical experience. Apart from this, the special quality of his mysticism seems to be the 'ecstasy' frequently expressed in his poetry. In fact, it would be appropriate to call Crashaw mystical in the sense of ecstatic, in the same sense in which Keats' "Ode to a Nightingale" contains a partial mystical experience.

The final chapter deals with Crashaw's craftsmanship, his careful revisions and poetic techniques which in the two versions of his poems invariably account for structural or imaginative improvement; but not always; there are instances where Crashaw's revisions do not seem to improve a poem, and these are indicated. The discussion of Crashaw's revisions naturally leads to a discussion of the relation between his thought and style and the relation of thought to style in his work.

It must be mentioned by way of introduction to the entire body of this work, that the reasonableness of

the length constantly became a problem to be overcome at various stages of writing. I fear, there is a good deal of knowledge of Crashaw's poetry and Crashaw scholarship, that is taken for granted. Chapters have been written at great length, and later mercilessly condensed in order to obtain a rigorous economy in expression. It is hoped that such condensations have not interfered with communicating my responses to the slender, if beautiful,body of Crashaw's poetry.

NOTES

[1] See Appendix II below.

[2] Austin Warren, and Rene Wellek, Theory of Literature, (New York: Harcourt, Brace and World, Inc., Rev. edn., 1956).

Chapter One

CRASHAW AND RENAISSANCE POETIC TRADITIONS

The seventeenth century in English literature is like the two-headed Janus. On the one hand, it looks backwards to the Renaissance and the mediaeval traditions in literature, and on the other, it anticipates and contributes to the tension and complexity of literature three centuries later. The seventeenth century's link with the past and the future is most evident in a group of poets who have come to be known as the 'metaphysical poets of the seventeenth century.'[1] When critical interest in the seventeenth century metaphysical poets was revived in the 1920s, for a time it was fashionable to speak of Donne's poetry as though its uniqueness was a peculiar gift of inexplicable genius. The initial wonder and amazement with which the metaphysical poets were regarded are happily gone, replaced by a more systematic and informed study of the backgrounds and traditions which contributed to the rise of the metaphysicals. It is now generally admitted that the very tradition which produced Shakespeare could also produce a very different kind of poet, like John Donne.

In both, the Renaissance poetic traditions merge to produce diverse and individual poetry, characteristic of the traditions.

What is true of the major poets of the seventeenth century is also true of the minor poets, for, 'major' and 'minor' are only absurd, if convenient, labels which we stick to a poet to indicate the volume of his poetry, and its relative importance and quality. If John Donne was affected by the Renaissance poetic traditions, so were George Herbert, Andrew Marvell, Henry Vaughan, Thomas Carew, Henry King and Richard Crashaw. If the body of poetry of some of the 'minor' poets were subjected to close scrutiny, it might be evident that sometimes the allegiance of the 'minor' poet to a tradition far exceeds the loyalty of the 'major' poet to the same tradition. Needless to add, that a poet too is an individual with dreams and passions of his own private world, and that his individual talent as much as the traditions he inherits are reflected in his poetry.

This can be illustrated from the poetry of Richard Crashaw, a 'minor' poet of the seventeenth

century, who is the sole concern of my study.[2] Many backgrounds and traditions converge in Crashaw's poetry which expresses the backgrounds and traditions in a slender but uniquely assimilated body of verse. In Crashaw's poetry the classical, the meditative, the baroque, the mannerist, the metaphysical and the emblematic traditions exist together in a divine harmony.

Of these, the single, most powerful tradition is the classical tradition. The Renaissance, among other things, was a sudden explosion of interest in the classics, and an inevitable part of the background of a student or a poet included, among many other classical works, the Epigrams of Martial, the Satires of Juvenal and Persius, the Satires, Epistles, and Odes of Horace, the Odes of Pindar, the Poems of Catullus, the Elegies of Tibullus and Propertius, the Idylls of Theocritus, the works of Ovid and of Vergil. The study of the classics resulted in two different kinds of influence on the Renaissance poets. The poets of the Renaissance were encouraged to write poetry in imitation of their classical masters. More important than the imitation were the qualities of clarity, unity, symmetry and

proportion which the Renaissance poets absorbed from the classical temperament.[3] In Crashaw, both varieties of influence can be noticed. Apart from his Latin Epigrams and Greek poems which may be regarded a direct product of his classical reading and scholastic exercises in Cambridge, his English translations of epigrams are modelled after the epigrammatic practices of classical authors.[4] Crashaw's epigram on "Our Lord in his Circumcision to his Father," for example, has a greater unity than its Latin original and represents the idea of growth more completely. The close-knit logical progression is characteristic of a classical epigram:

> To thee these first fruits of my growing death
> (For what else is my life?) lo I bequeath.
> Tast this, and as thou lik'st this lesser flood
> Expect a Sea, my heart shall make it good.
> Thy wrath that wades heere now, e're long shall swim
> The flood-gate shall be set wide ope for him.
> Then let him drinke, and drinke, and doe his worst,
> To drowne the wantonnesse of his wild thirst.
> Now's but the Nonage of my paines, my feares
> Are yet but in their hopes, not come to yeares.
> The day of my darke woes is yet but morne,
> My teares but tender and my death new-borne.
> Yet may these unfledg'd griefes give fate some guesse,
> These Cradle-torments have their towardnesse.
> These purple buds of blooming death may bee,
> Erst the full stature of a fatall tree.
> And till my riper woes to age are come.
> This knife may be the speares Praeludium.[5]

The Feast Day of the Circumcision of Christ begins a year, and thus represents the idea of beginning. 'The first fruits of my growing death' express the idea of beginning which is carried through the lines metaphorically expressing the growth of youth to maturity, hope to fulfilment, morn to day, the purple buds to a fatal tree and the knife to spear. The progression through the poem is controlled and disciplined, and has a terse quality which is quite unlike the progression of a Crashavian idea or image in a poem like "The Weeper" or "The Teare." There is, no doubt, the luxuriance in the colour of the blood and the pain of circumcision which is going to culminate in the pain of crucifixion; but the close structure of the epigram is unlike the loose structure of the stanzas of "The Weeper." Sometimes Crashaw is capable of extreme condensation of an idea in an epigram as in "Upon our Saviours Tombe wherein never man was laid."

> How Life and Death in Thee
> Agree!
> Thou had'st a virgin Wombe
> And Tombe.
> A Joseph did betroth
> Them both.[6]

The condensed expression of the idea of the womb and

tomb of the Saviour being quite unique, as unique as the agreement of life and death in Him, is a product of the classical epigrammatic habit.

The conventions of English pastoral poetry found in Crashaw's "A Hymne of the Nativity, sung by the Shepheards" go back to Vergil and Theocritus. The chorus opening the hymn and the shepherds Tityrus and Thyrsis are devices used in a classical pastoral poem. In its pattern the hymn moves with the stock characters and plots of the typical classical poem. Tityrus speaks in quibbles as a shepherd in a poem by Theocritus would:

> Gloomy night embrac't the Place
> Where The Noble Infant lay.
> The BABE look't up and shew'd his Face;
> In spite of Darkness, it was DAY.
> It was THY day, SWEET! and did rise
> Not from the EAST, but from thine EYES.[7]

Thyrsis reminisces about the cruelty of the winter's cold as does the classical shepherd:

> WINTER chidde aloud; and sent
> The angry North to wage his warres.[8]

The final joy of Christ's birth is expressed by the chorus in the manner of a climactic expression of the classical chorus:

> Wellcome, all WONDERS in one sight!
> AEternity shutt in a span.
> Sommer in Winter. Day in Night.
> Heaven in earth, and GOD in MAN.
> Great little one! whose all-embracing birth
> Lifts earth to heaven, stoopes heav'n to earth.[9]

Besides, the later version of the hymn employs a repetitive choric song which is the "responsive" song used in the Idylls of Theocritus. Structurally, this is an improvement which takes the hymn closer to its classical model.

Not only in the choice of forms of poetry like the Ode, but also in his choice of the stanza form and poetic techniques Crashaw must have benefited from his study of the classics. He does not feel at home in the Jonsonian classical tradition for the obvious reason that his contact with European literary traditions enticed him in a different direction.[10] In spite of his wider loyalties, the verse of Steps to the Temple and Carmen Deo Nostro shows the strong Jonsonian influence in Crashaw's practice of repetition of rhyme as a structural element, and in the use of the couplet as the basic form. In "Charitas Nimia" for instance, he begins by using a rhyme pattern aa, bb, working it gradually to greater regularity. In lines 19-22 and 23-28 this regularity is even more apparent:

Still would The youthfull SPIRITS sing;
And still thy spatious Palace ring.
Still would those beauteous ministers if light
Burn all as bright,

And bow their flaming heads before thee;
Still thrones and Dominations would adore thee;
Still would those ever-wakefull sons of fire
Keep warm thy prayse
Both nights and dayes,
And teach thy lov'd name to their noble lyre.[11]

Sing-ring, light-bright, thee-thee, prayse-dayse, and fire-lyre indicate the definite pattern of rhyme distribution in the poem. Such a consistency of the repetition of rhyme pattern reflects that larger classical heritage which Jonson so influentially refined. Both in the longer poems and the shorter epigrams, this consistency of structure may be noticed. As, for instance, in the epigram on "Act 21. I am ready not onely to be bound but to dye" he employs a rhyme scheme of aa, bb, with its eares-feares, I-dye.[12] While a study of Crashaw's rhyme-patterns, and the influence of classical tradition on his rhyme-practices will fill a volume of many pages, the indications are that, as a technician of great skill, he was impressed by the regularity and control of the Jonsonian verse, and translated Jonson's practice into his own distinct poetic idiom.

The classical influence in Crashaw's work may be traced in the use of formal rhetoric in his poetry, and his relation to the art of memory in the making of images in his poetry.[13] Numerous treatises in the Renaissance defined formal rhetoric with reference to the components of style. Ingenuity in figure, excessive decoration and externality were emphasised by the Rhetoricians as necessary marks of a good poetic style. Crashaw's habit of developing the figure apparently without logical connections is perhaps a rhetorical habit. Crashaw develops an image as an end in itself and seldom bothers to order this development by the immediate associations of the image. He seems to have acquired this habit from Marino and the Marinist poets, who in turn owe it to the great rhetoricians, Aristotle and Ovid. Crashaw's concentration on the image of the tear, where he dwells on the image to the complete exclusion of any possible development, is characteristic of this classical habit:

> O 'tis a Teare
> Too true a Teare; for no sad eyne,
> How sad so e're
> Raine so true a Teare as thine;
> Each Drop leaving a place so deare,
> Weeps for it selfe, is its owne Teare.[14]

While in a poem like "The Teare" Crashaw seems to dwell on the image, quite frequently he brings together a far-fetched ingenuity and a melodramatic rhetoric which characterise his Divine Epigrams. In his epigram "Upon the Infant Martyrs," 'the mothers milke' and 'the childrens blood' are 'both blended in one flood.' The images are sufficiently far-fetched and belong to experiences that are quite contrary to each other - the life-giving milk of the mother contrasted with the horrible blood of the children. On account of the poet's serious intention, the epigram becomes more than a rhetorical, stylistic achievement. Lines 3 and 4 of the epigram express his passionate intensity in the imagery of 'roses' and 'lillies.' The paradoxical expression in this epigram is the dominant element of the rhetorical style, which adds colour to all other rhetorical devices. A dull stylistic device becomes in Crashaw's hands a vehicle of masterly poetic expression. This can be seen again in another epigram on the infant martyrs:

To the Infant Martyrs.

Goe smiling soules, your new built Cages breake,
In Heav'n you'l learne to sing ere here to speake,

> Nor let the milky fonts that bath your thirst,
> Bee your delay;
> The place that calls you hence, is at the worst
> Milke all the way.[15]

The idea of learning to sing in heaven before learning to speak on earth; and the milky fonts becoming the milky way have nothing of mere contrived stylistics about them.[16]

It is evident, then, that in Crashaw the rhetorical tradition does not operate only in its technical and stylistic aspects, but transcends the merely technical and the stylistic to the formation of his very special imagery. There must have been numerous sources contributing to Crashaw's image-making faculty, not least of them all, the classical rhetorical tradition. For, rhetoricians considered 'memory' as one of the five parts of the classical art of rhetoric.[17] Memory was an important part of the orator's (or the poet's) training in an age when great literature survived in the popular oral tradition. The discipline that went into the cultivation of 'memory' was very much similar to the cultivation of any other part of the art of rhetoric. The cultivation of memory may be described as follows:

Now order brings in the precepts for memory which is certainly a natural (gift) but there is no doubt that it can be assisted by art. This art is based on only a few rules but it requires a great deal of exercise. Its advantage is that it enables words and things to be grasped in comprehension quickly and firmly. Not only those matters which we have invented ourselves have to be retained (in memory) but also those which our adversary brings forward in the dispute. Simonides, a poet and also a philosopher, is held to have invented the precepts of this art, for when a banqueting-hall suddenly collapsed and the relatives of the victims could not recognise (the bodies), he supplied the order in which they were sitting and their names which he had recorded in memory. He learned from this (experience) that it is order which sustains the precepts of memory. These (precepts) are to be pondered upon in well-lighted places in which the images of things are to be placed. For example (to remember) a wedding you may hold in mind a girl veiled with a wedding-veil; or a sword, or some other weapon, for a murderer; which images as it were deposited (in a place) the place will give back to memory. For as what is written is fixed by the letters on the wax, so what is consigned to memory is impressed on the places, as on wax or on a page; and the remembrance of things is held by the images, as though they were letters.

But, as said above this matter requires much practise and labour, whence it is customarily advised that we should write down the things which we wish easily to retain, so that if the material is lengthy, being divided into parts it may more easily stick (in memory). It is useful to place notae against single points which we wish to retain. (When memorising, the matter) should not be read out in a loud voice, but meditated upon with a murmur. And it is obviously better to exercise the memory by night, rather than by day, when silence spreading far and wide aids us, so that the attention is not drawn outward by the senses.

> There is memory for things and memory for words, but words are not always to be memorised. Unless there is (plenty of) time for meditation, it will be sufficient to hold the things themselves in memory, particularly if the memory is not naturally good.[18]

It is only a step forward to see how such a cultivated memory aids the formation of imagery. The first step in the cultivation of memory is to dispose of those things which one wishes to remember in a certain order; the second is to adhere to them with affection; the third is to reduce them to unusual similitudes, and the fourth is to repeat them with frequent meditation. For a religious poet like Crashaw who forms his imagery from the 'memory' of the Lord, the Biblical incidents and events of the saints' lives, the art of memory greatly contributes to his meditation on religious themes, and helps in the formation of the imagery vividly. For example, Crashaw's epigram "On the wounds of our crucified Lord" in its systematic ordering seems very much a product of the art of memory:

O these wakefull wounds of thine!
    Are they Mouthes? or are they eyes?
Be they Mouthes, or be they eyne,
    Each bleeding part some one supplies.

Lo! a mouth, whose full-bloom'd lips
    At too deare a rate are roses.
Lo! a blood-shot eye! that weepes
    And many a cruell teare discloses.

O thou that on this foot hast laid
Many a kisse, and many a Teare,
Now thou shal't have all repaid,
Whatsoe're thy charges were.

This foot hath got a Mouth and lippes,
To pay the sweet a summe of thy kisses:
To pay thy Teares, an Eye that weeps
In stead of Teares such Gems as this is.

The difference onely this appeares,
(Nor can the change offend)
The debt is paid in Ruby-Teares,
Which thou in Pearles did'st lend.[19]

The poet begins by recapturing from memory the wounds of the crucified Lord. His memory of the wounds results in the powerful visual imagery in which the poet 'sees' the wakeful wounds and sees them (from the process of memory again) as mouths and eyes. From his visualisation of the wounds as mouth, he goes on to the next stage of remembering the aspects of the mouth, namely, the 'full-bloom'd lips' which in the poet's memory are associated with roses. The minute details of the blood-shot eye and blood as 'cruell teare' are products of the memory-inspired visual imagination.

The working of the 'memory' is further systematised in that Crashaw describes the 'foot' (as against the mouth and eyes in the head), at the same time switching from the description of the Lord to a description of

Mary Magdalene. In stanza 4 there is a recalling of the mouth and lips of stanza 2, with the further addition of the function of the mouth and lips in 'kisses.' The characteristic and recurrent Crashavian imagery of the tears as gems and pearls is also a product of the systematised 'memory' by which the poet's associations are evoked in terms of the gems, rubies and pearls whenever he talks about the precious tears of Mary Magdalene.

All this may seem far-fetched, and even perverse, if we fail to grant that the process of image-making in a poet is the product of a not-easily explained phenomenon. The consistency with which a poet's work may be recognised in the recurrence of his imagery, and image-making itself as a psychological process by which the poet's consciousness is imbued with a certain habit of thinking and associations seem to add strength to the theory of the cultivated 'memory' which has an important role in the formation of imagery.[20]

It may be noticed that there is a certain orderliness about the classical tradition which encourages qualities of symmetry and precision, an orderliness

about the rhetorical tradition which defines various parts of rhetoric and their methodical cultivation, and an orderliness, again, about the art of memory which consists in cultivating an artificial 'memory' through certain stages of methodical practice. This orderliness is initially a quality of the Renaissance, later on carried into the Protestant Reformation and Counter-Reformation. More than in any other tradition, the fondness for method and order is reflected in the religious practices, and the treatises on religious practices, of the Counter-Reformation.

The Meditative tradition in the late sixteenth century and the early seventeenth century is a product of the orderly cultivation of religious habits of the mind in the Counter-Reformation. The sudden diffusion of interest in religion, and the wide spread influence of religion in the arts of painting, architecture, music and poetry acted as an impulse in the translation of religious traditions in the areas of art and poetry. This is especially true of the religious poetry of the seventeenth century in which the powerful influence of the Meditative tradition can be noticed.[21]

Though Crashaw's poetry does not show the impact of the Meditative tradition to the same extent as does the poetry of Donne or Herbert or Vaughan, Crashaw inevitably shows a strong awareness of the tradition. Crashaw's awareness of the Meditative tradition is first of all due to his interest in prayer and meditation, and his contact with the Ferrar household of Little Gidding. There is ample evidence of the shy, recluse offering up prayers through the night in Little Gidding. Crashaw's knowledge of the writings of St. Francis de Sales and St. Ignatius Loyola may account for his interest in the orderly cultivation of the Meditative habit of mind.

The art of meditation is not unlike the art of 'memory' in that both the arts involve a methodic cultivation of certain habits of mind. For example, the formation of imagery, as noticed by Frances Yates, is a product of the methodical cultivation of the 'memory.' The repetitive nature of the imagery may as well be the product of the art of Meditation. Depending on whether the reader's emphasis is on the classical or the religious influence, it can be argued that imagery

which is a product of 'memory' may also determine the Meditative focus of a poem. To make this point clear, Crashaw's epigram "On the wounds of our crucified Lord" in the choice of its imagery shows a carefully cultivated 'memory.' The epigram has the orderliness of a meditation as well. The subject of the epigram, the wounds of Christ, is appropriate to the Counter-Reformation mind which delights in the Sepulchre, the water of Christ's baptism and the parables relating to Christ's life. In the epigram celebrating the wounds of Christ, the meditation is begun with a characteristic directness:

O these wakefull wounds of thine![22]

The concentration on the wakefulness of the wounds, indeed the contemplation on this single subject, is Crashaw's purpose in the rest of the poem. The questions in the epigram move around the wounds, (are they mouths or are they eyes?) and contribute to the intensity of the meditation. Finally, Crashaw concludes that the wounds pay back Magdalene's pearl tears with rubies.[23] The poem in its extravagant delineations of non theological and highly artificial questions arising from the contemplation of the sacred objects themselves, without

pursuing the spiritual implications of the crucifixion, is reminiscent of the spiritual exercises of St. Ignatius Loyola.

The intensity of the contemplation on an object which is one aspect of the Meditative tradition is best seen in Crashaw's "The Teare":

> What bright soft thing is this?
> Sweet Mary thy faire Eyes expence?
> A moist sparke it is,
> A watry Diamond; from whence
> The very Terme, I think, was found
> The water of a Diamond.
>
> O 'tis not a Teare,
> 'Tis a starre about to drop
> From thine eye its spheare;
> The Sunne will stoope and take it up.
> Proud will his sister be to weare
> This thine eyes Jewell in her Eare.
>
> O 'tis a Teare,
> Too true a Teare; for no sad eyne,
> How sad so e're
> Raine so true a Teare as thine;
> Each Drop leaving a place so deare,
> Weeps for it selfe, is its owne Teare.[24]

The poem begins as a meditation on the tear with a question relating to its softness. The meditation dwells on the tear which is Mary's 'faire eyes expence,' 'a moist sparke,' and 'a watry diamond.' It may be noticed that there is no linear progression in the stanza and

all we are told about it is in intensity rather than in details. In stanza 2, the intensity of the meditation is maintained by the tear contemplated as the star and the moon's jewelry. In stanza 3 the tear is a drop of true rain, and the meditation is on the quality of purity of the tear, already begun in the 'watry diamond,' now carried further as the purity of the raining drop. A further point of intensification sees the tear as its own tear, in absolute terms, and the meditation reaches a climax.

From stanza 4 the meditation is turned towards the qualities of the tear. Its preciousness as a pearl, and its sweetness as it is shed by the vext rose:

> Such a Pearle as this is,
> (Slipt from Aurora's dewy Brest)
> The Rose buds sweet lip kisses;
> And such the Rose it selfe when vext
> With ungentle flames, does shed,
> Sweating in too warme a Bed.
>
> Such the Maiden Gemme
> By the wanton Spring put on,
> Peeps from her Parent stemme,
> And blushes on the manly Sun:
> This watry Blossome of thy Eyne
> Ripe, will make the richer Wine.[25]

In stanza 5 the erotic qualities of the tear, as a maiden gem put on by the wanton spring, as it blushes

on the manly sun, and as capable of making the richer wine from the watry blossom of the eye, are dwelt on at length, before the meditation turns, in the final stanza, to its original home transmuted into the Heaven of Mary's eye. The orderliness of the meditation is further indicated by the last word in the poem 'teare' which is directly related to line 1, with its 'bright soft thing.' "The Teare" with the epigram on the wounds of Christ, is an example of the contemplative, meditative poem which is one of the aspects of the Meditative tradition.

In another aspect of the Meditative tradition a poem is ordered structurally in close relation to a meditation.[26] Crashaw's hymn "To the Name above Every Name, the Name of Jesus" is ordered closely on the structure of a meditation contained in Bishop Hall's The Arte of Divine Meditation (1606). The process of a meditation, according to Hall, involves the preparatory steps, and then a three-fold steps involving the memory, understanding and will, and then, terminal steps that are basically in the nature of colloquies. Lines 1-12 of the hymn propose the subject of meditation and contain an introductory prayer, which is first in the scale of

meditation defined by Hall as the 'Taste' wherein "let the heart therefore first conceive and feele in it selfe the sweetnesse or bitternesse of the matter meditated: which is never done, without some passion; nor expressed, without some hearty exclamation."[27]

> I Sing the NAME which None can say
> But touch't with An interiour RAY:
> The Name of our New PEACE; our Good:
> Our Blisse: and Supernaturall Blood:
> The Name of All our Lives and Loves.
> Hearken, And Help, ye holy Doves!
> The high-born Brood of Day; you bright
> Candidates of blissefull Light,
> The HEIRS Elect of Love; whose Names belong
> Unto The everlasting life of Song;
> All ye wise SOULES, who in the wealthy Brest
> Of This unbounded NAME build your warm Nest.[28]

Lines 13-45 contain the preliminary self-address, the 'complaint' "wherein the heart bewaileth to it selfe his owne poverty, dulnesse, and imperfection; chiding and abasing it selfe in respect of his wants and indisposition."[29]

> Awake, My glory. SOUL, (if such thou be,
> And That fair WORD at all referr to Thee)
> Awake and sing
> And be All Wing;
> Bring hither thy whole SELF; and let me see
> What of thy Parent HEAVN yet speakes in thee.
> O thou art Poore
> Of noble POWRES, I see,

And full of nothing else but empty ME,
Narrow, and low, and infinitely lesse
Then this GREAT mornings mighty Busynes.
One little WORLD or two
(Alas) will never doe.
We must have store.
Goe, SOUL, out of thy Self, and seek for More.
Goe and request
Great NATURE for the KEY of her huge Chest
Of Heavns, the self involving Sett of Sphears
(Which dull mortality more Feeles then heares)
Then rouse the nest
Of nimble ART, and traverse round
The Aiery Shop of soul-appeasing Sound:
And beat a summons in the Same
All-soveraign Name
To warn each severall kind
And shape of sweetnes, Be they such
As sigh with supple wind
Or answer Artfull Touch,
That they convene and come away
To wait at the love-crowned Doores of
This Illustrious DAY.
Shall we dare This, my Soul? we'l doe't and bring
No Other note for't, but the Name we sing.[30]

Lines 46-87 contain an address to all creatures asking for their assistance, and Crashaw explicitly mentions this in line 61 'help me to meditate mine Immortall Song.' This is part of the 'wish' mentioned in Hall, as "an hearty and passionate Wish of the soule, which ariseth clearely from the two former degrees: For, that which a man hath found sweet, and comfortable, and complaines that hee still wanteth, hee cannot but wish to enjoy."[31]

Wake LUTE and HARP
And every sweet-lipp't Thing
That talkes with tunefull string;

Start into life, And leap with me
Into a hasty Fitt-tun'd Harmony.
Nor must you think it much
T'obey my bolder touch;
I have Authority in LOVE'S name to take you
And to the worke of LOVE this morning wake you.
Wake; In the Name
Of HIM who never sleeps, All Things that Are,
Or, what's the same,
Are Musicall;
Answer my Call
And come along;
Help me to meditate mine Immortall Song.
Come, ye soft ministers of sweet sad mirth,
Bring All your houshold stuffe of Heavn on earth;
O you, my Soul's most certain Wings,
Complaining Pipes, and prattling Strings,
Bring All the store
Of SWEETS you have; And murmur that you have no more.
Come, nere to part,
NATURE and ART!
Come; and come strong,
To the conspiracy of our Spatious song.
Bring All the Powres of Praise
Your Provinces of well-united WORLDS can raise;
Bring All your LUTES and HARPS of HEAVN and EARTH;
What e're cooperates to The common mirthe
Vessells of vocall Joyes,
Or You, more noble Architects of Intellectuall Noise,
Cymballs of Heav'n, or Humane sphears,
Solliciters of SOULES or EARES;
And when you'are come, with All
That you can bring or we can call;
O may you fix
For ever here, and mix
Your selves into the long
And everlasting series of a deathlesse SONG;
Mix all your many WORLDS, Above,
And loose them into ONE of Love.[32]

The intensity gathers in Crashaw's repetition of the Name of Jesus, which endows on him the authority to call on the assistance of all creatures on the basis of the Immortal Love of God.

Lines 88-114 justify the speaker's own place in the celebration in the form of self-address, in furtherance of the second step, which Hall regards as a 'confession,' "having bemoaned our want, and wished supply, not finding this hope in our selves, we must needs acknowledge it to him, of whom only we may both seeke and finde."[33]

Chear thee my HEART!
For Thou too hast thy Part
And Place in the Great Throng
Of This unbounded All-imbracing SONG.
Powres of my Soul, be Proud!
And speake alowd
To All the dear-bought Nations This Redeeming Name,
And in the wealth of one Rich WORD proclaim
New Similes to Nature.
May it be no wrong
Blest Heavns, to you, and your Superiour song,
That we, dark Sons of Dust and Sorrow,
A while Dare borrow
The Name of Your Delights and our Desires,
And fitt it to so farr inferior LYRES.
Our Murmurs have their Musick too,
Ye mighty ORBES, as well as you,
Nor yeilds the noblest Nest
Of warbling SERAPHIM to the eares of Love,
A choicer Lesson then the joyfull BREST
Of a poor panting Turtle-Dove.
And we, low Wormes have leave to doe
The Same bright Busynes (ye Third HEAVENS) with you.
Gentle SPIRITS, doe not complain.
We will have care
To keep it fair,
And send it back to you again.[34]

Lines 115-150 invoke the Name, calling for its appearance. This is expressed by Hall as 'petition'

and 'enforcement', "earnestly requesting that at his hands, which we acknowledge our selves unable, and none but God able to performe. From argument and importunate obsecration."[35]

Come, lovely NAME! Appeare from forth the Bright
Regions of peacefull Light
Look from thine own Illustrious Home,
Fair KING of NAMES, and come.
Leave All thy native Glories in their Gorgeous Nest,
And give thy Self a while The gracious Guest
Of humble Soules, that seek to find
The hidden Sweets
Which man's heart meets
When Thou art Master of the Mind.
Come, lovely Name; life of our hope!
Lo we hold our HEARTS wide ope!
Unlock thy Cabinet of DAY
Dearest Sweet, and come away.
Lo how the thirsty Lands
Gasp for thy Golden Showres! with long stretch't Hands
Lo how the laboring EARTH
That hopes to be
All Heaven by THEE,
Leapes at thy Birth.
The'attending WORLD, to wait thy Rise,
First turn'd to eyes;
And then, not knowing what to doe;
Turn'd Them to TEARES, and spent Them too.
Come ROYALL Name, and pay the expence
Of All this Pretious Patience.
O come away
And kill the DEATH of This Delay.
O see, so many WORLDS of barren yeares
Melted and measur'd out in Seas of TEARES.
(LOVE'S Eastern windowes) All wide ope
With Curtains drawn,
To catch The Day-break of Thy DAWN.
O dawn, at last, long look't for Day!
Take thine own wings, and come away.[36]

The next section of the poem celebrates the appearance of the Name, which relates to the 'confidence' in Hall. "Wherein the soule, after many doubtfull and unquiet bickerings, gathereth up her forces, and cherefully rowzeth up it selfe."[37]

Lo, where Aloft it comes! It comes, Among
The Conduct of Adoring SPIRITS, that throng
Like diligent Bees, And swarm about it.
O they are wise;
And know what SWEETES are suck't from out it.
It is the Hive,
By which they thrive,
Where All their Hoard of Hony lyes.
Lo where it comes, upon The snowy DOVE'S
Soft Back; And brings a Bosom big with Loves.
WELCOME to our dark world, Thou
Womb of Day!
Unfold thy fair Conceptions; And display
The Birth of our Bright Joyes.
O thou compacted
Body of Blessings: spirit of Soules extracted!
O dissipate thy spicy Powres
(Clowd of condensed sweets) and break upon us
In balmy showrs;
O fill our senses, And take from us
All force of so Prophane a Fallacy
To think ought sweet but that which smells of Thee.
Fair, flowry Name, In none but Thee
And Thy Nectareall Fragrancy,
Hourly there meetes
An universall SYNOD of All sweets;
By whom it is defined Thus
That no Perfume
For ever shall presume
To passe for Odoriferous,
But such alone whose sacred Pedigree
Can prove it Self some kin (sweet name) to Thee.
SWEET NAME, in Thy each Syllable
A Thousand Blest ARABIAS dwell;

A Thousand Hills of Frankincense;
Mountains of myrrh, and Beds of spices,
And ten Thousand PARADISES
The soul that tasts thee takes from thence.
How many unknown WORLDS there are
Of Comforts, which Thou hast in keeping!
How many Thousand Mercyes there
In Pitty's soft lap ly a sleeping!
Happy he who has the art
To awake them,
And to take them
Home, and lodge them in his HEART.[38]

Finally, the conclusion in lines 197-239 contrasts the faith of the ancient martyrs with the lack of faith at the present moment of history and relates to the 'recommendation' of Hall. "Wherein the soule doth cheerefully give up it selfe, and repose it selfe wholly upon her Maker, and Redeemer; committing her selfe to him in all her wayes, submitting her selfe to him in all his waies."[39]

O that it were as it was wont to be!
When thy old Freinds of Fire, All full of Thee,
Fought against Frowns with smiles; gave Glorious chase
To Persecutions; And against the Face
Of DEATH and feircest Dangers, durst with Brave
And sober pace march on to meet A GRAVE.
On their Bold BRESTS about the world they bore thee
And to the Teeth of Hell stood up to teach thee,
In Center of their inmost Soules they wore thee,
Where Rackes and Torments striv'd, in vain, to reach thee.
Little, alas, thought They
Who tore the Fair Brests of thy Freinds,
Their Fury but made way
For Thee; And Serv'd therein Thy glorious ends.

What did Their weapons but with wider pores
Inlarge thy flaming-brested Lovers
More freely to transpire
That impatient Fire
The Heart that hides Thee hardly covers.
What did their Weapons but sett wide the Doores
For Thee: Fair, purple Doores, of love's devising;
The Ruby windowes which inrich't the EAST
Of Thy so oft repeated Rising.
Each wound of Theirs was Thy new Morning;
And reinthron'd thee in thy Rosy Nest,
With blush of thine own Blood thy day adorning.
It was the witt of love o'reflowd the Bounds
Of WRATH, and made thee way through All Those WOUNDS.
Wellcome dear, All-Adored Name!
For sure there is no Knee
That knowes not THEE.
Or if there be such sonns of shame,
Alas what will they doe
When stubborn Rocks shall bow
And Hills hang down their Heavn-saluting Heads
To seek for humble Beds
Of Dust, where in the Bashfull shades of night
Next to their own low NOTHING they may ly,
And couch before the dazeling light of thy dread majesty.
They that by Love's mild Dictate now
Will not adore thee,
Shall Then with Just Confusion, bow
And break before thee.[40]

An analysis of the structure of the hymn "To the Name above Every Name, the Name of Jesus" shows that the poem is modelled on the structure suggested by the Meditative tradition.

It is somewhat natural that the strong hold of classicism on the Renaissance poets must gradually evoke its reaction. The orderliness and symmetry of Renaissance expressed in the rhetorical tradition, the cultivation

of 'memory' and the Meditative tradition inevitably gave rise to a fondness for disorder, looseness, lack of symmetry, and tension resulting in imbalance. These qualities, which may be described as anti-classical, converged to produce in art and literature, the Mannerist style. Frequently, in the Renaissance, terms applied to art can also conveniently be applied to literature for there is an astounding closeness in the way qualities of style are expressed commonly in painting and poetry.

If Mannerism is a reaction against Classicism, it is reasonable to expect that the dominant qualities of the mannerist style will be anti-classical. T.S. Eliot's famous phrase about the metaphysical poet's 'dissociation of sensibility' summarises the heterogeneity, the fissure between thought and sensibility, and the metaphysical poet's capacity to live in divided worlds and to express the sense of division and disharmony in his poetry. These are elements of mannerist style which converge to produce the 'wit' of the metaphysical poet. This is the formal disintegration of style in the Counter-Reformation, identified as Mannerist.

There are numerous examples of the mannerist style in Donne's poetry. Every aspect of the disintegration,

imbalance, disharmony and the tension between the dissociated thought and sensibility seems to find delightful expression in that central figure of the Metaphysical movement. Donne expresses the contraries in his holy sonnet:

> Oh, to vex me, contraryes meete in one:
> Inconstancy unnaturally hath begott
> A constant habit; that when I would not
> I change in vowes, and in devotione.
> As humorous is my contritione
> As my prophane Love, and as soone forgott:
> As ridingly distemperd, cold and hott,
> As praying, as mute; as infinite, as none.
> I durst not view heaven yesterday; and to day
> In prayers, and flattering speaches I court God:
> To morrow'I quake with true feare of his rod.
> So my devout fitts come and go away
> Like a fantastique Ague: save that here
> Those are my best dayes, when I shake with feare.[42]

The contraries expressed in the 'inconstancy becoming a constant habit' and the contrition which is common to his sacred and profane love are carried through to the restlessness and uncertainty of his inconstancy to God. The 'fantastique ague' is the very essence of the mannerist temper which suffers the inexplicable fever of anti-classical reaction. Whether Donne is speaking of sacred or profane love the restlessness and disharmony of the mannerist spirit may be clearly noticed in his poems. In "Womans constancy" it is profane love which

has the same restlessness as Donne's love of the Lord:

> Now thou hast lov'd me one whole day,
> To morrow when thou leav'st, what wilt thou say?
> Wilt thou then Antedate some new made vow?
> Or say that now
> We are not just those persons, which we were?
> Or, that oathes made in reverentiall feare
> Of Love, and his wrath, any may forsweare?
> Or, as true deaths, true maryages untie,
> So lovers contracts, images of those,
> Binde but till sleep, deaths image, them unloose?
> Or, your owne end to Justifie,
> For having purpos'd change, and falsehood; you
> Can have no way but falsehood to be true?
> Vaine lunatique, against these scapes I could
> Dispute, and conquer, if I would,
> Which I abstaine to doe,
> For by to morrow, I may thinke so too.[43]

Instead of enjoying the few last minutes of love and sending his beloved with a few parting words of gracious courtesy, the mannerist Donne must express his fears, the uncertainties and restlessness of his spirit. The question of the woman's constancy is not of the present; when she becomes inconstant her inconstancy will be antedated. The suspicion and fear expressed by Donne are genuine products, stylistically speaking, of mannerist disharmony. While it is true that the 'constancy' is expressed through his metaphysical wit, its origins are, in the mannerist sense, disintegration.[44] The 'fantastique ague' of the sacred poem is plainly expressed as the

vain lunacy of profane love.

The mannerist's revolt against the Renaissance sense of harmony is quite frequently expressed in a mixture of horror and disharmony.[45] Donne's sonnet beginning 'This is my playes last scene . .' expresses this sense of horror of death, and its horrible consequences:

> This is my playes last scene, here heavens appoint
> My pilgrimages last mile; and my race
> Idly, yet quickly runne, hath this last pace,
> My spans last inch, my minutes latest point,
> And gluttonous death, will instantly unjoynt
> My body,' and soule, and I shall sleepe a space,
> But my'ever-waking part shall see that face,
> Whose feare already shakes my every joynt:
> Then, as my soule, to'heaven her first seate, takes flight,
> And earth-borne body, in the earth shall dwell,
> So, fall my sinnes, that all may have their right,
> To where they'are bred, and would presse me, to hell.
> Impute me righteous, thus purg'd of evill,
> For thus I leave the world, the flesh, and devill.[46]

The cruelty of death which will 'instantly unjoynt' his body and soul is expressed with all the horror of the physician's dissection table, where he cuts roughly, amputates, and severs limbs one from the other. The fear Donne alludes to, is the fear of death, also expressed in his inconstant sacred and profane loves. The sonnet towards the end expresses the very 'hell' as a climax of mannerist disturbance.

If Donne's 'hysteria' may be regarded a negative aspect of the 'ecstatic' quality, it follows that Crashaw's metaphysical wit, and the ecstasy of his mysticism show strong mannerist tendencies. It will be too far-fetched to classify Crashaw as a mannerist in the same way in which Shakespeare (in Hamlet) or Donne can be called mannerist. In so far as the Mannerist tradition anticipates and contributes to the kind of metaphysical wit found in Donne, elements of the Mannerist tradition are commonly shared by Crashaw with Donne. But he shares the mannerist tendency only in that sense, and the metaphysical wit of Crashaw is different from Donne's. In Crashaw there is nothing of the tension and restlessness of the Renaissance, that find abundant expression in Donne's poetry.[47]

But the very disintegration of the mannerist style contributes to the reintegration of the Baroque style, and the studied elegance of the Mannerist, in the presentation of sensuousness and spirituality, finds perfect expression in Crashaw, the baroque poet.[48] The elegance with which Crashaw describes the tears of Mary Magdalene is reminiscent of mannerist elegance:

I.

Hail, sister springs!
  Parents of sylver-footed rills!
  Ever bubling things!
  Thawing crystall! snowy hills,
Still spending, never spent! I mean
Thy fair eyes, sweet MAGDALENE!

II.

  Heavens thy fair eyes be;
  Heavens of ever-falling starres.
  'Tis seed-time still with thee
  And starres thou sow'st, whose harvest dares
Promise the earth to counter shine
Whatever makes heavn's forhead fine.[49]

The baroque expression of Crashaw exceeds the mannerist elegance, and in a number of ways, illustrates the aspirations of the baroque. For example, the logic of Crashaw's poems, his excessive sensuality, bursting enthusiasm, meeting contrarieties, fondness for paradox, and decoration or ornament of style are characteristics of the baroque. The strikingly unique ending of "Sancta Maria Dolorvm," for instance, can be explained only in terms of the baroque:

  O let me suck the wine
  So long of this chast vine
  Till drunk of the dear wounds, I be
A lost Thing to the world, as it to me.
  O faithfull freind
  Of me and of my end!

Fold up my life in love; and lay't beneath
My dear lord's vitall death.
Lo, heart, thy hope's whole Plea! Her pretious Breath
Powr'd out in prayrs for thee; thy lord's in death.[50]

It must be remembered, while savouring Crashaw's baroque brilliance, that the reintegration of the baroque follows the disintegration of the mannerist in Renaissance styles.

Against this background of Renaissance poetic traditions, elements of whose powerful influence can be noticed in Crashaw, he must still be placed in the main current of the Metaphysical tradition of the seventeenth-century. The Metaphysical tradition, as different from the Donne tradition or the school of Donne, is sporadically seen in English poetry from the time of "Beowulf" to the present time in the poetry of T.S. Eliot and Dylan Thomas. In the Renaissance England, the Metaphysical tradition especially flourished, and aspects of the Metaphysical style can be seen in the poetry of Shakespeare and the Elizabethan sonneteers. The Renaissance poet delighted in figurative speech and metaphysical expression. This is a distinct quality of the Metaphysical poetry of Donne and Marvell, which has its origins in the Elizabethan habit of contrived and artificial turn of expression. Shakespeare's sonnet XVIII, for instance,

verges on the Metaphysical in its fondness for deliberate thinking, and contrived expression:

> Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate:
> Rough winds do shake the darling buds of May,
> And summer's lease hath all too short a date:
> Sometime too hot the eye of heaven shines,
> And often is his gold complexion dimm'd;
> And every fair from fair sometime declines,
> By chance or nature's changing course untrimm'd;
> But thy eternal summer shall not fade
> Nor lose possession of that fair thou owest;
> Nor shall Death brag thou wander'st in his shade,
> When in eternal lines to time thou growest:
> So long as men can breathe or eyes can see,
> So long lives this and this gives life to thee.[51]

The tendencies that express the beloved as 'more lovely and more temperate' than a 'a summer's day,' the Sun as the hot eye of heaven, death bragging that the beauty is after all mortal, and the paradox of the beloved's beauty living in order to give her life, grow to an enormous complexity in the poetry of Donne.

A glance at some of the definitions of the word 'Metaphysical' illustrates the complex nature of the tradition. Since the time Grierson introduced the Metaphysical lyrics and poems in an historic anthology, the definitions of the term have grown in complexity. Grierson himself defines Metaphysical poetry as "poetry

which has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence.[52] More specifically, adds Grierson, the qualities of awareness of disintegration than of comprehensive harmony, of the clash between older physics and metaphysics on the one hand, and the new science of Copernicus and Galileo and Bacon on the other, are qualities of Donne's poetry. The greatest achievement of the Metaphysical poets is the peculiar blend of passion and thought, feeling and ratiocination.

We do not have to wait long before a totally different point of view of the Metaphysical poets is presented in T.S. Eliot's review of Grierson's anthology. Eliot traces the term 'metaphysical' historically, relates it to the Elizabethan tradition, and concludes that the characteristically 'metaphysical' is the elaboration (contrasted with the condensation) of a figure of speech to the farthest stage to which ingenuity can carry it:

> May we not conclude, then, that Donne, Crashaw, Vaughan, Herbert and Lord Herbert, Marvell, King, Cowley at his best, are in the direct current of English poetry, and that their faults should be reprimanded by this standard

> rather than coddled by antiquarian affection? They have been enough praised in terms which are implicit limitations because they are "metaphysical" or "witty," "quaint" or "obscure," though at their best they have not these attributes more than other serious poets. On the other hand, we must not reject the criticism of Johnson (a dangerous person to disagree with) without having mastered it, without having assimilated the Johnsonian canons of taste. In reading the celebrated passage in his essay on Cowley we must remember that by wit he clearly means something more serious than we usually mean today; in his criticism of their versification we must remember in what a narrow discipline he was trained, but also how well trained; we must remember that Johnson tortures chiefly the chief offenders, Cowley and Cleveland. It would be a fruitful work, and one requiring a substantial book, to break up the classification of Johnson (for there has been none since) and exhibit these poets in all their difference of kind and of degree, from the massive music of Donne to the faint, pleasing tinkle of Aurelian Townshend -53

After an elegant rendezvous with his favourite Elizabethan and French poetry, Eliot points out the 'dissociation' in the work of a metaphysical poet which is re-presented in a new unity.

After Grierson and Eliot, and their sophisticated criticism, one has a reasonable right to expect the blunt criticism of F.R. Leavis to point out precisely what this revival of the Metaphysicals is all about. But, alas, his chapter on the 'Line of Wit' which begins

so brilliantly and arouses great expectations, merely draws attention to one quality of the Metaphysical style, the development of wit, if detailed, certainly not wholly new, or especially illuminating.[54]

Even the recent study of Helen Gardner hardly rises to the challenges of the complex tradition, and a precise definition of the term 'metaphysical.' However, she notices certain distinct qualities of the metaphysical style by which a metaphysical poet may be recognised, the 'concentration' of metaphysical poetry, for example:

> The first characteristic that I shall isolate in trying to discuss the admittedly vague and, it is often thought, unsatisfactory term "metaphysical poetry" is its concentration. The reader is held to an idea or a line of argument. He is not invited to pause upon a passage, "wander with it, and muse upon it, and reflect upon it, and bring home to it, and prophesy upon it, and dream upon it" as a "starting-post towards all the 'two and-thirty Palaces.'" Keats's advice can be followed profitably with much poetry, particularly with Elizabethan and Romantic poetry; but metaphysical poetry demands that we pay attention and read on. . . It is, of course, possible and pleasurable to linger over passages of striking beauty and originality, but, on the whole, I think that to do so is to miss the special pleasure that metaphysical poetry has to give. It does not aim at providing, to quote Keats again, "a little Region to wander in," where lovers of poetry "may pick and choose, and in which images are so numerous that many are forgotten and found new in a second Reading." A metaphysical poem tends to be brief, and is always closely woven.[55]

She goes on to discuss the 'conceits' of a metaphysical poet:

> The second characteristic of metaphysical poetry, its most immediately striking feature, is its fondness for conceits. . . . A conceit is a comparison whose ingenuity is more striking than its justness, or, at least, is more immediately striking. All comparisons discover likeness in things unlike: a comparison becomes a conceit when we are made to concede likeness while being strongly conscious of unlikeness. A brief comparison can be a conceit if two things patently unlike, or which we should never think of together, are shown to be alike in a single point in such a way, or in such a context, that we feel their incongruity. Here a conceit is like a spark made by striking two stones together. After the flash the stones are just two stones. Metaphysical poetry abounds in such flashes. . . . Longer conceits set themselves to "prove" likeness. They may start from a comparison which the speaker owns is far from obvious and then proceeds to establish. Or they may start from one that is immediately acceptable generally and then make us accept further resemblances in detail after detail. Thus nobody, I imagine, would think Lady Macbeth is being particularly ingenious when she compares the troubled face of her husband to a book in which men may "read strange matters." 56

After all the discussion, Helen Gardner concludes on a note of vagueness saying that,

> if I had the space I could defend them all on one ground or another, though my defence would of course have to take the form of "All these poems are metaphysical, but some are more metaphysical than others." I am more concerned that readers should find them beautiful and interesting

> than that they should approve or disapprove of them as conforming or not conforming to the idea of a metaphysical poem. All of them have a certain pungency in their thought, or in their turns of phrase, which makes them, whether profound or flippant, deserve the praise of being "fine and wittie." 57

Criticism on Metaphysical poetry from the 1940's to the present day reflects the ambiguity of these critics, and has grown increasingly technical and specialised in tackling the welter of meanings of the complex term. In a book originally written in 1940, and relatively less well known till its reissue in 1965, R.L. Sharp traces the course of metaphysical poetry in great detail:

> Of course, the metaphysicals are not a hard and fast group. It is impossible to say that certain poets and not others deserve the adjective as it is usually applied. Certain poets, however, are outstanding, and it is of them that we usually think first. John Donne (1572-1631) is the most original and the best known. According to the usual custom, his poems circulated in manuscript before their publication in 1633 and were widely imitated. Edward, Lord Herbert of Cherbury (1583-1648); George Herbert (1593-1633), his younger brother; Henry King (1592-1669), Bishop of Chichester; Richard Crashaw (1612?-1649); John Cleveland (1613-1658); Abraham Cowley (1618-1667); Andrew Marvell (1621-1678); and Henry Vaughan (1622-1695) are other eminent figures. George Herbert, Crashaw, and Vaughan differ from the others in that their best poetry is religious; but because Donne, after taking

> holy orders, repented the secular and profane verses of his youth and turned to sacred poetry, this difference presents no difficulty. In fact it accounts for the appearance in the metaphysical tradition of two strains: first, sceptical naturalism, with its libertine and cynical spirit; and second, deep religious feeling. Most of the seventeenth-century poets wrote religious lines at some time during their lives, and those who were metaphysical in one kind were usually so in the other . . . There is good reason for refusing to call the metaphysicals a school. They were unorganized and without a common purpose. Some evidence of connection exists, of course: personal acquaintance, their imitation of one another, and their common admiration for Donne's wit. . . Wit as an intellectual faculty became of more importance to them, and poetry less a matter of experience than a "knacke of dexterity." Their esthetic allowed this substitution. Superficial virtuosity replaced real feeling and served to conceal the lack of genuine inventive power. Consequently, wit assumed the importance of an end rather than a means; it became the whole poetic process.[58]

As different from Sharp's definitions, Earl Miner's very recent book (1969) on metaphysical poetry regards the most distinctive and distinguishing feature of Metaphysical poetry as its private mode: in other words, it is the dialogue of one. This complex metaphysical definition of Metaphysical poetry is illustrated in relation to the stylistic aspects of Metaphysical poetry, and in the Metaphysical poet's choice of certain themes, and the private nature of its exposition.[59]

It is perhaps justifiable that the overwhelming complexity of the Metaphysical tradition necessitates

a simpler grouping of poets, who share some common characteristics of the intricate Metaphysical tradition, and in whose work similar tendencies can be noticed. This is, perhaps, what Eliot meant by his term 'the school of Donne.' Whether one calls it 'the school of Donne' or the 'Donne tradition' it must be noted that this label belongs to a small group of poets, and this tradition is a fraction of a major Metaphysical tradition.

The poets of the Donne tradition show major characteristics of the best of Donne's poetry, or more precisely, the influence of Donne's work on their own. The breadth of the Metaphysical tradition narrows down in Donne to some distinct characteristics of the 'metaphysical' qualities of poetry. Donne's living influence on Marvell, Herbert, Crashaw, and Vaughan is noticeable in the intellectual intensity and the marriage of reason and passion in all of their poetry. Though each poet may come by his intellectual inheritance through a different major source - Crashaw through his continental associations and Vaughan through Bruno and the Hermetic tradition, for example - the intellectual intensity of Donne's poetry far exceeds those other sources in its domination over the poets of the Donne tradition.

Donne's natural way of apprehending thought through a philosophical apprehension of the universe is shared by poets of his tradition, as also the close relation of wit, surprise and conceit. Donne also brings, almost single-handed in the Metaphysical tradition, a remarkable power of analysis, casting his discovery of resemblances and their development in a poem on a firmly rational basis. Contrary to "metaphysical" lyrics of the late sixteenth and early seventeenth centuries, we find for the first time a superior analytical power in Donne's "Aire and Angels":

> Twice or thrice had I loved thee,
> Before I knew thy face or name;
> So in a voice, so in a shapelesse flame,
> Angells affect us oft, and worship'd bee;
> Still when, to where thou wert, I came,
> Some lovely glorious nothing I did see,
> But since, my soule, whose child love is,
> Takes limmes of flesh, and else could nothing doe,
> More subtile then the parent is,
> Love must not be, but take a body too,
> And therefore what thou wert, and who
> I bid Love aske, and now
> That it assume thy body, I allow,
> And fixe it selfe in thy lip, eye, and brow.[60]

Or throughout "The Extasie":

> And whil'st our soules negotiate there,
> Wee like sepulchrall statues lay;
> All day, the same our postures were,
> And wee said nothing, all the day.

If any, so by love refin'd,
That he soules language understood,
And by good love were growen all minde,
Within convenient distance stood, . . .[61]

Donne's intellectual force is the first flower of the proper ~~metaphysical~~ wit.

Though it is difficult to assert that the influence of Donne and Herbert on Crashaw is earlier and stronger than any other influence,[62] it is still quite clear that as a metaphysical poet Crashaw belongs to the Donne tradition. In Crashaw too can be found the union of reason and passion, the fondness for a conceit, and the analytic power expressed in Donne's poetry. Crashaw derives these qualities from Donne and Herbert, but translates them in his poetry in his own manner. This is the reason why Crashaw's conceits ~~h~~ave at once a likeness and unlikeness to Donne's conceits. His conceits develop ingeniously outwards upon their own impetus, in a centrifugal way as Alvarez has finely remarked, while Donne's conceits are centripedal. In Crashaw there are many instances of the expression of the ecstatic, of Donne's "large draughts of intellectual day" as in,

These thy DEATHS, so numerous,
Shall all at last dy into one,

> And melt thy Soul's sweet mansion;
> Like a soft lump of incense, hasted
> By too hott a fire, and wasted
> Into perfuming clouds, so fast
> Shalt thou exhale to Heavn at last
> In a resolving SIGH, and then -
> O what? Ask not the Tongues of men,
> Angells cannot tell.[63]

Crashaw's relation to the Donne tradition is more than his friendship for Herbert or the mystical relationships between his and Vaughan's poetry. Some of the best qualities of his poetry, the wit, the peculiar conceit, and the rational and analytic basis of his imagery even when (and especially when) he is expressing an intensely ecstatic, mystical experience, are qualities that spring from his relationship to Donne and his powerful influence.

It remains for me to mention briefly Crashaw's relation to the Emblem literature of the Renaissance, and the emblem habit as noticed in his poetry.[64] The associations of an emblem for a Renaissance poet is not unlike the modern man's closeness to television pictures. The emblematic habit of thought came naturally to a religious poet in the Renaissance and the seventeenth century. The Renaissance poet indeed takes this knowledge of the emblem on the part of his readers, for granted.

Some of Crashaw's poetry read with the Emblem habit in mind is particularly illuminating of the workings of the emblem in his poetry, and show the pointedness of an otherwise obscure image. For example, the epigram "On the Baptized Ethiopian" is much clearer if the standard emblematic representation of the immutability of nature as the picture of two men vainly trying to scrub an African, making the black into white, was remembered. Whitney uses such an emblem plate with the motto "Nature cannot be changed."[65]

Frequently, an otherwise obscure passage in Crashaw can be fully explained with reference to the emblem habit. The frequent occurrence of the 'nest' and 'breast' imagery in Crashaw is usually ascribed to Crashaw's erotic tendencies. Moreover, the two images seem always to appear together - when one is mentioned the other usually follows. In the "Hymn in the Holy Nativity" for example there is a close development of the nest-breast imagery:

> We saw thee in thy baulmy Nest,
> Young dawn of our aeternall DAY!
>
> . . .
>
> The Phaenix builds the Phaenix' nest.
> LOVE'S architecture is his own.
>
> . . .
>
> See see, how soon his new-bloom'd CHEEK
> Twixt's mother's brests is gone to bed.[66]

Crashaw's fondness for the nest-breast imagery is perhaps due to an emblem of Van Halften called the 'Asylum of the Heart in the Wounded Side.' Divine Love personified as Cupid is stretched out on the cross, a dove's nest on his right breast, on which Anima gazes lovingly. The motto reads, "Be like the dove which nests in the sides of the gorges." The meditation on this emblem, as Bertonosco has pointed out, shows that the nest constructed on the breast of Christ symbolises the security, rewards of God's love, in which the pure of heart will find comfort. For Crashaw, as in the passage quoted above, the breast and nest are symbols of security and comfort, drawn from a popular emblem source.

Crashaw's sensuous images, the self sacrificing pelican and the phoenix, the frequent eagle and the dove, the bleeding heart, the gem, rubies, pearls and tears transposed frequently, are products of the Renaissance emblem habit. The grotesqueries of Crashaw's images are sometimes due to the reader's ignorance of an emblem, and the consequent poor response. An instance of particular interest is the concluding line of the notorious 'Blessed be the Paps which thou hast Sucked':

'Now must the mother suck the son'. To Crashaw's critics, these lines have often suggested all sorts of tantalizing perversions. Things are not really all that exciting, for the graphic representation of breast sucking is not uncommon in seventeenth-century emblem books. An interesting parallel occurs in Amoris Divini et Humani Effectus, in which Anima is shown sucking the breast of Divine Love. The symbolic meaning, of course, is that the good Christian derives his spiritual nourishment from Christ, and from Christ alone. In Crashaw breast-sucking has the same symbolic meaning: the Virgin Mother, too, depends on her son for salvation just as He, when an infant, depended on her for physical sustenance. One of Quarles' emblems - and let us keep in mind that he adapted continental emblem material for the use of Protestants, especially Puritans - is grosser. His emblem plate (for which we cannot find a source) depicts an enormous breast. A bloated pig-faced man is sucking the left teat while a woman is milking the right teat. The motto (Isaiah 66:2) reads, 'Ye may suck, but not be satisfied with the breast of her consolation'.

Thus, in Crashaw's poetry can be found a wide range of influences from the Renaissance poetic tradi-

tions, the Classical tradition, the Rhetorical tradition and the Art of 'Memory', the Metaphysical tradition especially of the seventeenth century as exemplified in Donne and his contemporaries, and the Renaissance emblem habit. All these traditions converge in Crashaw to produce the unique qualities of his poetry. According to varying degrees of their influence one or other of the many traditions can be isolated for recognition. The excellence of Crashaw's genius lies in the fact that these conflicting traditions exist harmoniously together in Crashaw's fine religious poetry.

NOTES

[1] See R.C. Bald, Donne's Influence in English Literature (Gloucester, Mass.: Peter Smith, 1965, I edn., 1932).

[2] See G.W. Williams, ed. The Complete Poetry, p.xxii. "The reputation of Crashaw as a writer of sacred English poetry rests on the 33 poems of the Carmen Deo Nostro. It is not an extensive canon, and Crashaw is not a major poet. He shows himself deficient in many respects, but he was a master of the voice which he chose for his own."

[3] Examples of both the imitative and the qualitative influences are too numerous to be cited here. Shakespeare, Jonson, Marlowe, and the Elizabethan sonneteers are only a tiny part of the mammoth influence of the classical tradition in English Renaissance. By the same logic, critical works on the classical influence in the English Renaissance are not listed. In contrast to this helplessness it is gratifying to note that there is no article or book which notices the classical influence on Crashaw even in passing. My remarks though brief must be regarded as the first step towards a systematic study of this neglected, but important aspect of Crashaw's background.

[4] See the Introduction in Sister Maris Stella Milhaupt, The Latin Epigrams of Richard Crashaw with Introduction, English Translation, and Notes (Ann Arbor: University Microfilms, Inc., 1963) #63 - 4900. For a summary of her view, see Dissertation Abstracts XXIII (1963), 4687.

[5] G.W. Williams, ed. The Complete Poetry, pp.9-10. Compare this epigram with the progression of ideas or images in Crashaw's other poems. His debt to the classical epigrammatists becomes apparent. Another epigram illustrating this point is "Easter Day" on page 26.

[6] Ibid., p.25.

[7] Ibid., p.79.

[8] Ibid.

[9] Ibid., p.83.

[10] See R.C. Wallerstein, Richard Crashaw A Study in Style and Poetic Development (Madison: The University of Wisconsin Press, 1962), p.25. "For aside from the subjects of his curriculum, Crashaw probably wrote during these years many of his Greek and Latin epigrams, and he was making also that intensive study of Marino which will be the subject of our fourth chapter. As we shall see when we study the relationship in detail, the study was not purely a stylistic one. It was the product of a restlessness not at home in either the Jonsonian classical tradition or the classicism opened to a Milton; and not satisfied either with the great tradition of Spenser in which, nevertheless, Crashaw, like Milton, steeped himself either now or a little earlier. Other poems as well as the one quoted reveal both the Marinism and the deeper note of question overlaying the classical studies of his formal schooling. Some of his epitaphs, for instance, express the themes and concepts that belong to epitaphs in the tradition of the Anthology. But their spirit and imagery are wholly other. Crashaw brought to these exercises the spirit of the Marinistic studies which were engaging his more eager attention. To his undergraduate days belong also, in all probability, the "Marinizations" in English of his Greek and Latin epigrams."

[11] G,W. Williams, ed. The Complete Poetry, pp.48-49.

[12] Ibid., p.29.

Come death, come bands, nor do you shrink, my eares,
At those hard words mans cowardise calls feares.
Save those of feare, no other bands feare I;
Nor other death then this; the feare to dye.

[13] For a discussion of Rhetoric, see K.G. Hamilton, The Two Harmonies (Oxford: Clarendon Press, 1963). The formidable amount of scholarship on this subject is indicated in his bibliography, pp.203-214. My study of Rhetoric is limited to aspects that can be applied to Crashaw's poetry; so also with the art of memory. The concept of 'memory' is a fairly recent and complex finding of Frances A. Yates. See her book The Art of Memory (Chicago: University of Chicago Press, 1966). Like 'Rhetoric,' the art of 'memory' involves knowledge of an entire tradition in great and meticulous detail. I have attempted to apply one aspect of the art of 'memory,' the formation of images, to Crashaw's poetry.

[14] G.W. Williams, ed. The Complete Poetry, p.50.

[15] Ibid., p.10.

[16] As R.C. Wallerstein notices, it is not easy to define any specific influence in Crashaw's work. op.cit., p.56-57. "To define any specific influence in Crashaw's work is not easy. For the many influences are blended and superimposed upon each other in a synthesis, at various stages, and we have few actual dates to go upon. We know, for instance, that a large body of Latin and Greek epigrams and some English ones, often translations of the former, constitute Crashaw's earliest work. But in the epigrams as they are published, there are, among some which seem almost surely to have been school exercises, a very large number which Mr. Warren has shown to be written during Crashaw's three years at Pembroke and still others which are certainly translations from Marino and which, hence, were also written in Crashaw's undergraduate days. Or The Weeper well illustrates the complexity of the problem. That poem is one which, as we reflect casually upon Crashaw's poetry, we think of as a notable example of Marinism. In fact, however, the principal source for the poem is an epigram of the Jesuit Franciscus Remondus; but besides this, there are analogues in an epigram of Bauduinus Cabilliavus and in Hugo's Pia Desideria, a further source for one line in a stanza of Marino's La Maddelena ai piedi di Christo, and important analogues for the general theme in other of Marino's poems on the Magdalen. Thus the "Marinism" of that characteristic poem rests only in small measure directly upon Marino, though the diffused and general influence upon it of the Italian poet is large. Nor does our only problem lie in the synthesis of the two influences in Crashaw. For the two groups whose impulse lies behind his poem, Marino and the Jesuit epigrammatists, though they are significantly different in spirit, have also much in common. They spring in part from the same artistic impulse. The work of both is baroque; it is, in part, that is to say, an expression of that wide-spread and common tendency of any art at the end of a long flowering, and when its forms and concepts have already become accepted as tradition in their grand central themes and essential statements, - so that to wrestle with and define these themes seems no longer the artist's essential imaginative endeavor, - to seek

intellectual excitement or edge, and aesthetic freshness, by elaborating the forms in detail and by subtilizing the concepts. And what is true of the art of the two groups, is also true of the themes themselves. The religious themes in the use of which Crashaw follows Marino, Marino himself owes to the same movement in religious literature and meditation which produced the neo-Latin poetry. And to this movement he likewise owes that method of approach to sacred subjects which he and Crashaw have in common." I attempt to outline the Renaissance Poetic Traditions briefly with their possible influence on Crashaw as evidenced in his work.

[17] See my note 13 above. The art of 'memory' though a part of the Rhetorical tradition is a subject of endless possibilities in its application to a religious poet.

[18] Quoted by Frances A. Yates, The Art of Memory, op.cit., pp.51-52.

[19] G.W. Williams, ed. The Complete Poetry, pp.24-25.

[20] See Frances A. Yates, The Art of Memory, op.cit., pp.82-104. Chapter IV "Mediaeval Memory and the Formation of Imagery" deals with the aspect I am discussing.

[21] For a detailed discussion see Thomas T. Howard, "Herbert and Crashaw, Notes on Meditative Focus," The Gordon Review, 11 (1965), pp.79-98, and L.L. Martz, The Poetry of Meditation (New Haven and London: Yale University Press, 1954). It is somewhat baffling that Howard does not seem to have benefited from Martz's book to which he makes no reference in his article. While his article is very mediocre and points out obvious things in Crashaw's relation to the Meditative tradition, Martz seems to err generously in his enthusiasm for establishing Crashaw as a meditative poet. Given his discussion, it is very doubtful if Crashaw can be called the greatest poet of the Meditative tradition.

[22] G.W. Williams, ed. The Complete Poetry, p.24.

[23] See pages 20-21 above for the poem.

[24] G.W. Williams, ed. The Complete Poetry, p.50.

[25] Ibid., pp.50-51.

[26] See L.L. Martz, The Poetry of Meditation, op.cit., especially pp.331-352 for a complete discussion of this point. Much as I would like to display some originality in illustrating structural meditation from Crashaw's poetry, the one poem which lends itself to structural analysis the hymn "To the Name above Every Name, the Name of Jesus" has been thoroughly analysed by Martz, leaving little else to be said on it. However, while Martz interprets the poem in close detail, I merely indicate the pattern of the structure of the poem and a Meditation. No one who writes on the Meditative tradition in its application to the seventeenth-century metaphysical poets can do so without heavy indebtedness to Martz.

[27] L.L. Martz, The Poetry of Meditation, op.cit., p.336.

[28] G.W. Williams, ed. The Complete Poetry, p.31.

[29] L.L. Martz, The Poetry of Meditation, op.cit., p.336.

[30] G.W. Williams, ed. The Complete Poetry, pp.31-32.

[31] L.L. Martz, The Poetry of Meditation, op.cit., p.336.

[32] G.W. Williams, ed. The Complete Poetry, pp.32-33.

[33] L.L. Martz, The Poetry of Meditation, op.cit., p.336.

[34] G.W. Williams, ed. The Complete Poetry, pp.33-34.

[35] L.L. Martz, The Poetry of Meditation, op.cit., p.336.

[36] G.W. Williams, ed. The Complete Poetry, pp.34-35.

[37] L.L. Martz, The Poetry of Meditation, op.cit., p.336.

[38] G.W. Williams, ed. The Complete Poetry, pp.35-36.

[39] L.L. Martz, The Poetry of Meditation, op.cit., p.336.

[40] G.W. Williams, ed. The Complete Poetry, pp.36-37.

[41] See especially Martz's analysis in Appendix I. L.L. Martz, The Poetry of Meditation, op.cit., pp.331-352. Also pp.62-64. "Crashaw's hymn, "To the Name above Every Name, the Name of Jesus," does not, at a first glance, declare its relationship to the threefold movement which we have been discussing. Nevertheless, it appears to derive its fundamental procedure from a prototype of the central method of meditation practiced during the seventeenth century: the Scala Meditatoria or Scala Meditationis, set forth originally by Johan Wessel Gansfort in the latter part of the fifteenth century, popularized in the Rosetum of Joannes Mauburnus (1494), and used as the basis for the very influential treatise by Joseph Hall, The Arte of Divine Meditation (1606). The relationship of the various forms of this Scala to each other and to Crashaw's hymn is a complicated matter . . . fundamentally the same as that presented in the Jesuit Exercises: preparatory steps; then a threefold process involving the memory, understanding, and will; then terminal steps that are fundamentally colloquies.

If we set Crashaw's hymn beside this Scala a total effect emerges which is perfectly summed up in the poem's most brilliant phrase, "the witt of love"; for it is a poem in which the most daring poetical indulgences are firmly controlled by "wit" - in all the meanings of that word. Wit in the sense of intellectual ingenuity, producing a hundred surprises of word and phrase; wit in the sense of humor, which plays delicately throughout the earlier part of the poem, in Herbert's way; and above all, wit in the sense of intellectual power, planning and executing a careful movement of the whole through prologue, developing action, climax, and epilogue. The building of this action, unique in Crashaw's poetry, creates the pleasure of watching a mind mold its art upon an ancient model, now following its lessons literally, now using it playfully and flexibly, but never losing sight of the fundamental process. The play of wit is symbolized in the poem's very appearance on the page: long lines floating out, almost beyond control, but brought up sharply with some simple quatrain; just as, in the words themselves, the most flamboyant rhetoric is held in check by a sudden touch of common speech. It is a masterwork in the poetry of meditation, and one of the very last in its kind.

[42] John T. Shawcross, ed. The Complete Poetry of John Donne (Garden City: Anchor Seventeenth-Century Series, 1967). pp.350-351.

[43] Ibid., pp.91-92.

[44] Relate this to the definitions of 'metaphysical' that follow. A typical example of the coexistence of metaphysical wit and mannerist disintegration in recent times is the poetry of Dylan Thomas.

[45] There are numerous examples of this in Shakespeare, especially in Hamlet. Wylie Sypher cites some passages from Hamlet to illustrate the mannerist tendencies in the play. Since the examples I have chosen are quite adequate for my purposes, I avoid repetition by quoting from Hamlet.

[46] John T. Shawcross, ed. The Complete Poetry of John Donne, op.cit., p.340.

[47] See the appendix below of my review of L.L. Martz, The Wit of Love (London: University of Notre Dame Press, 1969). This point relating to Donne's restlessness and the lack of it in Crashaw is clarified in detail.

[48] The difficulties in defining terms like 'mannerist' or 'baroque' are intensified by the fallacy of terminology in art and literary criticism. Can a term that defines tendencies in art be applied with equal significance in literary criticism? It has been done, and criticism based on this fallacy naturally tends to be unsatisfactory in a number of ways. See my chapter below on Crashaw and the Baroque Tradition. Roy Daniells expresses this difficulty as follows: "Twentieth century reappraisals of Mannerism have evoked a stream of new questions. Does Mannerism fall within a fixed period having terminal dates? Is it, on the other hand, a floating phenomenon distinguishable only by its "anti-classicism"? Have we here a period style firmly bridging the gap between Renaissance and Baroque? Or, rather, a convenient summation of the qualities exhibited by half a dozen major Italian painters and their followers? Do we define and explain Mannerism by reference to history? to biography? to style? Are useful distinctions to be drawn between "first generation" and "second generation" Mannerism? between Florentine and Roman schools? between Italy and trans-Alpine countries? Can we conceive of a Mannerist style in arts other than plastic or graphic? Above all, does "Mannerism" now carry a meaning sufficiently positive and precise for the purposes of criticism?" Roy Daniells, "The Mannerist Element in English literature," University of Toronto Quarterly XXXVI (October 1966), pp.1-11.

[49] G.W. Williams, ed. The Complete Poetry, pp.123 and 125.

[50] Ibid., p.171. The poem nowhere lapses in its intensity and moves climactically from the relations between Christ and His Mother (and later on the poet) to the union in the end. Whether this intensity be Marinist (Praz) or Meditative (Martz) the stanza certainly reveals the finest qualities of baroque.

[51] Sonnet XVIII.

[52] H.J.C. Grierson, ed. Metaphysical Lyrics & Poems of the Seventeenth Century (Oxford: Clarendon Press, 1921). Quoted from William R. Keast, ed. Seventeenth Century English Poetry (New York: Oxford University Press, 1962), p.2.

[53] T.S. Eliot, "The Metaphysical Poets," in William R. Keast, ed. Seventeenth Century English Poetry, p.30.

[54] F.R. Leavis, "The Line of Wit," in William R. Keast, ed. Seventeenth Century English Poetry, pp.31-49.

[55] Helen Gardner, "The Metaphysical Poets," in William R. Keast, ed. Seventeenth Century English Poetry, pp.52-53.

[56] Ibid., pp.54-55.

[57] Ibid., p.62.

[58] R.L. Sharp, From Donne to Dryden (Connecticut: Archon Books, 1965. I edn. 1940), pp.34, 35 and 38.

[59] Earl Miner, The Metaphysical Mode from Donne to Cowley (Princeton: University Press, 1969). For quite a different point of view see Odette de Mourgues, Metaphysical Baroque and Precieux Poetry (Oxford: The University Press, 1953).

[60] John T. Shawcross, ed. The Complete Poetry of John Donne, op.cit., p.105.

[61] Ibid., p.130.

[62] As does George Williamson, The Donne Tradition (New York: The Noonday Press, 1958. I edn. 1930), p.111.

[63] G.W. Williams, ed. The Complete Poetry, pp.56-57. For a detailed discussion of the Donne tradition and Crashaw's relation to it, see George Williamson, op.cit., and A. Alvarez, The School of Donne (New York: Pantheon Books, 1961).

[64] Discussion of the Renaissance emblem habit follows from R.J. Clements, "The Cult of the Poet in Renaissance Emblem Literature," PMLA, LIX (1944), pp.672-685, and Rosemary Freeman, English Emblem Books (London: Chatto and Windus, 1948).

[65] G.W. Williams, ed. The Complete Poetry, p.29.

> Let it no longer be a forlorne hope
> To wash an AEthiope:
> He's washt, His gloomy skin a peacefull shade
> For his white soule is made:
> And now, I doubt not, the Eternall Dove,
> A black-fac'd house will love.

[66] Ibid., pp.81-83.

Chapter Two

MAJOR INFLUENCES ON CRASHAW

One of the major influences on the seventeenth-century metaphysical poets is the 'New' science. Scientific discoveries in the fields of astronomy and medicine, better knowledge of geography, the sense of precision that goes with a scientific temper and the impact of radical change in thinking on account of the 'New' science account for a significant part of the tension in the poetry of Donne and his contemporaries. Science captured the literary imagination in such a way as to become almost an obsession with the poets. Apart from the tension it created in the minds of seventeenth-century poets, scientific knowledge gave rise to new vistas of interpretation, and a new way of looking at the universe and the phenomena of the operations of the universe. For example, in Urn Burial Sir Thomas Browne speaks of the archaeological significance of burial with head downwards in terms of the medical phenomenon of the birth of a child (normally) with head downwards, and interprets this as an aspect of reality the primitive cultures understood so well. Birth and death are processes which seem to be philosophically similar to the science-oriented literary mind. The

enthusiasm in their new-found knowledge of science so permeates the seventeenth-century imagination, that not only their world-view is affected by it, but also their vocabulary, their choice of words to describe unscientific things (such as sexual love) shows the powerful influence of science.[1]

In an age dominated by scientific discoveries, it seems inevitable that Donne should speak of his beloved's nakedness in scientific terms. In his "Elegie: Going to Bed" referring to details of his beloved's disrobing Donne speaks of the 'heavens zone,' 'a fairer world' and the 'new-found-land' of 'America.'

> Off with that girdle, like heavens Zone glittering,
> But a far fairer world incompassing.
> Unpin that spangled breastplate which you wear,
> That th'eyes of busie fooles may be stopt there.
> Unlace your self, for that harmonious chyme,
> Tells me from you, that now it is bed time.
> . . .
> Licence my roaving hands, and let them go,
> Behind, before, above, between, below.
> O my America! my new-found-land,
> My kingdome, safeliest when with one man man'd,
> My Myne of precious stones:[2]

In "A Valediction forbidding mourning" Donne's preoccupation is with death interpreted in astronomical terms:

> Moving of th'earth brings harmes and feares,
> Men reckon what it did and meant,

But trepidation of the spheares,
  Though greater farre, is innocent.
Dull sublunary lovers love
  (Whose soule is sense) cannot admit
Absence, because it doth remove
  Those things which elemented it.

. . .

If they be two, they are two so
  As stiffe twin compasses are two,
Thy soule the fixt foot, makes no show
  To move, but doth, if the'other doe. [3]

He chooses the unlikely image of 'gold to ayery thinnesse beate' from metallurgy to express the enjoining of souls, with the closely worked out idea of expansion of the metal and the soul instead of the breach or separation. And again, in "The good-morrow" Donne's preoccupation seems to be as much with geography as with love:

For love, all love of other sights controules,
And makes one little roome, an every where.
Let sea-discoverers to new worlds have gone,
Let Maps to others, worlds on worlds have showne,
Let us possesse one world, each hath one, and is one.

My face in thine eye, thine in mine appeares,
And true plaine hearts doe in the faces rest,
Where can we finde two better hemispheares
Without sharpe North, without declining West? [4]

Donne and the seventeenth-century metaphysicals rejoice in their new-found knowledge, in the endless possibilities of expressing human emotions in terms of scientific terminology.

Not only in profane poetry but also in the sacred poems of Donne, the impact of 'New' science can be noticed. On the one hand, this is due to the metaphysical presentation of profane and sacred love in mutually overlapping terms, and on the other hand, it is the poet's enthusiasm for the infinite space newly discovered. The heavens, the constellations, the earth and manifestations of nature, and the recurrence of natural phenomena contributed to the seventeenth-century poets' scientific perception of profane and sacred things.

Such a perception can be noticed in Crashaw who shares the metaphysical habit of regarding the universe through the new-found excitement of the circle. Crashaw's habit of expressing through contrarieties the unity of his perception gains in force on account of the scientific way of regarding the universe. In his poem "Upon the Kings coronation," for example, Crashaw speaks of 'the blest earth' as 'the heavens bright epitome.' In addition to the contrast between earth and heaven, there is the inversion of regarding the earth as heaven's epitome, of relating the seen to the unseen. The poem begins with the mention of 'dancing orbes' carried to its development in the perception of the circular glory:

Sound forth, caelestiall Organs, lett heavens quire
Ravish the dancing orbes, make them mount higher

Doe not deceive mee, Eyes: doe I not see
In this blest earth heavens bright Epitome,
Circled with pure refined glory? heere
I veiw a rising sunne in this our sphaere,
Whose blazing beames, maugre the blackest night,
And mists of greife, dare force a joyfull light. [5]

Crashaw's vocabulary in the poem is full of the 'constellation,' 'starres,' 'raies,' 'astronomie,' 'sphaeres,' and finally, in his capturing the vastness of the ocean in a circular tear:

Doe I not see a constellation,
Each little beame of which would make a sunne?
I meane those three great starres, who well may scorne
Acquaintance with the Usher of the morne.
To gaze upon such starres each humble eye
Would be ambitious of Astronomie.
Who would not be a Phaenix, and aspire
To sacrifice himselfe in such sweet fire?
Shine forth, ye flaming sparkes of Deity,
Yee perfect Emblemes of Divinity.
Fixt in your sphaeres of glory, shed from thence
The treasures of our lives, your influence.
For is you sett, who may not justly feare,
The world will be one Ocean, one great teare. [6]

Conversely, tears appear as oceans in "The Weeper":

And now where're he strayes,
Among the Galilean mountaines,
Or more unwellcome wayes,
He's follow'd by two faithfull fountaines;
Two walking baths; two weeping motions;
Portable, and compendious oceans. [7]

The tear which is a minor circle-figure, according to Marjorie Nicolson, is a major preoccupation in Crashaw's poetry. Tears flow ceaselessly from the eyes of Crashaw's Magdalene. Besides, rubies, pearls, gems, all the wealth of the orient, find expression as tears in Crashaw's poetry. Even the blood of the bleeding wounds of crucified Christ is regarded in terms of the circular teardrop. Whether it be sexual love or religious passion, Crashaw's tears dwell on their own circular nature and the brilliance of their light:

> What bright soft thing is this?
> Sweet Mary thy faire Eyes expence?
> A moist sparke it is,
> A watry Diamond; from whence
> The very Terme, I think, was found
> The water of a Diamond.
>
> O 'tis not a Teare,
> 'Tis a starre about to drop
> From thine eye its spheare;
> The Sunne will stoope and take it up.
> Proud will his sister be to weare
> This thine eyes Jewell in her Eare.[8]

The circle which is a product of the 'New' science with symbolic associations of the vastness of the macrocosm and its correspondence to the microcosm finds repeated expression in Crashaw's poetry. In the opening lines of the "Hymn in the Glorious Epiphanie" the Lord is presented literally and symbolically in terms of the correspondence

to the circle and the sphere:

> Bright BABE! Whose awfull beautyes make
> The morn incurr a sweet mistake;
> For whom the'officious heavns devise
> To disinheritt the sun's rise,
> Delicately to displace
> The Day, and plant it fairer in thy face;
> . . .
> To THEE, thou DAY of night! thou east of west!
> Lo we at last have found the way.
> To thee, the world's great universal east.
> The Generall and indifferent DAY.
> All-circling point. All centring sphear.
> The world's one, round, AEternall year.
> . . .
> Nor does his full Globe fail to be
> Kist on Both his cheeks by Thee.
> Time is too narrow for thy YEAR
> Nor makes the whole WORLD thy half-sphear.[9]

Throughout the poem the contraries meet in the east and west, and night and day, and the poem abounds in references to circles and spheres.

In Crashaw's poetry, as in the poetry of other metaphysicals, eternity, world, time, ancient history, creation, deluge, life and death, blood and tears, and infinity are expressed through the scientific awareness that swept through the century.

The metaphysical poets were susceptible to social, political and religious changes, and displayed a keen awareness of the world around them. They were drawn alike to the present happenings around as to the glorious

past of the Renaissance and its many splendours. There are many instances where a metaphysical poet--say, Herbert or Crashaw--devotes a poem to a political occurrence. Kings, princes and queens, lords and ladies, walk the magic carpet of metaphysical poetry. Whatever their theme, the metaphysicals retain their characteristic mode of writing, and the characteristics of their poetry, whether it be a religious or a political poem, can be recognised at once. Donne's poem "To Sir H.W. at his going Ambassador to Venice" begins by celebrating the ambassador's going to Venice in a typical metaphysical manner, and concludes in characteristically Donnean correspondences:

> For mee, (if there be such a thing as I)
> Fortune (if there be such a thing as shee)
> Spies that I beare so well her tyranny,
> That she thinks nothing else so fit for mee;
>
> But though she part us, to heare my oft prayers
> For your increase, God is as neere mee here;
> And to send you what I shall begge, his staires
> In length and ease are alike every where.[10]

There is a considerable body of Donne's poetry devoted to political events and social personalities, his epithalamion on the Lady Elizabeth, poems addressed to Sir Henry Wotton, to the Countess of Bedford, and the Countess of Salisbury, to mention only a few.

More important than these direct addresses to patrons and ladies, is the way in which the events of the times seem to influence the manner of a metaphysical poet. The Renaissance, the political upheavals, the Protestant Reformation, the Counter-Reformation, and the Catholic Reformation seem to have left their recognisable imprints on the poetry of the metaphysicals. Even when Donne's immediate concern is not politics or his patron, he speaks of the court-huntsmen and kings, in a love poem:

> Aske for those Kings whom thou saw'st yesterday,
> And thou shalt heare, All here in one bed lay.
> She'is all States, and all Princes, I,
> Nothing else is.
> Princes doe but play us; compar'd to this,
> All honor's mimique; All wealth alchimie;
> Thou sunne art halfe as happy'as wee,
> In that the world's contracted thus.
> Thine age askes ease, and since thy duties bee
> To warme the world, that's done in warming us.
> Shine here to us, and thou art every where;
> This bed thy center is, these walls, thy spheare.[11]

A variety of backgrounds converge in these lines to produce the Donnean (metaphysical) manner.

One way of reading the poetry of the seventeenth-century, then, is to read it as a faithful record of political, social and religious events of the day, and

to notice how the events shape the idiom and manner of the metaphysicals. In spite of Crashaw's relatively short life and thin body of verse, his poetry displays the same kind of awareness of the world around as Donne's poetry. Crashaw, too, devoted his poems to the king's coronation, to the birth of a princess, and to the gun-powder treason. His poetry, too, is marked in its manner by the events that shook the world around him.

Of these the most powerful single event which affected Crashaw's work is the Counter-Reformation. Following as a reaction against Protestant Reformation and its impact on politics and religion, the Counter-Reformation expressed the visual splendour and ecstatic joy in Catholic forms of worship in the fields of religion and art. It came as a new impetus to the visual arts and literature. As Wylie Sypher points out, the Mannerist and Baroque artists expressed the new-found freedom in their lack of restraint, luxury, sensuousness and exuberance in expressing their joy in religion.[12] The Counter-Reformation produced artists like El Greco, sculptors like Bernini, saints like Teresa and John of the Cross, and poets like Crashaw.

Apart from its influence on religion, art and poetry,

and abstract qualities of art, and its influence on personalities, the Counter-Reformation saw the inception of new religious orders, notably, the Society of Jesus. From the very beginning the Jesuits set the pattern for almost all visible aspects of life and thought, and their influence extended from social institutions like marriage, to education, medicine, art, and literature. The Jesuits touched nothing without leaving their indelible finger-prints, and lasting influence.[13]

The founder saint of the Jesuit order, and Jesuit poetic are noticeable influences in Crashaw's thought and work. It seems as if Crashaw was ripe for Jesuit influence from his childhood years. His early loss of maternal love, an ardent Protestant father, Cambridge influences, his drifting steadily towards Catholicism, the spiritual agonies a convert must suffer--are factors that seem to incline Crashaw to Jesuit loyalties. Crashaw seems to have derived a unique comfort and inspiration from their organised religion with passion as its basis.

The poetry of the Jesuits and Jesuit poetical theory in the Renaissance contributed particularly to the enrichment of Crashaw's sacred poetry. His poems

modelled on a Meditative Exercise derive from the patterns proposed by St. Ignatius Loyola's Spiritual Exercises.[14] The three general steps proposed by St. Ignatius for meditation are the prelude in which the exercitant selected the Christian mystery on which he wished to meditate and composed in his imagination in an orderly manner a picture of the people, the place and the circumstances in this mystery, when it first took place. For example, in a typical Ignatian meditation on the Last Supper to the Agony in the Garden, after the usual preparatory prayer, the prelude follows:

> This is the history of the mystery. Here it will be as follows: Christ our Lord descended with the eleven disciples from Mt. Sion, where the Supper was held, to the Valley of Josaphat. Eight of the disciples were left at a place in the valley, and the other three in a part of the garden. Then Jesus began His prayer, and His sweat became as drops of blood. Three times He prayed to His Father and went to rouse His disciples from sleep. After His enemies had fallen to the ground at His word, and Judas had given Him the kiss, after St. Peter had cut off the ear of Malchus, and Christ had healed it, Jesus was seized as a malefactor, and led down through the valley and again up the slope to the house of Annas . . . This is to see the place. It will be here to consider the way from Mt. Sion to the Valley of Josaphat, likewise the garden, its breadth, its length, and appearance. . . . This is to ask for what I desire. In the Passion it is proper to ask for sorrow with Christ in sorrow, anguish with Christ in anguish, tears and deep grief because of the great affliction Christ endures for me.[15]

In the second step the exercitant evacuated his senses by removing the attention of his senses from physical things. The senses were subjected to the intentions of the mind instead of reacting in their usual spontaneous manner with whatever things they came into contact. At this stage the eye sees not, the ear hears not and the body does not feel the touch, nor does the tongue taste or speak. In the third and final step of the exercise the senses were channelled in the direction the exercitant wishes them to take for the completion of his meditation.

Apart from poems completely modelled on a Meditative Exercise, Crashaw frequently uses one or the other of the steps of Meditation to achieve a particular effect in a sacred poem, involving a religious experience. Crashaw may not always keep to the same meditative structure in his meditative poems. His choice of the subject of meditation is often clearly stated in the opening lines of a poem patterned on a Meditative Exercise. The opening lines of the "Hymn to the Name of Jesus" celebrate the choice of the subject of meditation in great detail, and to the exclusion of all other associations:

> I Sing the NAME which None can say
> But touch't with An interiour RAY:

The Name of our New PEACE; our Good:
Our Blisse: and Supernaturall Blood:
The Name of All our Lives and Loves.
Hearken, And Help, ye holy Doves!
The high-born Brood of Day; you bright
Candidates of blissefull Light,
The HEIRS Elect of Love; whose Names belong
Unto The everlasting life of Song;
All ye wise SOULES, who in the wealthy Brest,
Of This unbounded NAME build your warm Nest.[16]

This is carried through the stage of evacuation to the final stage of 'application of the senses' in lines 170-182:

O fill our senses, And take from us
All force of so Prophane a Fallacy
To think ought sweet but that which smells of Thee.
Fair, flowry Name, In none but Thee
And Thy Nectareall Fragrancy,
Hourly there meetes
An universall SYNOD of All sweets;
By whom it is defined Thus
That no Perfume
For ever shall presume
To passe for Odoriferous,
But such alone whose sacred Pedigree
Can prove it Self some kin (sweet name) to Thee.[17]

In "Adoro Te," Crashaw celebrates the concepts of faith and declares that 'blessed are they that have not seen and yet have believed.' The opening lines appropriately speak of the evacuation of senses as a preliminary condition for the religious experience. Here the second step of the Meditation opens without a prelude, and contributes greatly to the concentration of the Meditation:

With all the powres my poor Heart hath
Of humble love and loyall Faith,
Thus lowe (my hidden life!) I bow to thee
Whom too much love hath bow'd more low for me.
Down down, proud sense! Discourses dy.
Keep close, my soul's inquiring ey!
Nor touch nor tast must look for more
But each sitt still in his own Dore.[18]

An important contribution of the Jesuits to rhetoric was a product of their Meditative Exercises, in which they had to classify the 'affections' moved by the psychological drives involved in a meditation. After all, the meditative exercise involved the human mind and body, and the spiritual discipline in its influence on the human mind and body had to be explained, and its success measured, in terms of these psychological drives. The order of 'affections' in Jesuit psychology is at least as methodical and complex as the pattern of a Meditative Exercise. The 'affections' included emotions as well as sensations, and on the basis of Christian religious concept were defined as comprising of two generic branches of love and hatred. Every 'affection' had its positive and negative components. Love and hate, joy and sorrow, hope and despair, anger and restraint, mercy and disdain, jealousy and zeal, modesty and impudence are the contraries in which the Jesuit psychology explained the workings of the affections.[19]

Crashaw expresses the 'affections' of Jesuit psychology through the metaphysical contrarieties in his poetry. Urging the hastening of the Countess of Denbigh's decision, Crashaw speaks of the affection of 'love' through its contrary 'hate':

> Love, that lends haste to heaviest things,
> In you alone hath lost his wings.[20]

In "Sospetto d' Herode" love and hate appear in the opening lines of stanza I:

> Muse, now the servant of soft Loves no more,
> Hate is thy Theame, and Herod, whose unblest
> Hand (o what dares not jealous Greatnesse?) tore
> A thousand sweet Babes from their Mothers Brest:
> The Bloomes of Martyrdome.[21]

An example of hope and despair appears in "On Hope": Cowley's,

> If things then from their ends wee happy call,
> 'Tis hope is the most hopelesse thing of all.[22]

are answered by Crashaw:

> Faith's Sister! Nurse of faire desire!
> Feares Antidote! a wise, and well stay'd fire
> Temper'd 'twixt cold despaire, and torrid joy:
> Queen Regent in young Loves minoritie.
> Though the vext Chymick vainly chases
> His fugitive gold through all her faces,
> And loves more fierce, more fruitlesse fires assay
> One face more fugitive then all they,
> True Hope's a glorious Huntresse, and her chase
> The God of Nature in the field of Grace.[23]

There are numerous examples of the mingling of joy and sorrow, pleasure and pain in Crashaw's poetry which, expressing the tenets of Jesuit psychology, attain to the uniquely mystical quality of his poetry. The predominant theme of love in Crashaw's sacred poems is also in accordance with the Jesuit theory of poetry. Crashaw's poetical experience is expressed, in Anthony Raspa's words, through the epigrammatic style developed by the Jesuits:

> In the light of the psychology shared by the Jesuit poetic and the Ignatian Exercises, a poem could be considered a meditation comparable to a spiritual exercise. A meditation was not merely a poetic structure or a set of rules, but an experience, and the poem could provide this experience in a fashion resembling that of the Exercises. If we consider the sacred poem in this light, the words of the anonymous prefacer to The Steps to the Temple finally fall into place. Crashaw's reader was meant to "take a Poem hence, and tune thy soule by it; and thus refined and borne up upon the wings of meditation, in these Poems thou maiest talke freely of God, and of that other state". His sacred poetry was "the very Outgoings of the soule," "the Language of the Angels," which "alone our Authour is able to tell you, and that in his owne verse." In this role he fulfilled the function of the poet explained by Strada, "the poet is a mediator between God and men." It was to bear the reader "on wings of meditation" that the epigrammatic style was developed.[24]

In addition to the Jesuits and St. Ignatius Loyola, Crashaw knew and admired the works of St. John of the

Cross, St. Francois de Sales and, of course, St. Teresa of whom he became a most ardent admirer. Collectively, the influence of the saints of the Catholic church on Crashaw must be regarded a major influence. The gruesome accounts of the persecutions of St. John must have greatly fired Crashaw's baroque imagination, and the accuracy and detail with which he speaks of the Crucifixion is perhaps a result of the more immediate accounts of St. John's sufferings. What specific debt he owed to St. John's Spiritual Canticles and the accounts of 'the dark night of the soul' as part of a mystical experience, it is hard to determine.[25] While he follows the formal way of a mystical experience as expounded by Teresa, occasionally the conflicts of the dark night of the soul may be detected in Crashaw's religious verse. In an unlikely place, such as the "Description of a Religious House and Condition of Life," Crashaw expresses such a conflict:

> A long and dayly-dying life, which breaths
> A respiration of reviving deaths.
> But neither are there those ignoble stings
> That nip the bosome of the world's best things,
> And lash Earth-laboring souls.
> No cruell guard of diligent cares, that keep
> Crown'd woes awake; as things too wise for sleep.
> But reverent discipline, and religious fear,
> And soft obedience, find sweet biding here;
> Silence, and sacred rest; peace, and pure joyes;
> Kind loves keep house, ly close, and make no noise,
> . . .

The self-remembering SOUL sweetly recovers
Her kindred with the starrs; not basely hovers
Below; But meditates her immortall way
Home to the originall sourse of LIGHT and intellectuall
Day.[26]

Or the vivid sense of pain as in "Vexilla Regis" reminding us of the Spiritual Canticles:

But though great LOVE, greedy of such sad gain
Usurp't the Portion of THY pain,
And from the nailes and spear
Turn'd the steel point of fear,
Their use is chang'd, not lost; and now they move
Not stings of wrath, but wounds of love.[27]

St. Teresa's influence on Crashaw's life and work is less indirect and more easily discernible.[28] She was the "mother that moved him to ecstasy." Teresa's mystical union with God, as described in her Interior Castle, fascinated Crashaw. He writes on St. Teresa's mystical experience ecstatically. His own mystical experiences were modelled on the pattern of St. Teresa's mystical experiences.[29] Crashaw devotes three poems to the celebration of St. Teresa's glory. Some of the finest lines of Crashaw's poetry are in praise of St. Teresa:

O thou undanted daughter of desires!
By all thy dowr of LIGHTS and FIRES;
By all the eagle in thee, all the dove;
By all thy lives and deaths of love;
By thy larg draughts of intellectuall day,
And by thy thirsts of love more large then they;

By all thy brim-fill'd Bowles of feirce desire
By thy last Morning's draught of liquid fire;
By the full kingdome of that finall kisse
That seiz'd thy parting Soul, and seal'd thee his;
By all the heav'ns thou hast in him
(Fair sister of the SERAPHIM!)
By all of HIM we have in THEE;
Leave nothing of my SELF in me.
Let me so read thy life, that I
Unto all life of mine may dy.[30]

St. Teresa indeed captured Crashaw's imagination much in the same way Hemingway or Sartre have influenced a whole generation of writers in recent times.

Though Crashaw does not explicitly mention St. John of the Cross or St. François de Sales, it is hardly likely that he could have escaped reading the Spiritual Canticles or A Treatise of the Love of God. The importance of both St. John and St. Francis must be related to their associations with St. Teresa and the Jesuits. In the case of St. François de Sales, however, it seems as if Crashaw is more deeply indebted to him than to St. John of the Cross. He seems to have been fascinated by the language and metaphor of A Treatise of the Love of God.

In both editions of Steps to the Temple a couplet on 'The Authors Motto' reads:

Live Jesus, Live, and let it bee
My life to dye, for love of thee.[31]

St. Francis also uses the words 'live Jesus' as dedicatory prayer in A Treatise on the Love of God. The concluding chapter of the book seems to have inspired Crashaw's ecstatic prayer:

> O love eternal, my soul needs and chooses you eternally! Ah, come Holy Spirit, and inflame our hearts with your love! To love - or to die! To die - and to love! To die to all other love in order to live in Jesus' love, so that we may not die eternally. But that we may live in your eternal love, O Savior of our souls, we eternally sing, "Live, Jesus! Jesus, I love! Live, Jesus whom I love! Jesus I love, Jesus who lives and reigns forever and ever.[32]

Crashaw frequently uses the metaphor of inebriation to express the ecstasy of the Prayer of Union, a mystical experience involving the suspension of bodily faculties. In "An Apologie for the fore-going Hymne" for instance he uses a complex imagery to express a mystical experience:

> Let my soul swell
> With thee, strong wine of love! let others swimme
> In puddles; we will pledge this SERAPHIM
> Bowles full of richer blood then blush of grape
> Was ever guilty of, Change we too 'our shape
> (My soul,) Some drink from men to beasts, o then
> Drink we till we prove more, not lesse, then men,
> And turn not beasts, but Angels. Let the king
> Me ever into these his cellars bring
> Where flowes such wine as we can have of none
> But HIM who trod the wine-presse all alone:
> Wine of youth, life, and the sweet Deaths of love;
> Wine of immortall mixture; which can prove

> It's Tincture from the rosy nectar; wine
> That can exalt weak EARTH; and so refine
> Our dust, that at one draught, mortality
> May drink it self up, and forget to dy. [33]

The idea that wine might turn men into beasts is not usually expressed in Crashaw's poems. As A.F. Allison suggests, Crashaw's wine-imagery may be due to a conception of dual ecstasy. Such a conception has its possible source in St. Francis:

> Ancient philosophers recognized that there are two kinds of ecstasy, one of which raises us above ourselves while the other degrades us below ourselves. It is as if they meant that man is by nature midway between angels and beasts; that in his intellectual part he shares in the angelic nature and in his sensitive part he shares in the nature of beasts; that by his life-conduct and by constant self-care he could still free and emancipate himself from his middle state; that by habituating and applying himself much to intellectual activities he might bring himself closer to the angels than to the beasts; that if he largely applied himself to sensual actions, he would descend from his middle state and approach that of the beasts; and that because an ecstasy is merely to go out of oneself, whichever path a man takes he is truly in ecstasy.[34]

The concept of dual ecstasy is one of the most recurring themes in St. Francis. When St. Francis refers to Rapture, a mystical state not unlike the Prayer of Union of St. Teresa, he speaks in mystical language about the ravished soul:

> An ecstasy is called rapture inasmuch as in it God draws and lifts us up to himself, and rapture is called ecstasy because in it we go out of and above ourselves, and remain there so as to be united to God. Although the allurements by which we are drawn to God's side are wondrously gentle, sweet, and delightful, still because of the power God's beauty and goodness have to draw the mind's attention and concentration to himself, it seems that it not only lifts us up but ravishes and bears us away. On the contrary, because of the completely voluntary consent and ardent movement by which the enraptured soul flows out after those divine allurements, it seems not only to mount and rise upward but to eject and throw itself out of its very being and into the divinity itself. In like manner, in that most infamous ecstasy or most abominable rapture which comes over the soul when by the enticement of brutish pleasure it is put away from its proper spiritual dignity and beneath its natural state.[35]

He also speaks of dual ecstasy distinguishing between Meditation and Contemplation, comparing meditation to eating, slowly and with effort, and contemplation to a quick draught of wine that takes the soul immediately to a state of bliss:

> Some eat and drink, but they eat more than they drink, and so they are not inebriated. Others eat and drink, but they drink much more than they eat; such are those who are inebriated. To eat means to meditate, for when a man meditates he chews upon his spiritual food, turning it this way and that between the teeth of consideration so as to soften, break, and digest it. All this is done only with effort. To drink means to contemplate, which is done without labor or difficulty, even easily and with pleasure. To be inebriated

> means to contemplate so frequently and so ardently that one may be out of oneself so as to be wholly with God. A holy, sacred inebriation, which unlike bodily inebriation does not alienate us from spiritual sense but only from bodily senses, which does not stupefy or brutalize us, but angelizes and as it were divinizes us! It puts us outside ourselves, not to debase us and to range us with beasts as does earthly drunkenness, but to raise us above ourselves and to range us with angels so that we may live more in God than in ourselves, for by love all our attention and concern is with seeing his beauty and being united to his goodness.36

Crashaw repeatedly presents the wounds of Crucifixion in a mixture of pain and joy, of the kind we see in St. Teresa's account of the wound of love. In "The Flaming Heart" Crashaw refers directly to St. Teresa's wounds of love:

> For in love's feild was never found
> A nobler weapon than a WOUND.
> Love's passives are his activ'st part.
> The wounded is the wounding heart.37

But in "Sancta Maria Dolorum" Crashaw's account seems to be considerably more intense than that of St. Teresa:

> And in these chast warres while the wing'd wounds flee
> So fast 'twixt him and thee,
> My brest may catch the kisse of some kind dart,
> Though as at second hand, from either heart.
>
> O you, your own best Darts
> Dear, dolefull hearts!

Hail; and strike home and make me see
That wounded bosomes their own weapons be.
Come wounds! come darts!
Nail'd hands! and peirced hearts!
Come your whole selves, sorrow's great son and mother!
Nor grudge a yonger-Brother
Of greifes his portion, who (had all their due)
One single wound should not have left for you.[38]

A passage in St. Francis relating to the wounds of love may be read alongside of Crashaw's description:

> . . . speaking of sacred love, in its practice there is a kind of wound that God himself sometimes gives to a soul he wishes to make highly perfect. He gives it wonderful feelings and unparalleled attractions towards his supreme goodness, as though to press and solicit it to love him. The soul then forcibly thrusts itself upward as though to fly higher towards its divine object, but remains short of it because it cannot love as much as it desires. Then, O God! it feels a pain that is without equal. At the very time it is so powerfully drawn to fly up towards its dear beloved, it is also powerfully held back; it cannot fly upwards, since it is bound to base miseries of this mortal life and of its own impotence. The soul desires "the wings of the dove" to fly to its repose but does not find them. There it is, cruelly tormented between the violence of its efforts and its impotence. . . although God already sees that the soul is entirely his, he urges it on and from time to time he casts into it a thousand thousand darts of his love, thus showing the soul in new ways how he is much more lovable than loved. The soul does not have as much force to love as it has love to force itself, hence it sees how weak its efforts are in comparison with its desire worthily to love him whom no power can love sufficiently. Ah, that soul feels itself torn by incomparable torment. As many efforts as it makes to fly higher in its love of desire, so many pangs of

pain does it receive. . . Nothing so deeply wounds a heart that loves as to see another loving heart wounded with love for it. The pelican builds its nest upon the ground, and hence serpents often come there to sting its young ones. When this happens, the pelican acts like a skillful physician: with the point of its beak it inflicts wounds in every part of those poor chicks, causing their blood to run out and with it the venom which the serpents' bites had spread throughout their bodies. To get rid of all the poison, it lets all the blood run out, and as a result lets that little brood of pelicans die. But when it sees them dead, it inflicts a wound on itself, spreads its own blood over them, and thus makes them live again with a new and purer life. Its love wounded them, and immediately by this same love it wounds itself. We never wound a heart with the wound of love without immediately wounding ourselves. When the soul sees its God wounded with love for it, it forthwith receives a reciprocal wound . . . Bees never inflict a wound without themselves receiving a fatal wound. So too when we see the Savior of our souls wounded with love for us, "even to death, and to death on a cross," how could we remain unwounded for his sake? But wounded, I say, with a wound so much more painfully loving as his wound was lovingly painful, and I say that we can never love him as much as his love and death demand. . . Sometimes love wounds us by the mere thought of how many men despise the love of God so that we faint away with grief over this fact. . . However it may be, it is a marvelous thing that the pain of wounds received from divine love is an agreeable pain. All who experience such pain accept it and would not change it for all the world's pleasures. In love there is no pain, or if there is pain, it is well-loved pain. Once a seraph held a golden arrow, from the tip of which issued a little flame, which he plunged into the heart of the Blessed Mother Teresa. When he drew it out, it seemed to that virgin that he tore out her very vitals. So excessive was her pain that she had strength only to utter low, feeble moans. Yet it was a pain so dear to her that she would have wished never to be delivered from it.[39]

In this passage, as elsewhere, Crashaw's expression seems to have been enriched by the influence of St. François de Sales.

It is evident, then, that many complex and contradictory influences merge to enrich the poetry of this 'minor' poet of the seventeenth-century. The 'New' science as well as the Counter-Reformation, the Catholic religious movement in the form of the Jesuits, the saints of the church--St. Ignatius Loyola, St. John of the Cross, St. François de Sales, and above all, St. Teresa of Avila form part of the rich background of the thin body of Crashaw's poetry.

NOTES

[1] For a detailed study of the influence of 'New' science on the literary imagination of the seventeenth-century see Marjorie Hope Nicolson, "The 'New Astronomy' and English Literary Imagination," Studies in Philology, XXXII (1935), pp.428-462. This article is incorporated in her book, The Breaking of the Circle (New York: Columbia University Press, 1960).

[2] John T. Shawcross, ed. The Complete Poetry of John Donne (Garden City: Doubleday & Company, Inc., 1967), pp.57-58.

[3] Ibid., pp.87-88.

[4] Ibid., p.89.

[5] G.W. Williams, ed. The Complete Poetry, pp.454-455.

[6] Ibid., p.455.

[7] Ibid., p.133.

[8] Ibid., p.50.

[9] Ibid., pp.40-41.

[10] John T. Shawcross, ed. The Complete Poetry of John Donne, op.cit., p.212.

[11] Ibid., pp.93-94.

[12] For a discussion of the influence of Counter-Reformation in the evolution of Mannerist art forms see Chapter I above. The Baroque tradition in relation to Crashaw is discussed in my Chapter III.

[13] My remarks on the influence of the Jesuits in the seventeenth-century are no exaggeration. The power of the Jesuits persists to this day, and if a digression may be permitted, is one of the most devastating influences in Indian education and modern Indo-Anglian literature. However, no systematic study of the Jesuit influence on literature, as far as I know, is available except for the tracts written by Jesuits themselves, and in any case, not certainly a truthful appraisal of the power and the influence of the Society of Jesus on areas indicated earlier.

[14] For a detailed discussion of the Meditative tradition and Crashaw see my Chapter I above, and L.L. Martz, The Poetry of Meditation (New Haven and London: Yale University Press, 1954).

[15] The Spiritual Exercises of St. Ignatius tr. Louis J. Puhl, (Maryland: The Newman Press, 1963), pp.83-84.

[16] G.W. Williams, ed. The Complete Poetry, p.31.

[17] Ibid., p.35.

[18] Ibid., p.173.

[19] We may pause for a moment and note the excellence of Jesuit psychology which is more scientific and imaginative than may appear at first sight. Freud's later explanations about the co-existing emotions of love and hate, and the thin line that divides positive and negative emotions, are anticipated nearly three hundred years earlier by the Jesuits.

[20] G.W. Williams, ed. The Complete Poetry, p.149.

[21] Ibid., p.217.

[22] Ibid., p.71.

[23] Ibid., p.74.

[24] Anthony Raspa, "Crashaw and the Jesuit Poetic," University of Toronto Quarterly, XXXVI (1966), p.52.

[25] A very confused discussion of the influence of St. John of the Cross on Crashaw is contained in James Bruce Anderson, "Richard Crashaw, St. Teresa, and St. John of the Cross," Discourse, 10 (1967), pp.421-428. Anderson is unable to assess the extent of St. John's influence on Crashaw. My contention is that there are very few instances of such influence which are sporadic unlike the sustained influence of St. Teresa. To deny any part of Crashaw's mysticism to St. John will be to close one's eyes to a major literary and spiritual figure of the times. A closer study of the Spiritual Canticles may explain some of Crashaw's poetic techniques. In this respect, however, the impact is negligible, I think.

[26] G.W. Williams, ed. The Complete Poetry, p.215.

[27] Ibid., p.159.

[28] A wide range of criticism has been focussed on this point. Sister Miriam Bernard, "More than a Woman," Catholic World, CLX (1944), pp.52-57, James B. Anderson, "Richard Crashaw, St. Teresa, and St. John of the Cross," op.cit., Anthony E. Farnham, "St. Teresa and the Coy Mistress," Boston University Studies in English, II (1956), pp.226-239, Itrat Husain, The Mystical Element in the Metaphysical Poets of the Seventeenth Century (Edinburgh: Oliver & Boyd, 1948), L.L. Martz, The Wit of Love (London: University of Notre Dame Press, 1969), Michael F. Moloney, "Richard Crashaw," Catholic World, CLXII (1945), pp.43-50 and again, in Catholic World CLXIX (1949), pp.336-340, Robert T. Petersson, The Art of Ecstasy, (London: Routledge and Kegan Paul, 1970) indicate the wide ranging interest in Crashaw and St. Teresa.

[29] See my chapter on Crashaw's mysticism below.

[30] G.W. Williams, ed. The Complete Poetry, p.65.

[31] Ibid., p.4.

[32] St. Francis de Sales, On the Love of God, ed. John K. Ryan, Vol.2. (New York: Image Books, 1963), pp. 281-282.

[33] G.W. Williams, ed. The Complete Poetry, p.60.

[34] St. Francis de Sales, On the Love of God, op.cit., Vol.1., p.78.

[35] Ibid., Vol.2., p.25.

[36] Ibid., p.285.

[37] G.W. Williams, ed. The Complete Poetry, p.64.

[38] Ibid., p.169.

[39] St. Francis de Sales, On the Love of God, op.cit., Vol.1., pp.304-309.

Chapter Three

CRASHAW AND THE BAROQUE TRADITION

The word 'baroque' like the word 'metaphysical' is still disputed.[1] Etymologically, it is derived from the Portuguese barroco, meaning an irregular, odd-shaped or misshapen pearl. Since the term belongs to the jeweller's technical vocabulary, it may be noted that the adjectives irregular, odd-shaped, misshapen as attached to the pearl do not have the sting or sense of disapproval as in ordinary use. In fact, a pearl's intrinsic and commercial value may vastly increase on the very account of its being odd-shaped.[2] Besides this meaning, the word 'baroque' may originate from the mnemonic name of a syllogistic figure in scholastic logic baroco, meaning a special kind of tortuous argument. Since this is a quality of Crashaw's poetry where argument does not seem to proceed in linear progression this meaning of the word may well be relevant. The French and other European colloquial usages of the word indicate that there is a negative meaning of inelegance attached to the word. One may not wonder why this is so, for, historically, the response to baroque art and baroque poetry seems to have been far from enthusiastic.

The word 'baroque' is seldom used now, even in very sophisticated literary or art criticism, in its original meaning. In works of literary criticism it is acknowledged as a period in art history and the term is borrowed back apologetically from the domain of art. Wylie Sypher mentions baroque as the third of the four stages of Renaissance style.[3] It follows the mannerist tradition as a reaction against the allegedly colourless and malnourished forms of the mannerists:

> The baroque style reaches its decisions through spectacle. It resolves the uncertainties in mannerist art by overstatement in the flesh, energy, mass, space, height, color, and light. . . . It is an art given to superlatives.[4]

As a style of reintegration it is expressed in the Roman churches by Borromini (1559-1677), Cortona (1596-1669) and Carlo Rainaldi (1611-1691), in sculpture and architecture by Bernini (1598-1680), in painting by Rubens (1577-1640), Titian (c.1477-1576) and Tintoretto (1518-1594). As a style it is not a mere reckless, burst of energy; but has a formal canon of structure. In his application of the qualities of the style to Milton, Sypher shows that this formal canon of structure of the baroque art can best be seen in Milton's poetry. The

importance of Sypher's contribution lies not so much in his demonstrating that Milton's poetry is an example of the baroque as in his analysis of the style itself into resolution in the flesh, in energy and in space, resolution by height and by light of this style, as it occurred in a given period in art history.

Austin Warren in Richard Crashaw a Study in Baroque Sensibility recognises the baroque as a sensibility; but still he discusses the baroque as a period in art.[5] A well-meaning but ingenious reviewer of this book states that baroque is a 'taste' and proceeds to talk as though the book indeed establishes baroque as a 'taste' as different from a 'period':

> Professor Warren's book on Crashaw is well-named in its sub-title as a study in baroque "sensibility". For, though it is associated in our minds with the seventeenth century, baroque is not so much a period of art as a "taste" in art . . ..[6]

But Warren relates baroque art to catholicism, as manifested in the paintings of Murillo (c.1617-1682), El Greco (c.1541-1614), Rembrandt (1606-1669), Guido Reni (1575-1642) and the Carracci (1555-1619). As a period in art, baroque is a force of the Counter-Renaissance, a product of the Counter-Reformation which sought

to gratify all Renaissance appetites not directly pagan; moreover, it is related to the emblem books of the Jesuits. Warren recognises the close inter-relation of the arts--and their interdependence--during this period. His remarks on distinguishing the baroque style as exuberant, rhetorical, sensual and grandiose do not treat of baroque as a taste as distinct from the period.[7]

When the term baroque is applied to literature, a movement from regarding baroque as a period of art to regarding it a taste in art is involved. As may be suspected this is an indication of the precision and clarity which have come to be associated with present day literary criticism. But the baroque 'taste' has been captured for definition only in the broadest terms. Described as 'taste' baroque may exclude all historical references to the period between Renaissance and Neo-Classicism. From this point of view Shakespeare, Donne, Crashaw, Milton, Thomson, Gray, Collins and Dylan Thomas may all be called writers of baroque poetry.[8] An analysis of the baroque taste in poetry may relate positively to the study of themes and stylistic devices employed in the poetry of certain poets irrespective of the period

to which they belong. Negatively, it may be expressed, for instance, as the unEnglishness of Crashaw's poetry.

Baroque taste in art and literature may be recognised by some common but wide-ranging characteristics. In literature specific themes and stylistic devices express, and appeal to, the baroque taste. As Warren points out the turbulence and mystery of religious themes is an important aspect of the baroque. The Italian churches with their "angels, who float rosily among the clouds of Jesuit frescoes; the Holy Family; St. Joseph; the Infant Jesus, devotion particularly dear to the cloister" are examples.[9] The triumphant martyrs and their vivid and picturesque suffering and death, the saints in the performance of miracles and colourful figures of the catholic church are common themes. Such themes found in baroque art and literature point to the inevitable connection between baroque art and literature and religion. This connection is extended to baroque taste and religion. The only distinguishing feature is that traditional themes receive untraditional treatment in literature, specifically, in poetry.

The recognisable aspects of the baroque treatment of its religious themes in poetry are a refreshing

freedom in expression, lack of restraint, enthusiasm, vigour and even overstatement. A study of the stylistic devices shows that a poet may use the idea of an antithesis of sensualism and spiritualism towards creating the effect of baroque freedom, in René Wellek's phrase, "baroque ornament." Wellek goes on to catalogue the stylistic devices peculiar to the baroque taste as "antithesis, asyndeton, antimetabole, oxymoron and possibly even paradox and hyperbole."[10] These devices are not however peculiar to the baroque. Baroque taste has to be recognised by individual stylistic devices of a poet rather than common characteristics of authors or schools. In other words, baroque taste will have to be interpreted by its widely divergent characteristics as applied to any one poet, say, Donne or Crashaw.

This is what, in fact, has happened in literary scholarship of the past thirty years or so. The baroque taste is recognised as elusive for definition on account of its divergent, and sometimes contradictory, characteristics. For instance, Nelson analyses baroque from the point of Renaissance traditions (in keeping with Wellek's analysis) as a product of "the tensions of the lyrical motion":

> When one considers the great poetry of the time as a whole, one must allow that it was both devotional and secular, both Catholic and Protestant. Attempts have been made to embrace the "extremes" and epitomize Baroque in the tension generated by the compresence of sensualism and spirituality, or naturalism and illusionism.[11]

He recognises the near impossibility of attempting an explanation of the baroque, except historically as well as critically:

> When one considers the newness of the literary concept and its variable fortunes at the hands of critics and historians, one can hardly be surprised that little of the great quantity of scholarship devoted to Baroque is directly concerned with literary style and that still less is concerned with characterizing literary style in an historically bounded period between Renaissance and Neoclassicism.[12]

And this results not in Nelson's ennumerating the characteristics of the baroque taste but relating (some of) the elements of style to the total structure. His analysis of Time and Drama as means of structure contributing to the unity and complexity of the baroque lyric is useful in studying Donne and Milton, but not so useful in studying a typical baroque poet like Crashaw who displays quite different tendencies of style.

Odette de Mourgues, however, can be spared this

criticism of being limited and specific. She discusses the term baroque in great detail and, from her point of view of analysing baroque style with reference to the world view held by some of the baroque poets, gives as complete a picture of the elements of the baroque style as possible. According to her, baroque style is mystical, morbid, macabre, cosmic, apocalyptic and absurd. Baroque poets display a myopic and disconnected vision in their poetry. All very true; but her analysis applies in greater minuteness to European, and in particular, to French poets rather than to English poets. A particular element of the style may be applicable to an English poet. For instance, the apocalyptic as a quality of the baroque style, where a poet rejoices in the destruction of this Cosmos as a prelude to Eternity, is expressed in all its horror and detail in Donne's sonnet,

> At the round earths imagin'd corners, blow
> Your trumpets, Angells, . . .[13]

But there is nothing of Donne's rejoicing in the approaching disaster in Crashaw's poetry. Crashaw's experiences seem always to be sensuous and pleasurable, and as a result, it is inconceivable that he should share

the tension in Donne's mind, his joy in the apocalyptic. In the same way, examples of the myopic and disconnected vision which abound in Crashaw in his descriptions of the lustre of tears as gems and pearls, are not found in Donne's poetry, for the same reasons. It can only be concluded that Donne and Crashaw display different characteristics which can be grouped under the same label of 'baroque'.

Thus, a discussion of baroque taste does not result in conclusive statements but rather in the acceptance of a wide variety of characteristics. Its application to Crashaw's poetry, however, can be less general and less complicated. The elements of the baroque style as manifested in Crashaw's poetry are clear enough. His poetry shares the seventeenth-century emphasis on the flesh as a characteristic of the baroque. Religious poetry of this period in general, and Crashaw's in particular, reflects admiration of elaborate sensory experiences and sensory images, particularly those associated with the Passion. Crashaw accomplishes this experience in terms of powerful imagery. A study of Crashaw's imagery, as shown by G.W. Williams, points

to an aspect of the baroque quality of Crashaw's poetry:

> Another quality of the baroque is redundance. Where one image will serve, Crashaw gives several; his repeated words and his clusters of mixed metaphors encrust the poem with an exterior which is shimmering and colorful. Such a covering seems always to be in motion, concealing an immense, dynamic vigor within. Movement and fluidity, or restlessness, similarly characterize the style; Crashaw's poetic imagination is constantly shifting from one sensory image to another. Power and movement combine to produce surprise. Crashaw intends to startle, and he achieves his intention by carrying his images just one step further in their development, so that the familiar is suddenly remarkable - even, sometimes, grotesque.[14]

But Crashaw's poetry is not free from the weaknesses and defects imposed on it by the peculiarities and limitations of the baroque style. Williams proceeds to draw attention to this aspect of Crashaw's poetry which has since become a subject of much discussion:

> Baroque is tremendously vital and energetic, but there is a danger in this style that the poet will copy the gyration of the powerful line from the outside without having his line grow from its own necessary power within. Crashaw is perhaps subject to this defect, and the cause of the defect may lie in the fondness for those very sensory words and images already listed. Crashaw's favorite words are facile in coming to hand, and the rhymes that go along with them assist in writing the poem and in shaping the metaphoric shimmer and agitation.

> These repeated images have their symbolic meanings, but their proliferation constitutes a part of Crashaw's baroque sensibility.[15]

The 'defects' of Crashaw's style and the 'bad taste' in his poetry have also to be understood in terms of the baroque sensibility.

One of the most popular themes in seventeenth-century religious poetry is the crucifixion of Christ. There are poems by Southwell, Fletcher and a legion of poets on this subject. The crucifixion is a favourite subject with Crashaw. His poem "On our crucified Lord Naked, and bloody" begins with his perception of the nakedness of the crucified Lord:

> Th' have left thee naked Lord, O that they had;
> This Garment too I would they had deny'd.
> Thee with thy selfe they have too richly clad,
> Opening the purple wardrobe of thy side.
> O never could bee found Garments too good
> For thee to weare, but these, of thine owne blood.[16]

Christ's assassins have not left him completely naked after all. They have draped his body in blood, the blood of crucifixion. In preference to this bloody garment it would have been infinitely better if the Lord had been left with no garment at all. The poem then develops as

a meditation on the 'rich' garment Christ is wearing. Paradoxically, the precious garment is taken from the Lord Himself, taken out of the purple wardrobe of Christ's side. The brief, but concentrated meditation ends with the mention of the garment--only one of its kind-- being too good to be worn by our Saviour.

The poem has a unity which is alien to any except the baroque taste. The metaphysical opening of the poem is sustained through the first three lines. The poet's wish that Christ's assassins should have left him completely naked instead of draping his body in such rich clothes is sustained through them. The fourth line referring to Christ's side as 'the purple wardrobe' is at once grotesque and horrible. The poet's object is not to avoid any inelegance rather to emphasise it. He underlines the idea of the purple wardrobe with such force that the rest of the poem centres on that one violent, horrible, overstated image.

In his study of the image, Williams not only notices the wardrobe as the "closet for the valuable and lavish clothing of the blood"[17] but also points out the glory

of Christ's clothing as for a sacrifice. Adams wonders if "the disgusting and grotesque" image of the purple wardrobe is intended

> to convey the combination of sacred, spiritual preciousness with the vulgar, social utility which is most oddly betrayed by our expression "Good Friday"? One may, presumably, feel that it is silly to think about Christ's blood in two such different ways at once; given the objective, it's not clear how one could hit off such a thought more neatly than in a phrase like "purple wardrobe" - though (because) in the process decorums wonderfully collide.[18]

In another poem "On the wounds of our crucified Lord" this collision of decorums becomes even more pronounced:

> O these wakefull wounds of thine!
> Are they Mouthes? or are they eyes?
> Be they Mouthes, or be they eyne,
> Each bleeding part some one supplies.
>
> Lo! a mouth, whose full-bloom'd lips
> At too deare a rate are roses.
> Lo! a blood-shot eye! that weepes
> And many a cruell teare discloses.
>
> O thou that on this foot hast laid
> Many a kisse, and many a Teare,
> Now thou shal't have all repaid,
> Whatsoe're thy charges were.
>
> This foot hath got a Mouth and lippes,
> To pay the sweet summe of thy kisses:
> To pay thy Teares, an Eye that weeps
> In stead of Teares such Gems as this is.
>
> The difference onely this appeares,
> (Nor can the change offend)
> The debt is paid in Ruby-Teares,
> Which thou in Pearles did'st lend.[19]

The open wounds of the Saviour are identified with open mouths and eyes. While physically it is a grotesque and revolting image, it conveys a remarkably concentrated sense of the wounds protesting the innocence of the Saviour in mute reproach. The poet goes into gruesome details of the mouth, its lips and the blood-shot eyes. The transformation of the lips to roses is sustained in the 'kisse' of the next stanza to be taken up again in the 'mouth and lippes' of the fourth stanza. There is a parallel development of the cruel 'teares' to 'gems' and 'ruby' and 'pearles'.

The poem is a marvel of baroque expression. As Adams points out, the central idea of the poem is to state that "love of Christ includes all extremes and reconciles all extremities."[20]

In both these poems on the common theme of the crucifixion the sensuous and external nature of Crashaw's imagery may be noticed. Christ's clothing, the rich garment, is paradoxically expressed with his nakedness and with the garment coming out of himself. Because of its association with Christ's blood (precious blood hence rich garment) the richness has sensual rather than

commercial associations. Associated with purple, the colour of blood, the richness has a gruesome, horrible and violent impact matched only be the pierced side of Christ conceived as a wardrobe. The argument is so closely pursued on account of the extremely concentrated experience. The poet simply does not see a flaw in his argument; nor does he admit distraction in the course of his expression of the experience. If the 'purple wardrobe' distracts the attention of a reader, the response to the whole poem, its pointedness and extravagance, suffers in consequence. The reader simply does not have tolerance of the baroque, and Crashaw's poem does not satisfy on that score.

As different from "On our crucified Lord Naked, and bloody" the poem "On the wounds of our crucified Lord" suffers not from concentrated expression but from elaboration. Crashaw seems to dwell on the 'wounds' of the crucified Lord, touch them, taste them, regard them in many possible transformations. The wounds of the crucified Lord (as opposed to any other 'wounds') have strong religious and emotional associations. For a Catholic baroque poet they are particularly strong and vivid.

To regard the wounds in this instance merely with our usual associations of blood, and a feeling of sickness therefrom, is an error in taste that causes the reader to miss the point of the poem. From the baroque poet's point of view, this is an occasion to luxuriate. Hence the transformation of the wounds to 'Mouthes' and 'eyes'. If this transformation is accepted, the poem soars higher culminating in the rhapsodic 'Ruby-Teares' and 'Pearles' of the last lines. This rhapsodic quality is a mark of the baroque and is characteristic of Crashaw.

Crashaw's use of stylistic devices, the use of paradox for example, is as distinctly characteristic of his poetry and its baroque inclinations. This is not often recognised, especially in contrast to Donne. Crashaw's use of the paradox is very different from Donne's practice and motivated towards different ends. The epigram on "Marke 4. Why are yee afraid, O yee of little faith?" is an example of Crashaw's use of paradox:

> As if the storme meant him;
> Or, 'cause Heavens face is dim,
> His needs a cloud.
> Was ever froward wind
> That could be so unkind,
> Or wave so proud?
> The Wind had need be angry, and the Water black,
> That to the mighty Neptune's self dare threaten wrack.

There is no storme but this
Of your owne Cowardise
That braves you out;
You are the storme that mocks
Your selves; you are the Rocks
Of your owne doubt:
Besides this feare of danger, there's no danger here;
And he that here feares Danger, does deserve his Feare.[21]

Line 8 of the first stanza is the turning point. The mixing of the pagan and christian in 'Neptune's self' is already an indication of the wind and sea that are expressed as 'contrarieties' in the second stanza.

The storm of cowardice, the storm that mocks itself and the rocks of doubt are worked out with deliberate artistry. This is heightened in the paradox of lines 15 and 16 where fear and danger are expressed in a sharp contrast resolved within the structure of the two lines. This is unmistakably a Crashavian device. In Crashaw the argument (as a characteristic of the baroque) seems to proceed in a somewhat turbid, confusing, semi-circular movement.[22] The epigram "On the Blessed Virgins bashfulnesse" is another instance of Crashaw's reconciliation of the contraries:

That on her lap she casts her humble Eye,
'Tis the sweet pride of her Humility.
The faire starre is well fixt, for where, o where
Could she have fixt it on a fairer Spheare?

'Tis Heav'n 'tis Heaven she sees, Heavens God there lyes,
She can see heaven, and ne're lift up her eyes:
This new Guest to her Eyes new Lawes hath given,
'Twas once looke up, 'tis now looke downe to Heaven.[23]

From the 'starre' and 'Spheare' of lines 3 and 4 the argument moves round the word 'Heaven' in line 5; and the poem becomes a meditation on that one word, the tortuous argument culminating in the expression 'looke downe to Heaven.' This is paradoxically expressed within the same line where the once 'looke up' to Heaven has now become 'looke downe' to Heaven.

The unity of Crashaw's poems is thus the unity resulting from the recognition (and acceptance) of the baroque taste. It is difficult to read Crashaw's poetry without accepting his un-Englishness, without sympathy for a different habit of thinking, without tolerance for the baroque taste. The charge of "bad taste" against Crashaw, as Robert Martin Adams has very well illustrated, is a product of intolerance for the baroque. Words, expressions, and the mental pictures evoked by Crashaw's poems have to be related not to one's usual mode of associations, but to the development within the poem itself. Crashaw indeed deals with such a step by step

development as a technique in many of his poems. The point is to see where the process of thinking begins in Crashaw and moves according to its rhythm, forward or backward, upward or downward and sometimes around the same point. Thus the conceit in "The Weeper" where by the Magdalen's tears are imagined as rising, like cream, to the top of a cosmic bottle deserves very close analysis.

IV.

Upwards thou dost weep.
Heavn's bosome drinks the gentle stream.
Where th' milky rivers creep,
Thine floates above; and is the cream.
Waters above th'Heavns, what they be
We'are taught best by thy TEARES and thee.

V.

Every morn from hence
A brisk Cherub somthing sippes
Whose sacred influence
Addes sweetnes to his sweetest Lippes.
Then to his musick. And his song
Tasts of this Breakfast all day long.[24]

The difficulty begins with the first line where the Magdalen weeps upwards. The weeping upwards is immediately (and closely) sustained by the destination of the tears, heaven. Heaven is described in line 3, as a place where

the milky rivers creep. Line 4 associates itself with the 'upwards' in line 1 and fully describes the 'creamy' quality of Magdalen's tears. Where the milky rivers 'creep', suggesting a sluggish motion, the Magdalen's tears rise to the surface as the cream. The superior quality of her tears is indicated by 'above' and the apparently flat (inelegant) statement 'is the cream'. The couplet concludes the argument as a meditation on the tears and Magdalen herself, making the stanza a unit by itself.

Stanza V then starts afresh on a different step altogether. It is a heavenly morn when a brisk cherub takes a sip of the sacred influence. His already sweet lips are more sweetened, paradoxically, by the salt tears, converted, however, to the cream. The last two lines of the stanza referring to the cherub's music and the sustained sweetness of the song (breakfast as an early morning meal which sustains him through the day) are far from distracting. It is true that the word 'breakfast' has a jarring, unpoetical effect in a stanza otherwise unified and poetic; but by whose association? Is it not rather the limited association of the reader which turns the word into an element of

"bad taste?" Adams even while defending the "bad taste", I think, goes too far in laying a stress on this word as "the whole image being underlain by notions of cud-chewing, angelic saliva, and a delicate series of cosmic belches."[25] If all this were intended it would be in the worst possible taste indeed. But the reference to breakfast taken as 'sustenance' does seem to take away the sting of the bad taste. The development step by step of an idea, closely building on a centre of his own choice, is a characteristic device of Crashaw, a technique of the baroque. And as such the lines will have to be read.

Crashaw carries on the revolting aspects of his imagery as the technique or the device of the moment may command. The epigram on "Luke 11. Blessed be the paps which Thou hast sucked," has been a subject of much discussion as an example of Crashaw's revolting imagery:

> Suppose he had been Tabled at thy Teates,
> Thy hunger feels not what he eates:
> Hee'l have his Teat e're long (a bloody one)
> The Mother then must suck the Son.[26]

Adams charges the poem with 'grotesquerie':

> The poet here comes close to a direct statement that the Incarnation was a revolting joke on Jesus and Mary; incest, perversion, cannibalism, and the extra incongruity of "tabled at thy Teates" make the quatrain a little gem of encrusted grotesquerie. Most striking of all is the neat, swift, rather pleased tone of the antithesis; in notions not only lovely but familiar, it seems, horrid possibilities may lurk. Certainly in this poem Crashaw can hardly have intended anything but a nasty twist to the spiritual-carnal relation.[27]

The grotesque and the antithesis are aspects of the baroque taste. The 'Teates' in line 1 do not refer to the Virgin but to the woman who speaks to Christ in Luke 11:27:

> And it came to pass, as he spake these things, a certain woman of the company lifted up her voice, and said unto him, Blessed <u>is</u> the womb that bare thee, and the paps which thou hast sucked.28

The bloody teat of Christ is the spear wound in His side imaged here near the breast. The image of the nourishing breast is a devotional metaphor, and as such, the paradox in the last line becomes clear as an address to <u>all</u> mothers who must taste of the divine nourishment. Thus the epigram is not a simple, straightforward statement indicating the poet's perversity and his desire to express the spiritual-carnal relationship at all, but is the product of a habit of thinking which expresses a religious experience in terms of baroque imagery.

The expression of a religious experience in baroque style is typical of Crashaw. This aspect of Crashaw's poetry has much in common with the poets of the Italian Renaissance, notably, Marino, whose popularity in Europe, including England, is generally conceded.[29] Crashaw undoubtedly read and admired Marino, and his poetry shows many traces of Marino's influence. He was particularly fascinated by Marino the Catholic poet. Both Marino and Crashaw share the habit of writing epigrams, and the form as well as the extravagance of Crashaw's epigrams owe a great deal to Marino's influence. The short stanza ending in a couplet with an effect of surprise is characteristic of both the poets. Crashaw's conceits and the extravagance of his imagery are also reminiscent of Marino, and the uniqueness of the conceit generally used by the metaphysical poets, when taken up by Crashaw is due to Marino's influence. The epigram "On the water of our Lords Baptisme" is an example:

> Each blest drop, on each blest limme,
> Is washt it selfe, in washing him:
> Tis a Gemme while it stayes here,
> While it falls hence 'tis a Teare.[30]

The brevity of the epigram and the astonishing conceit with its word-play and ambiguity are characteristic of

Crashaw. The idea of the body washing water instead of being washed by it is a typical paradox used very widely in Marino. Its transformation to the gem and the tear in the next two lines, the wit revealed in this transformation, is a repeated process in Crashaw. If Crashaw did not owe this entirely to Marino, it is quite in order to say that Marino's poetry shows the same tendencies of conceit.

The puns and conceits in Crashaw's "To the Infant Martyrs" may immediately be recognised in Marino:

> Goe smiling soules, your new built Cages breake,
> In Heav'n you'l learne to sing ere here to speake,
> Nor let the milky fonts that bath your thirst,
> Bee your delay;
> The place that calls you hence, is at the worst
> Milke all the way.[31]

The infants' newly acquired bodies as the souls' new built cages, and finding the happiness of Heavenly song before the (misery of) earthly speech, as contrasts between the Divine and the human are well worked out. While the 'milky fonts' is sensuous, the expression is beautifully translated to the 'milky way' of Heaven. In Marino "the foster-children of the Milky Way mark(ed) that beautiful whiteness with blood stained footprints."[32]

In the same way Crashaw's epigram on Circumcision has its counterparts in Marino's conceits in epigrams on the same theme:

Our Lord in his Circumcision to his Father.

To thee these first fruits of my growing death
(For what else is my life?) lo I bequeath.
Tast this, and as thou lik'st this lesser flood
Expect a Sea, my heart shall make it good.
Thy wrath that wades heere now, e're long shall swim
The flood-gate shall be set wide ope for him.
Then let him drinke, and drinke, and doe his worst,
To drowne the wantonnesse of his wild thirst.
Now's but the Nonage of my paines, my feares
Are yet but in their hopes, not come to yeares.
The day of my darke woes is yet but morne,
My teares but tender and my death new-borne.
Yet may these unfledg'd griefes give fate some guesse,
These Cradle-torments have their towardnesse.
These purple buds of blooming death may bee,
Erst the full stature of a fatall tree.
And till my riper woes to age are come,
This knife may be the speares Praeludium.[33]

Marino's sonnet may be paraphrased as follows:

This crimson humour which is dripping before either nail or thorn forces it out, and by Simon's hand dyes and colours the Redeemer's divine humanity, is not unlike the blush of Dawn, which in the cool and early part of the day, sometimes foretells a heavy rainfall after the dropping of the light dew. Because the pure blood, which issues from only one of his holy limbs - a bitter beginning of deeper sorrows - is nothing more to us than a dew against the flood which the open veins will later pour on the hard trunk.[34]

The similarities apart, Crashaw's epigram is a definite

improvement. 'Life' as 'growing death', the later flow of the heart's blood as a sea of blood, the sensuous and shocking associations of wantonness are Crashaw's innovations.[35] The synthesis of words and the consequent impression of extreme precision, as in 'day of (my) dark woes' being yet 'morn', the 'tender' tears, the 'new-borne' death, the 'cradle-torments' and the associations of the knife (of Circumcision) with the spear (of Crucifixion) are devices that are peculiar to Crashaw.

A single poem of Crashaw which shows the most of Marino's influence is "The Weeper". The poem shows the use of 'the Marinesque metaphor' which is a "kind of metaphor that created its startling effect through reference to a single attribute of an object despite incongruities which other properties of the object might bring to mind in the comparison."[36]

VIII.

The deaw no more will weep
The primrose's pale cheek to deck,
The deaw no more will sleep
Nuzzel'd in the lilly's neck;
Much reather would it be thy TEAR,
And leave them Both to tremble here.

IX.

There's no need at all
That the balsom-sweating bough
So coyly should let fall
His med'cinable teares; for now
Nature hath learn't to'extract a deaw
More soveraign and sweet from you.

X.

Yet let the poore drops weep
(Weeping is the ease of woe)
Softly let them creep,
Sad that they are vanquish't so.
They, though to others no releife,
Balsom maybe, for their own greife.

XI.

Such the maiden gemme
By the purpling vine put on,
Peeps from her parent stemme
And blushes at the bridegroome sun.
This watry Blossom of thy eyn,
Ripe, will make the richer wine.[37]

Stanza VIII expresses the tears in terms of the weeping dew which decks the primrose's pale cheek. Tired with weeping, the dew sleeps in the lily's neck. In line five the associations switch back so that the dew becomes the tear again, abandoning the primrose and the lily, to tremble in the eyes of the Magdalen.

Stanza IX illustrates the startling effect of the Marinesque metaphor. The dew reappears in line 5; but

the rest of the stanza, with its 'the balsom-sweating bough', 'the med'cinable teares', does not have immediate references to the tear. 'The balsom-sweating' is a direct echo of Marino:

> He sweats reeking blood: a pot, which, its bosom filled with fine flowers, suavely distils liquid perfumes because of the burning fire with which it glows.[38]

The dew and the tears are differently expressed in stanza X through the function of weeping. Again it may be noticed that except for 'balsom' in line 6 the rest of the stanza has an astonishing set of associations with elaboration of 'weeping' as a function rather than expressing tears as gems or dew as in the earlier part of the poem. The return of the tears now as 'maiden gemme' in stanza XI may be noticed. Its associations are with the purpling vine which 'blushes at the bridegroome sun'. The associations are brought together from immediately unrelated areas of experience, resulting in their 'startling' effect.

Crashaw's baroque style is an enrichment of Marino's and the poetic techniques of the Italian Renaissance. Crashaw's "Musicks Duell" and "Sospetto d' Herode" are examples where Crashaw took his material straight "out of

the Italian." The erotic imagery of "Musicks Duell", with its emphasis on the sensuous, is characteristic of Marinist poets:

> Shee gives him back; her supple Brest thrills out
> Sharpe Aires, and staggers in a warbling doubt
> Of dallying sweetnesse, hovers o're her skill,
> And folds in wav'd notes with a trembling bill
> The plyant Series of her slippery song;
> Then starts shee suddenly into a Throng
> Of short thicke sobs, whose thundering volleyes float,
> And roule themselves over her lubrick throat
> In panting murmurs, still'd out of her Breast,
> That ever-bubling spring; the sugred Nest
> Of her delicious soule, that there does lye
> Bathing in streames of liquid Melodie;
>
> Shee opes the floodgate and lets loose a Tide
> Of streaming sweetnesse, which in state doth ride
> On the wav'd backe of every swelling straine,
> Rising and falling in a pompous traine.
> And while she thus discharges a shrill peale
> Of flashing Aires; she qualifies their zeale
> With the coole Epode of a graver Noat,
> Thus high, thus low, as if her silver throat
> Would reach the brasen voyce of war's hoarce Bird;
> Her little soule is ravish't; and so poured
> Into loose extasies, that shee is plac't
> Above her selfe, Musicks Enthusiast.39

Crashaw's concern in this passage seems to be as much with the 'supple Brest' as with the 'liquid Melodie' of the nightingale. The long sequence of sensuous expressions in the section seems almost endless. 'Dallying sweetnesse', 'trembling bill' suggesting an ecstasy of joy, turn to the 'Throng of short thicke sobs'. The 'lubrick throat' and 'panting murmurs' have obvious erotic associations.

It ends in Crashaw's expression of 'the sugred Nest of her delicious soule'. The sensuous, erotic imagery persists in the 'streaming sweetnesse' and the use of 'swelling' to denote the upward crest of the fast moving wave of music. Finally, the nightingale's soul is 'ravish't' and 'poured into loose extasies'. The passage illustrates the height of the baroque expression, its luxury, enthusiasm and extravagance. Crashaw makes the Marinist elements his own and the poem compared with its original shows the improvement of Marinist techniques in Crashaw.[40]

Whether in translation or imitation of the Italian poets, Crashaw's poetry has marked qualities of its own. "Sospetto d' Herode" illustrates this very well. Praz goes so far as to say that Crashaw's version is a positive artistic triumph over Marino's. In stanza 40, Marino's

> Vengeance sits on the threshold, brandishing in her hand a bloody naked sword

becomes colourful in Crashaw:

> There has the purple Vengeance a proud seat,
> Whose ever-brandisht Sword is sheath'd in blood.

In stanza 49, Marino's

> And sprinkling men's temples with Lethean waters - a mild and sweet tyranny - tranquil and flattering repose swayed their senses and thought

becomes much more dramatic, coherent and forcible in Crashaw:

> by a gentle Tyranny,
> And sweet oppression, kindly cheating them
> Of all their cares, tam'd the rebellious eye
> Of sorrow, with a soft and downy hand,
> Sealing all brests in a Lethaean band.

Similarly in stanza 51, Marino's

> Already Judah's progeny had lost the royal diadem, and supporting the sharp severity of the servile yoke . . .

becomes in Crashaw,

> And from the head of Judahs house quite torne
> The Crowne, for which upon their necks he laid
> A sad yoake . . ..

An example of the intensity of Crashaw's imagery is stanza 54:

> So sleeps a Pilot, whose poore Barke is prest
> With many a mercylesse o're mastring wave;
> For whom (as dead) the wrathfull winds contest,
> Which of them deep'st shall digge her watry Grave.[41]

The influence of Marino and the poets of the Italian Renaissance greatly contributes to Crashaw's baroque style.

The extravagances of Crashaw's poetic style, in spite of Laura Pettoello's arguments, are due to his contact with Italian.[42] Crashaw's baroque style, however, was not limited to the influence of Marino and the Marinists. It evolved into a unique style including the best elements in the many traditions he inherited. He makes use of the extravagance of the Marinist poets as well as the conceit, paradox and antithesis of the metaphysical poets with equal felicity. The intricacies of argument and the abandon of the ecstatic coexist in Crashaw. The rhapsodic quality of Crashaw's poetry is not inconsistent with the other elements of his style, such as paradox and antithesis, but is rather augmented by them. In "A Song" succeeding "The Flaming Heart" Crashaw speaks of 'love's delicious Fire'.

> LORD, when the sense of thy sweet grace
> Sends up my soul to seek thy face.
> Thy blessed eyes breed such desire,
> I dy in love's delicious Fire.
> O love, I am thy SACRIFICE.
> Be still triumphant, blessed eyes.
> Still shine on me, fair suns! that I
> Still may behold, though still I dy.[43]

Line 4 does not follow as a culmination of an argument, but seems rather to convey an experience of absolute joy. At the same time the 'triumphant, blessed eyes' of the

Lord are expressed as 'fair suns'.

In the second part, Crashaw seems to be revelling in paradoxes:

> Though still I dy, I live again;
> Still longing so to be still slain,
> So gainfull is such losse of breath,
> I dy even in desire of death.
> Still live in me this loving strife
> Of living DEATH and dying LIFE.
> For while thou sweetly slayest me,
> Dead to my selfe, I live in Thee.[44]

The contrast in dying to live again and gainful loss of breath, and more explicitly, in living death and dying life is precisely worked out. The logic of the argument of the poem is hard to explain except in terms of the baroque taste.

Thus the finer aspects of Crashaw's poetry can be appreciated only with reference to the baroque taste. Crashaw's baroque style is a synthesis of his classical discipline, the European, notably Italian and Spanish, influences, the Renaissance, and the seventeenth century poetic traditions in English.[45] Regarded as a 'taste' the application of the word 'baroque' to Crashaw's poetry explains a variety of different styles and poetic influences; its possibilities are endless.[46]

NOTES

[1] For discussion of the word, see Odette de Mourgues, Metaphysical Baroque & Precieux Poetry (Oxford: University Press, 1953), p.67, Lowry Nelson, Jr., Baroque Lyric Poetry (New Haven: Yale University Press, 1961), pp.3-4, and René Wellek, Concepts of Criticism, ed. by Stephen G. Nichols, Jr., (New Haven: Yale University Press, 1963), p.70.

[2] Lest this elaboration seem amateur, see The Complete Poetry, ed. by G.W. Williams, p.50 Note to I.6.

[3] I am not of course indebted only to Sypher, but also to the stream of articles on this subject. My preference is clearly for accepting baroque as a taste rather than a period in art.

[4] Wylie Sypher, Four Stages of Renaissance Style (New York: Doubleday Anchor Books, 1955), p.181.

[5] See Austin Warren, Richard Crashaw a Study in Baroque Sensibility (London: Faber and Faber Ltd., 1939), Note 1 to Chapter Three, p.224.

[6] "Baroque Sensibility," Times Literary Supplement, August 10, 1940, p.387. A common error of Warren's reviewers is to assume that he has indeed accepted baroque as a 'taste'. In this instance, the reviewer goes on to say that "baroque is a sensibility, 'a taste', and about such there is no disputing."

[7] See Terence Heywood, "Some Notes on English Baroque," Horizon, 2 (1959), pp.267-270. Discusses the English baroque as a period.

[8] For a discussion of these poets as baroque poets, see Robert Martin Adams, "Taste and Bad Taste in Metaphysical Poetry: Richard Crashaw and Dylan Thomas," The Hudson Review, VIII (1955), pp.60-77, F.W. Bateson, English Poetry and the English Language (New York: Russell and Russell, 1961, 2nd ed.), Mario Praz, "Donne's Relation to the Poetry of his Time," in A Garland for John Donne, ed. by T. Spencer (Cambridge, Mass.: Harvard University Press, 1932).

[9] Austin Warren, Richard Crashaw a Study in Baroque Sensibility, op.cit., p.64.

[10] René Wellek, Concepts of Criticism, op.cit., p.98.

[11] Lowry Nelson, Jr., Baroque Lyric Poetry, op.cit., p.9.

[12] Ibid., p.8.

[13] John T. Shawcross, ed. The Complete Poetry of John Donne (New York: Doubleday Anchor Books, 1967), p.340.

[14] G.W. Williams, Image and Symbol in the Sacred Poetry of Richard Crashaw (Columbia: University of South Carolina Press, 1963), p.10.

[15] Ibid.

[16] G.W. Williams, ed. The Complete Poetry, p.24.

[17] G.W. Williams, Image and Symbol in the Sacred Poetry of Richard Crashaw, op.cit., p.121. Compare the image with John 10.9.

[18] Adams, op.cit., in Seventeenth Century English Poetry Modern Essays in Criticism, ed. William R. Keast, (New York: Oxford University Press, 1962), p.270.

[19] G.W. Williams, ed. The Complete Poetry, pp.24-25.

[20] Adams, op.cit., p.271.

[21] G.W. Williams, ed. The Complete Poetry, p.15.

[22] As a difference Donne's argument proceeds (as in the famous compass image) with a statement and a pursuit of the statement to its linear, logical conclusion.

[23] G.W. Williams, ed. The Complete Poetry, p.9.

[24] Ibid., pp.124-125.

[25] Adams, op.cit., p.269.

[26] G.W. Williams, ed. The Complete Poetry, p.14.

[27] Ibid., See also William Empson, Seven Types of Ambiguity (London: Chatto and Windus, 1949), p.280. "This is to snow the unearthly relation to earth of the

Christ, and with a sort of horror, to excite adoration. . . . The second couplet is 'primitive' enough; a wide variety of sexual perversions can be included in the notion of sucking a long bloody teat which is also a deep wound. The sacrificial idea is aligned with incest, the infantile pleasures, and cannibalism. . . ."
R. Goldfarb, "Crashaw's SUPPOSE HE HAD BEEN TABLED AT THY TEATES," Explicator XIX 1961, item 35.

[28] See note 27 above. This also illustrates the usual difficulty in seeing how Crashaw handles a parable in an epigram. In each epigram a protagonist is chosen by Crashaw to treat an incident from a particular point of view.

[29] See James V. Mirollo, The Poet of the Marvelous Giambattista Marino (New York: Columbia University Press, 1963), pp.243-264.

[30] G.W. Williams, ed. The Complete Poetry, p.12.

[31] Ibid., p.10.

[32] Mario Praz, The Flaming Heart (Gloucester, Mass.: Peter Smith, 1966), p.215. The translation is Praz's. I have consistently cited the prose translation of Italian poems. The object is to draw attention to phrases and expressions bearing similarities to Crashaw's poetry. For this purpose, prose is sufficiently illustrative.

[33] G.W. Williams, ed. The Complete Poetry, pp.9-10.

[34] Mario Praz, The Flaming Heart, op.cit., p.216.

[35] Compare with "To Pontius washing his blood-stained hands".

> Is murther no sin? or a sin so cheape,
> That thou need'st heape
> A Rape upon't? till thy Adult'rous touch
> Taught her . . .
>
> (emphasis mine)

In G.W. Williams, ed. The Complete Poetry, p.23.

[36] Harold Martin Priest, Adonis (New York: Cornell University Press, 1967), p.xli.

[37] G.W. Williams, ed. The Complete Poetry, pp.127 and 129.

[38] Mario Praz, The Flaming Heart, op.cit., p.225.

[39] G.W. Williams, ed. The Complete Poetry, pp.537, 539 and 541.

[40] See T.O. Beachcroft, "Crashaw - and the Baroque Style," Criterion, XIII (1934), pp.407-425. This excellent article contains a very useful comparison of Crashaw's poem with other versions in Elizabethan poetry which, regrettably, do not fall within the scope of my chapter. For a general discussion of the poem, see William G. Madsen, "A Reading of 'Musicks Duell'," in Studies in Honor of John Wilcox (Detroit: Wayne State University Press, 1958), and Robert Harrison, "Erotic Imagery in Crashaw's 'Musicks Duell'," Seventeenth Century News, 25 (1967), pp.47-49.

[41] Mario Praz, The Flaming Heart, op.cit., p.233. I have retained Praz's examples of Crashaw's poetry, though my argument is differently directed.

[42] Laura Pettoello, "A Current Misconception Concerning the Influence of Marino's Poetry on Crashaw's," Modern Language Review, LII (1957), pp.321-328. She seems to deny completely any influence of Marino on Crashaw.

[43] G.W. Williams, ed. The Complete Poetry, p.65. Also see pp.24-25, "On the wounds of our crucified Lord."

[44] Ibid.

[45] See Chapter I.

[46] For instance, if Odette de Mourgues's analysis is acceptable, baroque taste will include the metaphysical and mystical aspects of Crashaw's poetry.

Chapter Four

CRASHAW'S MYSTICISM

The term 'mysticism' eludes sharp definition. Like many terms in literary criticism, it is wholly dependent on the interpretation a critic chooses to give it. The difficulties in defining 'mysticism' are increased by two factors at least. It belongs primarily to the domain of religion, and its associations with religion which is an intensely personal thing even when organised under a church, account for its vagueness as well as its uniqueness. When the term 'mysticism' is applied to literature, the most natural associations are religious. Secondly, the term describes an area of experience rather than a historical process or literary phenomenon. Since experience is harder to capture in concrete terminology, 'mysticism' has grown intensely vague with the intensity of the experience it describes. The difficulty in defining 'mysticism' should not, however, be over-emphasised. It belongs to the same category of terms which have many different connotations, primarily because these terms deal with a fundamental experience or process. The question, 'What is mysticism?' is similar to questions

like 'What is poetry?' and 'What is beauty?'. Such questions cannot be answered except at great length, with many illustrations of the meaning of the terms. At one point the answers pass on to the realm of abstractions, and at that point, the term has to be experienced rather than explained.

The Oxford English Dictionary defines 'mysticism' as:

> The opinions, mental tendencies, or habits of thought and feeling, characteristic of mystics; mystical doctrines or spirit; belief in the possibility of union with the Divine nature by means of ecstatic contemplation; reliance on spiritual intuition or exalted feeling as the means of acquiring knowledge of mysteries inaccessible to intellectual apprehension.

The breadth of connotations of the term is indicated in the use of the term as a reproach:

> From the hostile point of view, mysticism implies self-delusion or dreamy confusion of thought; hence the term is often applied loosely to any religious belief to which these evil qualities are imputed. Sometimes applied to philosophical or scientific theories alleged to involve the assumption of occult qualities or mysterious agencies of which no rational account can be given.

Read together with the meanings of the word 'mystic', the exclusively religious character of the term can be noticed. 'Mystic' is:

> Spiritually allegorical or symbolical; of the nature of, or characteristic of, a sacred mystery; pertaining to the mysteries of the faith . . . pertaining to the ancient religious mysteries or to other occult rites or practices; occult, esoteric. . . secret, concealed. . . the distinctive epithet of that branch of theology which relates to the direct communion of the soul with God; hence, pertaining to or connected with this branch of theology. . . of hidden meaning or nature; enigmatical, mysterious.

But it must be remembered that the lexicographer's task is to derive his meaning from the usage rather than to direct the usage itself in closely defined channels. Through its long history of usage over four hundred years or so, the term 'mysticism' has steadily drifted in the direction of abstract experience rather than progress toward a concreteness of sense and meaning. Describing Traherne, a contemporary of Crashaw, as a mystic, Gladys Wade defines mysticism as a "sustained consciousness of the presence of God" in all things.[1] A more recent book (1964) on Traherne by K.W. Salter goes back nearly fifty years to Evelyn Underhill's

definition of mysticism as "the awakening of the transcendental consciousness," and traces Traherne's progress as a Christian mystic through definite stages of mystical experience.[2] Whenever the term 'mysticism' is used in describing poetry as mystical experience or a poet as mystic, by virtue of the limitations of our knowledge of what is mystical, we have to resort to the widest and most general explanations. Thus, an important book on metaphysical poetry as a study in religious experience, deals in generalities when it comes to defining mysticism:

> Once aboard ship I heard a spiritual globe-trotter, famous for the catholicity and zest of his religious appreciation, tell a curious audience of American tourists about the almost miraculous energy and accomplishments of an Oriental mystic. It was at the height of our late prosperity when anything seemed possible to the aggressive disciple of the strenuous life, and it was frightening to see the intentness with which that audience listened to the speaker's suggestion of undreamed-of energies to be discovered in the mystic's contact with God. One of that audience at least was reminded of the enthusiasm with which Milton's fallen angels set about prospecting the burning fields of hell for gold and silver and precious stones. So the dupes of a power-maddened age listened with bated breath to this news of a super-source of power waiting to be tapped and exploited. Damming Niagara Falls to turn a wheel seemed

> a puny thing to the possibilities of this super-dynamo of God, and focussing the rays of the universal sun to roast an egg a triumph of the fitness of things. But eight centuries ago the Moslem woman Rabi'a had prayed, "O God! if I worship Thee for fear of Hell, send me to Hell; and if I worship Thee in hopes of Paradise, withhold Paradise from me; but if I worship Thee for Thine own sake, then withhold not from me the Eternal Beauty." And the story is told of the mystic, Thomas Aquinas, that, as he knelt in the Church of Saint Dominic in Naples, weary from the labor of his great defence of the Real Presence in the Sacrament, he heard the voice of his Master speak from the crucifix before him. And the Voice asked him what reward he would have for the work he had done so well. The answer which the great theologian is said to have returned on that occasion is the one answer of which the mystic could approve, "I will have Thyself."[3]

Professor White later recovers some of the impossible precision required for the analysis of a mystical experience. Her comments on the experience and expression of a mystic being totally different things and not interdependent at all, are particularly helpful, while they demonstrate the slippery ground that a critic has perforce to tread, if he adventures into the territory of a mystic.

Less complicated, if also less satisfying, are Itrat-Husain's comments on mysticism, and the general characteristics by which a mystic may be recognised.[4]

With a formidable array of authorities to support him, Husain merely traces mysticism as a historical process. He draws generously from his Islamic and oriental backgrounds in his attempt to capture the nature of a mystical experience. Finally, he still has to speak of mysticism as an 'intense mood' and 'passionate experience', terms which are very general in their application. But there certainly seems to be an orderly expression of the mystical experience in its stages of Purgation, Illumination and Union, and one way of reading mystical poetry is to see if the poet passes through the three stages. According to the degree of success attained by the poet in his mystical experience, the quality of his mysticism can be determined. All very true, and very much open to discussion. It is enough to note that all critics of mystical poetry recognise the difficulties, the near-impossibility, of defining the term 'mysticism' fully, in such a way that the term includes not only a historical process but a living experience.

The difficulty in defining 'mysticism' is persistent in criticism that regards Crashaw as a mystic.

What exactly do we mean when we say Crashaw's poetry is mystical? There is a long tradition of mysticism behind the seventeenth-century metaphysical poetry in general, and in particular in Crashaw who knew the Spanish as well as the mediaeval mystics. He must have been greatly influenced by his acquaintance with the Spanish mystics. This seems the more probable as European influences in Crashaw's poetry are quite distinct. Crashaw's baroque spirit, his contact with Marino, his admiration for Saint Teresa whose experiences contribute so vitally to Crashaw's poetry, and his very wide reading in theological literature of his day - all seem to reinforce the influence of the Spanish mystics on Crashaw. But mysticism is not a technique to be acquired by influences. It is an intensely personal experience, and its intensity is in direct relation to the genuineness and spontaneity of the experience itself. It is fair to say that Crashaw acquired his spiritual discipline from the Spanish mystics, and channeled his intensely personal mystical experience into the pattern of that discipline. A study of Crashaw's mystical poems reveals the pattern or the ordering of the mystical experience in the way in which the Spanish mystics ordered their

experiences. At the same time, the quality and intensity of Crashaw's mystical experience remain his very own, and in this regard, it is unlike any of his contemporary mystics, say, Thomas Traherne or Henry Vaughan.

Critics of Crashaw's poetry, however, seem to be content with mentioning the mystical quality of his poetry in a general way. Almost any critic who writes on Crashaw, even a reviewer of an edition, recognises that some of his poetry is mystical. Invariably a most passionate and a most lyrical passage from Crashaw is cited as an illustration of his mysticism, and the frightened critic passes hurriedly on as if he had wandered into an alien territory. As early as 1820, an anonymous reviewer of the 1670 edition of Crashaw's poetry, notices the mystical quality of Crashaw's 'verses addressed to St. Theresa':

> No lover ever depicted the charms of his fair enslaver with greater warmth and animation, than fill the verses addressed to St. Theresa, "founder of the discalced Carmelites, both men and women; a woman, who for angelical height of speculation, for masculine courage of performance, more than a woman, who, yet a child, out-ran maturity, and durst plot a martyrdom."

In the very spirit of mystical devotion, he thus speaks of the only "dart" which should have power to "rase her breasts' chaste cabinet."

"So rare,
So spiritual pure and fair,
Must be the immortal instrument
Upon whose choice point shall be spent
A life so lov'd; and that there be
Fit executioners for thee,
The fairest and the first-born loves of fire:
Blest seraphims shall leave their quire,
And turn Love's soldiers, upon thee
To exercise their archery.

O, how oft shalt thou complain
Of a sweet and subtile pain!
Of intolerable joys!
Of a death, in which who dies
Loves his death, and dies again,
And would for ever so be slain:
And lives and dies, and knows not why
To live, but that he still may die."

In some verses on "the assumption of the blessed virgin," he feigns "the immortal dove thus sighing to his silver mate," the mother of Jesus Christ.

" Come away, my love,
Come away, my dove,
Cast off delay.
The court of Heav'n is come
To wait upon thee home,
Come away, come away."[5]

This recognition is immediately followed by the reviewer's comments on Crashaw's Divine Epigrams:

Besides the religious poetry, among which is a large collection of sacred epigrams, completely worthless, are numerous translations and paraphrases.[6]

This is typical of critics of Crashaw's mysticism who mention this aspect of his poetry in passing. The passages quoted by the reviewer in this case are no doubt excellent examples of Crashaw's mysticism. But, then, there is more than meets the eye, and phrases like 'delicious deaths' and 'rarified delights' convey a specially Crashavian experience. The phrase 'delicious deaths' suggests the pleasure of the mystic in what is primarily a painful experience, and the 'deaths' referred to are mystical, not ordinary, 'deaths'. Likewise, the phrase 'rarified delights' conveys a superior kind of joy, uncommonly intense, of the mystic's experience of Union.

Fifty years later, Alexander Grosart in the introduction to his edition (1872-1873) calls "A Hymn to the Name and Honor of the admirable Sainte Teresa" an example of Crashaw's 'subtle, delicate, finest mysticism'.[7] He recovers from this vague generalisation and relates Crashaw's mysticism to his conversion to Roman Catholicism; but again, in fairly ecstatic terms:

> It is deeply significant to find such a Hymn as that written while 'yet among the Protestants.' Putting the two things together -

> (a) his recluse, shy, meditative life 'under Tertullian's roofe of angels,' and his prayers THERE in the night; (b) his passionately sympathetic reading, as of Teresa, and going forth of his most spiritual yearnings after the 'sweet and subtle pain,' and Love's death 'mystical and high' - we get at the secret of the 'change' now being considered. However led to it, Crashaw's reading lay among books that were as fuel to fire brought to a naturally mystical and supersensitive temperament; and however formed and nurtured, such self-evidently was his temperament. His innate mysticism drew him to such literature, and the literature fed what perchance demanded rather to be neutralised. I feel satisfied one main element of the attraction of Roman Catholicism for him was the nutriment and nurture for his profoundest though most perilous spiritual experiences in its Writers. His great-brained, strong-thewed father would have dismissed such 'intolerable joyes' as morbid sentimentalism; but the nervous, finely and highly-strung organisation of his son was as an AEolian harp under their touch.[8]

After the passage of another fifty years, Francis Barker (1923) writing on Crashaw's religious poetry still speaks of Crashaw's mysticism as "an indefinable something which tells of real conviction, of personal experience of holy things."[9] In a later section of the article devoted to the 'mystical element in Crashaw's verse' Barker considers this important aspect of Crashaw's poetry only summarily:

> It remains to consider, as summarily as possible, the mystical element in Crashaw's

verse. Such an element there undoubtedly is, whether or no we think that the Caroline poet-contemplative may rightly be admitted to the pantheon of the mystics. And he has sometimes been regarded as among the greatest of England's mystics. . . . That Crashaw was in the habit of spending much time in prayer and meditation both at Gidding and in Little St. Mary's, does not necessarily imply that he had progressed far along the Mystic Way. Perhaps indeed the contrary, if we believe, with St. John of the Cross, that the love which declares itself in passing long hours and nights in prayer is one of the gifts which the Father in His wisdom bestows upon His children when they are just beginning to toddle. . . .

> 'Amorous languishments; luminous trances;
> Sights which are not seen with eyes;
> Spirituall and soul-piercing glances
> Whose pure & subtil lightning flyes
> Home to the heart, & setts the house on fire
> And melts it down in sweet desire:
> Yet does not stay
> To ask the windows leave to passe that way.
> Delicious Deaths; soft exalations
> Of soul; dear & divine annihilations;
> A thousand unknown rites
> Of joyes & rarefy'd delights;
> A hundred thousand goods, glories, & graces,
> And many a mystick thing
> Which the divine embraces
> Of the deare spouse of spirits with them will bring;
> For while it is no shame
> That dull mortality must not know a name.'

This does not suggest actual mystical experience of a high order. What it does suggest is that the poet was acquainted with a particular type of mystical writing and tried to make its language his own. Not that he had had no experience of any sort. What is probably the truth is that he was deceiving himself into thinking that what was with him then primarily a sensory experience was a deeply spiritual one.[10]

This survey can be brought up to the 1960s with no significant shift in critical opinion on Crashaw's mysticism.[11] The questions, is Crashaw a mystic, and if he is, in what sense is he a mystic, are only seemingly irrelevant. As much of his poetry has been re-evaluated, so too must the mystical aspect of his poetry be reassessed. And towards this reassessment the very term 'mysticism' must be defined in such a way that it includes not only what is historical and traditional, but also what is individual and personal in Crashaw's mysticism.

Crashaw is undoubtedly one of the greatest religious poets of his time. The greatness of his religious feeling lies not so much in the quantity of his poetry devoted to religious themes but rather in the intensity with which he expresses his religious fervour. His conversion from rigorous Protestantism to Roman Catholicism, an event which cannot be lightly treated in the context of his sensitive nature, must have been prompted by the habit of intense religious feeling. Whether he had doctrinal dissatisfaction with Protestantism or not, is not an important question.[12] But it is important that as a Catholic he displays the singular loyalty

and devotion of the convert in his admiration for the Catholic saints. The Catholic habit of regarding experience imagistically rather than philosophically (like St. Augustine) must have greatly appealed to Crashaw, and the intensity of his religious fervour is in turn a product of that habit.

The earnestness of Crashaw's faith and the intensity of his religious experience account for the first traces of mysticism in his poetry. Crashaw experienced a religious emotion with such intensity that at its point of saturation as it were, his intensity touched mystic heights. For instance, in a Divine Epigram on "Matthew 8. I am not worthy that thou should'st come under my roofe" Crashaw begins by expressing a common religious experience, similar to other experiences in the Divine Epigrams:

> Thy God was making hast into thy roofe,
> Thy humble faith and feare keepes him aloofe:
> Hee'l be thy Guest, because he may not be,
> Hee'l come - into thy house? no, into thee.[13]

The development of the experience is progressively intense until the experience touches mystical heights in the last three words of the epigram, "no, into thee."

When such is the quick pulsation of his religious experience in a divine epigram, the longer poems like "A Hymn to Sainte Teresa" leave ample scope for the progression of a religious experience to culminate as a mystical experience.

"A Hymn to Sainte Teresa," which begins with an account of Teresa's embrace of religion early in life, reaches the lyric heat of mystical experience when Crashaw describes the nature of St. Teresa's mystical experiences:

> THOU art love's victime; and must dy
> A death more mysticall and high.
> Into love's armes thou shalt let fall
> A still-surviving funerall.
> His is the DART must make the DEATH
> Whose stroke shall tast thy hallow'd breath;
> A Dart thrice dip't in that rich flame
> Which writes thy spouse's radiant Name
> Upon the roof of Heav'n; where ay
> It shines, and with a soveraign ray
> Beates bright upon the burning faces
> Of soules which in that name's sweet graces
> Find everlasting smiles. So rare,
> So spirituall, pure, and fair
> Must be th'immortall instrument
> Upon whose choice point shall be sent
> A life so lov'd; And that there be
> Fitt executioners for Thee,
> The fair'st and first-born sons of fire
> Blest SERAPHIM, shall leave their quire
> And turn love's souldiers, upon THEE
> To exercise their archerie.14

One may pause for a moment and look at the statement of the mystical experience in 'a death more mysticall and high.' As Robert Collmer has pointed out the death here referred to is not physical death but 'death of the soul'. After stating the mystical nature of the death, Crashaw describes love's piercing of St. Teresa's heart so that on account of love's piercing dart, her death follows as a natural consequence. The love spoken of here is the spiritual love of the soul for God. In mystical terms, the soul is the bride and through contemplation of God, the soul loses itself in the embraces of the Divine Lover. The uniqueness of the mystical union of the soul with God is indicated by the extravagance of Crashaw's imagery. The use of rich flame, radiant Name, ray, bright, burning faces together with spirituall, pure, fair indicates that the experience he is talking about is a uniquely illuminated experience.

The passage is followed by an elaborate description of the 'death more mysticall and high' of line 76. Death is a common expression used by Christian mystics to describe a state of intercommunication of divine essence and the human soul which is a mystical experience. From

Saint Bernard of Clairvaux (1091-1153) to Madame de Guyon (1648-1717) all Christian mystics describe the stages of a mystical experience in terms of Purgation, Illumination and Union. Describing the supreme experience of the mystic, St. Bernard speaks in terms of death:

> I am justified. . . in calling the Bride's ecstasy a death. . . . I long to die (if I may use the term) the death that angels die, the death by which the soul passes beyond awareness of the present and is completely stripped not only of desire for corporeal things but also of all images derived from them, and enters into a pure communion with those who bear the image of Purity Itself. Such is, in my opinion, that exodus from self, which is generally known as contemplation.[15]

St. John of the Cross emphasises the similarity between the love union in the spirit, and death:

> (The soul in ecstasy) lives while yet dying, until love slays it and so makes it to live the life of love, by transforming it into love. And this dying of love is effected in the soul by means of a touch of highest knowledge of the Divinity . . . This touch is neither continuous nor long, for were it so the soul would loose itself from the body; but it passes quickly, and thus the soul remains dying of love, and dies the more seeing that it cannot wholly die of love.[16]

St. Teresa also describes a mystical experience as the

Marriage of the Soul and the Divine Lover, and the consummation:

> Even in loving, if it is able to love, it cannot understand how or what it is that it loves, nor what it would desire; in fact, it has completely died to the world so that it may live more fully in God. This is a delectable death, a snatching of the soul from all the activities which it can perform while it is in the body; a death full of delight, for, in order to come closer to God, the soul appears to have withdrawn so far from the body that I do not know if it has still life enough to be able to breathe.[17]

Considering the extent of the mystical interpretation of death, it is clear that Crashaw by talking about love and death is describing the mystical experience of St. Teresa. Any trace of doubt as to the mystical nature of the experience is wiped out by the contrarieties of the following lines savouring death, meditating on the pleasurable and painful aspects of death, expressing paradoxically that this death is life:

> O how oft shalt thou complain
> Of a sweet and subtle PAIN.
> Of intolerable JOYES;
> Of a DEATH, in which who dyes
> Loves his death, and dyes again.
> And would for ever so be slain.
> And lives, and dyes; and knowes not why
> To live, But that he thus may never leave to DY.[18]

The mingling intensity of pain and joy is an essential aspect of a mystical experience. Crashaw's 'sweet and subtle pain' and 'intolerable joyes,' are due to the experience of the mystic. St. Teresa describes the excruciating nature of the pain, hard to describe, but always recognisable:

> One seems to be on the point of death; only the agony carried with it so great a joy that I do not know of any proper comparison. It is a harsh yet sweet martyrdom. . . it is plunged into these death-like yearnings; and I am afraid when I feel them coming on, because I know that I shall not die. But once I am in them, I long to suffer like this for the rest of my life, although the pain is so extreme as to be nearly unbearable. Sometimes my pulse almost ceases to beat at all, as I have been told by the sisters who sometimes see me in this state, and so understand better now. My bones are all disjointed and my hands are so rigid that sometimes I cannot clasp them together. Even next day I feel a pain in my wrists and over my whole body, as if my bones were still out of joint. . . The pain seems to me enough to cause death; only, I do not deserve it. All my longing at these times is to die. . . The soul in this state is further tormented because its distress has now so increased that it no longer seeks solitude as it did before, or company, except of those to whom it can complain.[19]

In Crashaw this mystical experience is expressed through the excessively sensuous imagery of the baroque poet.

The height of the mystical experience is sustained through the following lines 105 to 128:

> How kindly will thy gentle HEART
> Kisse the sweetly-killing DART!
> And close in his embraces keep
> Those delicious Wounds, that weep
> Balsom to heal themselves with. Thus
> When These thy DEATHS, so numerous,
> Shall all at last dy into one,
> And melt thy Soul's sweet mansion;
> Like a soft lump of incense, hasted
> By too hott a fire, and wasted
> Into perfuming clouds, so fast
> Shalt thou exhale to Heavn at last
> In a resolving SIGH, and then -
> O what? Ask not the Tongues of men,
> Angells cannot tell: suffice,
> Thy selfe shall feel thine own full joyes
> And hold them fast for ever. There
> So soon as thou shalt first appear,
> The MOON of maiden starrs, thy white
> MISTRESSE, attended by such bright
> Soules as thy shining self, shall come
> And in her first rankes make thee room;
> Where 'mongst her snowy family
> Immortall wellcomes wait for thee.[20]

The experience is taken to its climax in line 136 in 'thy melting heart'. It is not, as Praz proposes, a dilution of the intensity of the experience;[21] on the contrary, the mystic contemplates the 'delicious wounds' of the piercing dart of love. Contemplation of the wounds of the dart of love is a common mystical experience. The wound of love is an advanced mystical state

in which God pierces the soul with such darts of fire that pain and joy are simultaneous and of equal strength: joy, because God loves the soul and longs for it and visits it; pain, because the soul cannot love God as He deserves, because God's visitations are temporary - succulence succeeded by drought, because the body cannot endure the strain put upon it by intense spiritual states, because the soul longs for death and perfect union with its Spouse. A commingling in equal intensity of pain and joy: a special figure, the oxymoron, rhetorically corresponds to the wound of love and is the inevitable expression of it as the paradox.

A good part of "A Hymn to Sainte Teresa" thus describes a mystical experience. By virtue of its intensity the mystic's experience is brief and short-lived. A comparison of the last lines of the hymn with the foregoing passage in which Crashaw expresses an intense mystical experience proves the point. It can be seen how Crashaw's own experience in the poem is mystical, and that the passage is not mystical because of the borrowed glory of the mystic, St. Teresa:

Thou shalt look round about, and see
Thousands of crown'd Soules throng to be
Themselves thy crown. Sons of thy vowes,
The virgin-births with which thy soveraign spouse
Made fruitfull thy fair soul, goe now
And with them all about thee bow
To Him, put on (hee'l say) put on
(My rosy love) That thy rich zone
Sparkling with the sacred flames
Of thousand soules, whose happy names
Heav'n keeps upon thy score. (Thy bright
Life brought them first to kisse the light
That kindled them to starrs.) and so
Thou with the LAMB, thy lord, shalt goe;
And whereso'ere he setts his white
Stepps, walk with HIM those wayes of light
Which who in death would live to see,
Must learn in life to dy like thee.[22]

While the passage is rich in its religious emotion, it does not attain to the level of intensity of lines 97-111, describing the mystical death of St. Teresa. Its rich symbolism with the 'rosy love' 'sparkling with the sacred flames' does not convey the intensity of the 'sweetly-killing dart' and 'the delicious Wounds that weep balsom to heal themselves with'.[23]

For Crashaw a mystical experience progressively intensifies till, at the height of the experience, passion becomes so hot that it is conveyed by liquefaction of solids. "The Flaming Heart" opens with a description of the picture of St. Teresa with a Seraphim beside

her. The roles of the Saint and the Seraphim are contrasted, and there is much metaphysical play on words, expressions and the forced contrasts between the Saint and the Seraphim. Throughout the first section of the poem, the poet's concentration is increasingly intensified. From regarding the picture of the Saint and the Seraphim, Crashaw passes on to a meditation on the functions of the Saint and the Seraphim. The meditation is narrowed down to the flaming heart in line 68. From that point, the metaphysical sophistication of the earlier part of the poem is, as it were, completely forgotten. The identities of the Saint and the Seraphim are expressed in the abstractions of 'the wound', 'the wounding heart', 'one triumphant flame' and 'mystick deaths'. The abstractions are so intensified that they express a mystical experience. The lines should be read with St. Teresa's own description of her experience with the Seraphim with the piercing dart:

> It pleased our Blessed Lord, that I should haue sometimes, this following Vision. I saw an Angell very neer me, towards my left side, and he appeared to me, in a Corporeall forme; . . . He was not great; but rather little; yet withall, he was of very much beautie. His face was so inflamed, that he appeared to be of those most Superiour Angells, who seem to be, all in a

> fire; and he well might of them, whome we call Seraphins; . . . I saw, that he had a long Dart of gold in his hand; and at the end of the iron below, me thought, there was a little fire; and I conceaued, that he thrust it, some seuerall times, through my verie Hart, after such a manner, as that it passed the verie inwards, of my Bowells; and when he drew it back, me thought, it carried away, as much, as it had touched within me; and left all that, which remained, wholy inflamed with a great loue of Almightye God. The paine of it, was so excessiue, that it forced me to utter those groanes; and the suauitie, which that extremitie of paine gaue, was also so very excessiue, that there was no desiring at all, to be ridd of it; nor can the Soule then, receaue anie contentment at all, in lesse, then God Almightie himself.[24]

In Crashaw the experience is expressed through one intense unit of the poem, a long section of 40 lines, through which the mystical experience is unwaveringly intense. From line 83 where Crashaw speaks of the 'mystick deaths', the mystic's vision is expressed in close correspondences:

> Let mystick DEATHS wait on't; and wise soules be
> The love-slain wittnesses of this life of thee.
> O sweet incendiary! shew here thy art,
> Upon this carcasse of a hard, cold, hart,
> Let all thy scatter'd shafts of light, that play
> Among the leaves of thy larg Books of day,
> Combin'd against this BREST at once break in
> And take away from me my self and sin,
> This gratious Robbery shall thy bounty be;
> And my best fortunes such fair spoiles of me.
> O thou undanted daughter of desires!
> By all thy dowr of LIGHTS and FIRES;

By all the eagle in thee, all the dove;
By all thy lives and deaths of love;
By thy larg draughts of intellectuall day,
And by thy thirsts of love more large then they;
By all thy brim-fill'd Bowles of feirce desire
By thy last Morning's draught of liquid fire;
By the full kingdome of that finall kisse
That seiz'd thy parting Soul, and seal'd thee his;
By all the heav'ns thou hast in him
(Fair sister of the SERAPHIM!)
By all of HIM we have in THEE;
Leave nothing of my SELF in me.
Let me so read thy life, that I
Unto all life of mine may dy.[25]

The passion of St. Teresa expressed as the 'draught of liquid fire' of line 100 is contrasted with the 'carcasse of a hard, cold, hart' of line 86. The lines express the process of conversion of the cold heart into a flaming heart of passion as a mystical experience. The mystic's vision is expressed through the religious symbols of the eagle and the dove of line 95. The 'desires' of the Saint are the passion for the bridal union with the Divine.[26] The Lights and Fires are the components of the mystical state of Illumination. The deaths of love are the mystic deaths, the use of plural signifying that it is a recurrent process, and that the poet is not thinking of the final death. The description of the Saint's mystic glory ends in Crashaw's own experience of the ultimate in mystical experience. He will so read her

life that he 'unto all life of mine may dy'.

Unlike "A Hymn to Sainte Teresa," "The Flaming Heart" concludes at this high pitch of a mystical experience. The 'Song' appended to the Teresa poems brings the high pitch of the intensity of the mystic's experience to the level of religious feeling which characterises the conclusion of "A Hymn to Sainte Teresa".

Second Part.

Though still I dy, I live again;
Still longing so to be still slain,
So gainfull is such losse of breath,
I dy even in desire of death.
Still live in me this loving strife
Of living DEATH and dying LIFE.
For while thou sweetly slayest me
Dead to my selfe, I live in Thee.[27]

Apart from the ecstatic intensity of a mystical experience as exemplified by the Teresian poems, Crashaw understood and expressed a mystical experience in terms of an orderly progress of the soul through the three stages of Purgation, Illumination and Union. These are the three stages that emerge out of St. Teresa's description of her experiences in The Interior Castle. In their analysis of a mystical experience, theologians

of the Church are generally agreed that the three stages of Purgation, Illumination and Union constitute a complete and successful mystical experience.[28] Crashaw's "Ode on a Prayer-book" expresses such an orderly mystical experience. The poem illustrates that Crashaw was an accomplished mystic in that he not only had a special kind of ecstatic mystical experience which defied all rules and broke all conventions, but also was capable of the orderly and conventional experience of a Christian mystic.

In the "Ode on a Prayer-book" lines 1-59 describe the first stage of a mystical experience, Purgation.[29] The soul in its natural state is protected by the armoury of light, the prayer-book, by constant vigilance against the snares of sin and darts of Hell.

It is an armory of light
Let constant use but keep it bright,
        You'l find it yeilds
To holy hands and humble hearts
        More swords and sheilds
Then sin hath snares, or Hell hath darts.

        Only be sure
        The hands be pure
That hold these weapons; and the eyes
Those of turtles, chast and true;

        Wakefull and wise;
Here is a freind shall fight for you,

Hold but this book before your heart
Let prayer alone to play his part.

But o the heart
That studyes this high ART
Must be a sure house-keeper;
And yet no sleeper.[30]

The need for prayer and wakefulness are expressed by St. Teresa as the first stage of a mystical experience:

> We ought to feel great alarm if we do not find ourselves advancing, for without doubt the evil one must be planning to injure us in some way; it is impossible for a soul that has come to this state not to go still farther, for love is never idle. Therefore it is a very bad sign when one comes to a stand-still in virtue. She who aspires to become the bride of God Himself, and has treated with His Majesty and come to such terms with Him, must not leave off and go to sleep.[31]

As the virtue of the soul increases, it is fortified against sins. The process, however, is extremely painful as there is no certainty that the soul is progressing towards the next stages of the mystical experience. Faith in God's Grace must be the healer of the affliction.

Dear soul, be strong.
MERCY will come e're long
And bring his bosom fraught with blessings,
Flowers of never fading graces
To make immortall dressings
For worthy soules, whose wise embraces
Store up themselves for HIM, who is alone
The SPOUSE of Virgins and the Virgin's son.[32]

St. Teresa expresses the need for waiting for the Mercy of God:

> . . for this distress and oppression are spiritual troubles and cannot be given a name. The best medicine - I do not say for removing the trouble, for I know of none for that, but for enabling the soul to endure it - is to occupy oneself with external affairs and works of charity and to hope in God's mercy, which never fails those who hope in Him.[33]

Lines 47-59 express the soul's relation to God as that of the bride's to the Bridegroom. This is frequently how St. Teresa expresses the soul's receiving of God's Grace:

> Have you not heard concerning the Bride . . that God put her in the cellar of wine and ordained charity in her? . . For this communication has been no more than . . one single short meeting, and the devil will take great pains about combating it and will try to hinder the betrothal. Afterwards, when he sees that the soul is completely surrendered to the Spouse, he dare not do this, for he is afraid of such a soul as that, and he knows by experience that if he attempts anything of the kind he will come out very much the loser and the soul will achieve a corresponding gain.[34]

Lines 60-76 describe the transition from Purgation to Illumination:

Doubtlesse some other heart
Will gett the start
Mean while, and stepping in before
Will take possession of that sacred store
Of hidden sweets and holy joyes,
WORDS which are not heard with EARES
(Those tumultuous shops of noise)
Effectuall wispers, whose still voice
The soul it selfe more feeles then heares;

Amorous languishments; luminous trances;
SIGHTS which are not seen with eyes;
Spirituall and soul-peircing glances
Whose pure and sutil lightning flyes
Home to the heart, and setts the house on fire
And melts it down in sweet desire
Yet does not stay
To ask the windows leave to passe that way;[35]

Already the normal functions of the senses are transcended and words are not heard with ears, sights are not seen with eyes, but with the soul. Illumination is suggested by the flashing lightning and the fire (its glow as well as melting heat). As noticed earlier, the 'deaths' referred to here are mystical deaths which is a form of intense experience of joyous living. In addition it expresses through contrarieties the intense nature of the experience of life. The symbols of life and death acquire a reversed significance. According to Allison,

> When the soul begins to receive the divine infusion it becomes aware that the consummation of its joy can be achieved only through death. Death becomes the apotheosis of life. Life is an agony of frustration. But <u>life</u> and <u>death</u>

are not to be understood literally. St. Teresa, in a passage that Crashaw must certainly have known, describing the Prayer of Union, is explicit as to their symbolic significance:

> (The soul) has died entirely to this world to live more truly than ever in God. This is a delicious death, for the soul is deprived of the faculties it exercised while in the body. . . .
>
> (Interior Castle,v,i,3.)[36]

Lines 77-124 express the last stage of Union. The passage which begins with the description of the ecstatic agony of the mystical death is sustained throughout in its intensity:

> Delicious DEATHS; soft exalations
> Of soul; dear and divine annihilations;
> A thousand unknown rites
> Of joyes and rarefy'd delights;
>
> A hundred thousand goods, glories, and graces,
> And many a mystick thing
> Which the divine embraces
> Of the deare spouse of spirits with them will bring
> For which it is no shame
> That dull mortality must not know a name.
> Of all this store
> Of blessings and ten thousand more
> (if when he come
> He find the Heart from home)
> Doubtlesse he will unload
> Himself some other where,
> And poure abroad
> His pretious sweets
> On the fair soul whom first he meets.
>
> O fair, o fortunate! O riche, o dear!
> O happy and thrice happy she

Selected dove
Who ere she be,
Whose early love
With winged vowes
Makes hast to meet her morning spouse
And close with his immortall kisses.
Happy indeed, who never misses
To improve that pretious hour,
And every day
Seize her sweet prey
All fresh and fragrant as he rises
Dropping with a baulmy Showr
A delicious dew of spices;

O let the blissfull heart hold fast
Her heavnly arm-full, she shall tast
At once ten thousand paradises;
She shall have power
To rifle and deflour
The rich and roseall spring of those rare sweets
Which with a swelling bosome there she meets
Boundles and infinite
Bottomles treasures
Of pure inebriating pleasures.
Happy proof! she shal discover
What joy, what blisse,
How many Heav'ns at once it is
To have her GOD become her LOVER.[37]

These lines constitute one of the few passages in Crashaw's poetry where he gives unbridled expression to a single, unified experience of joy. It abounds in joyous exclamations of the state of happiness in which the mystical progress has attained its peak. 'o happy' 'thrice happy', in line 97, repeated in line 104, 'baulmy' and 'delicious' in lines 109-110, 'bliss-full' in line 111, 'spring of rare sweets' in line 116,

'Boundles and infinite treasures of pure inebriating pleasures' in lines 118-120 and 'joy' and 'blisse' of line 122 convey at once the intensity of the joy of mystical Union as well as the sense of transcendence of that Union which refuses to be captured in words. In St. Teresa too the consciousness of the limitations of her metaphor when describing the mystical Union can be noticed:

> You will ask how, if this Presence cannot be seen, the soul knows that it is that of Christ, or when it is a saint, or His most glorious Mother. This is a question which the soul cannot answer, nor can it understand how it knows what it does; it is perfectly certain, however, that it is right. When it is the Lord, and He speaks, it is natural that He should be easily recognized; but even when it is a saint, and no words are spoken, the soul is able to feel that the Lord is sending him to be a help and a companion to it; and this is more remarkable. There are also other spiritual experiences which cannot be described, but they all help to show us how impotent our nature is, when it comes to understanding the great wonders of God, for we are not capable of understanding these but can only marvel and praise His Majesty for giving them to us.[38]

It is reasonable to conclude on the evidence of the popularity of the Spanish mystics in the 1620s that Crashaw as an avid reader was especially drawn to the writings of St. Teresa, St. John of the Cross and

St. Ignatius of Loyola. He also knew St. Francis de Sales, was widely read in the religious and theological literature of the day, and on account of a sensitive and emotional nature was attracted to the passionate side of religion. He consciously practised a routine of religious life and prayer, as the accounts of his association with Little Gidding reveal him as offering up more prayers in the night than many do during the day. The intensity of his religious devotion naturally resulted in his attaining to mystical heights; for mysticism is one form of intensified religious experience. There is no need to argue, as does Percy Osmond, that Crashaw's mysticism is only a derivative of St. Teresa's. While he drew inspiration amply from the Spanish mystics, and St. Teresa in particular, his poetry reveals a very highly individual mystical experience indeed.

The special quality of his mysticism is that in his poetry the formalised mystical experience of the Saints coexists with the highly ecstatic individual mystical experience of his own. In a relatively small body of verse, there are at least six poems[39] which contain experiences which may unhesitantly be called

mystical. More than even this, frequently we encounter in his poetry rare heights of experience seldom attained by any except a mystical and visionary nature. Without seeming sacrilegious, some of Crashaw's secular poetry may be shown to attain to these great peaks of experience. A passage from "Musicks Duell" will illustrate my point:

> Shee gives him backe; her supple Brest thrills out
> Sharpe Aires, and staggers in a warbling doubt
> Of dallying sweetnesse, hovers ore her skill,
> And folds in wav'd notes with a trembling bill,
> The plyant Series of her slippery song.
> Then starts shee suddenly into a Throng
> Of short thicke sobs, whose thundring volleyes float,
> And roule themselves over her lubricke throat
> In panting murmurs, still'd out of her Breast
> That ever'bubling spring; the sugred Nest
> Of her delicious soule, that there does lye
> Bathing in streames of liquid Melodie;
> Musicks best seed-plot, whence in ripend Aires
> A Golden-headed Harvest fairely reares
> His Honey-dropping tops, plow'd by her breath
> Which there reciprocally laboureth
> In that sweet soyle.[40]

If this is not "ecstatic", I don't know what is!

NOTES

[1] Gladys I. Wade, Thomas Traherne (Princeton: University Press, 1944. Reprinted. New York: Octagon Books, 1969), p.235.

[2] K.W. Salter, Thomas Traherne Mystic and Poet (New York: Barnes and Noble, Inc., 1964), p.41. The entire chapter on "The Limitations of Traherne's Mystical Experience" deals with mysticism as experience. Salter regards mysticism as a refined word for enjoyment, and cites Keats's poetry as an example of mysticism as experience.

[3] Helen C. White, The Metaphysical Poets A Study in Religious Experience (New York: Macmillan Company, 1936. Reprinted. Octagon Books, 1962), pp.13-14. The entire chapter is a sophisticated expression of the very elusive experience of a mystic. For another mode of expression, see Victoria Sackville-West, The Eagle and the Dove (London: Michael Joseph Limited, 1943), pp.41-42. "The answer, then, to the question what is mysticism? What makes the mystic? Would seem to be either that it is a matter of temperament, as inexplicable as the temperament of the creative artist; or, as believers will prefer to put it, a direct intervention of God inspiring the spirit with the revelation of truth. Such intervention, such revelation, may have nothing to do with the conscious desire of the chosen instrument. Vessels of grace are, apparently, arbitrarily chosen; in some cases, indeed, surprised and reluctant. Beyond this we cannot go. But it may be worth noting, since we have already mentioned the word hysteria in connexion with St. Teresa, that this word is popularly employed in a loose and misleading sense, to suggest the ranting excitability of uncontrolled emotion. In a truer sense it should be employed to denote a most variable form of neurosis, capable of producing either a complete disintegration of personality, or a schizophrenic condition of personality, or a psychological disposition inclining the subject towards involuntary auto-suggestion which may take a base and deplorable form or a form most spiritual and lofty. In parenthesis, and still with a reverent acknowledgment of the theory that mystical experience originates with the intervention of God,

it is tempting to speculate on the inherent probability of this belief as opposed to the equally possible subjectivity of supernatural manifestations. In other words, is it or is it not conceivable that in the hypothetical case of a person who had never heard of God, Christ, the Communion of Saints, the Devil, or any of the accepted appurtenances of religion, the phenomenon of divine visions or locutions should occur? It is a pregnant though perhaps subversive question. Is it possible to imagine a stigmatist to whom the story of the Crucifixion should be totally unknown? Is it possible to imagine our Lady appearing to one who was unacquainted with the story of Christ's nativity? If such cases exist, proven beyond suspicion, they would seem to settle the matter once and for all; but in their absence it would seem logical to conclude that the phenomena of mystical theology must take their origin from some image already in the mind.

This conclusion, of course, does not affect either the sincerity of the subject or the verity of some great mystery, veiled from most eyes, but accessible in moments of revelation to the few. It affects only the form in which such revelations are enwrapped.

[4] Itrat-Husain, The Mystical Element in the Metaphysical Poets of the Seventeenth Century (New York: Biblo and Tannen, 1966. I edn. 1948), pp.19-36.

[5] Art IV. "Steps to the Temple, The Delights of the Muses and Carmen Deo Nostro, by Richard Crashaw, sometime Fellow of Pembroke Hall, and late Fellow of St. Peter's Colledge in Cambridge; the 2nd Edition, 1670," Retrospective Review, I (1820), pp.225-250.

[6] Ibid., p.228.

[7] Alexander B. Grosart, ed., The Complete Works of Richard Crashaw (in Two volumes, London: Fuller Worthies Library, 1872-1873), p.xlv.

[8] Ibid., pp.xlvi-xlvii.

[9] Francis E. Barker, "The Religious Poetry of Richard Crashaw," Church Quarterly Review, XCVI (1923), p.50.

[10] Ibid., pp.61-63.

[11] Lest my paraphrase should seem inexact, there is one article exclusively devoted to Crashaw's mysticism, Austin Warren, "The Mysticism of Richard Crashaw," Symposium, IV (1933), pp.135-155. Other general articles and books on Crashaw which mention his mysticism are: Anthony F. Allison, "Some Influences in Crashaw's Poem 'On a Prayer-Booke sent to Mrs. M.R.'," Review of English Studies, XXIII (1947), pp.34-42, ———, "Crashaw and St. Francois de Sales," Review of English Studies, XXIV (1948), pp.295-302, James B. Anderson, "Richard Crashaw, St. Teresa, and St. John of the Cross," Discourse, 10 (1967), pp.421-428, Geoffrey Bliss, "Francis Thomson And Richard Crashaw," The Month, CXI (1908), pp.1-12, Charles R. Cammell, "The Divine Poet: Richard Crashaw," National and English Review, 135 (1950), pp.230-235, W.L. Doughty, Studies in the Religious Poetry of the Seventeenth Century (London: The Epworth Press, 1946), Cyril Falls, "The Divine Poet," The Nineteenth Century, XCIII (1923), pp.225-232, Anthony E. Farnham, "Saint Teresa and the Coy Mistress," Boston University Studies in English, II (1956), pp.226-239, M. Whitcomb Hess, "Recalling Crashaw," America, 74 (1946), pp.381-382, Michael F. Moloney, "Richard Crashaw," Catholic World, CLXII (1945), pp.43-50, and CLXIX (1949), pp.336-340, Percy H. Osmond, The Mystical Poets of the English Church (London: SPCK, 1919), Robert T. Petersson, The Art of Ecstasy (London: Routledge and Kegan Paul, 1970), Victoria Sackville-West, The Eagle and the Dove (London: Michael Joseph Limited, 1943), Constance Spender, "Richard Crashaw 1613-1648," Contemporary Review, CXVI (1919), pp.210-215, Elbert N.S. Thompson, "Mysticism in Seventeenth Century English Literature," Studies in Philology, 18 (1921), pp.170-231 and E.I. Watkin, "Richard Crashaw, (1612-1649)," in The English Way, ed., Maisie Ward (New York: Books for Libraries Press, 1968), pp.268-296, etc.

[12] See Austin Warren, "The Mysticism of Richard Crashaw," Symposium, IV (1933), p.143. "There is no evidence whatever for attributing Crashaw's change of religion to doctrinal dissatisfaction with Anglicanism."

At this point Warren deviates from the main argument on Crashaw's mysticism.

[13] G.W. Williams, ed. The Complete Poetry, p.13.

[14] Ibid., p.56.

[15] Quoted by Robert G. Collmer, "Crashaw's 'Death More Misticall and High'," Journal of English and Germanic Philology, LV (1956), p.376.

[16] E. Allison Peers, ed. The Complete Works of Saint John of the Cross (Revised Edition. London: Burns Oates & Washbourne, 1953), p.53.

[17] E. Allison Peers, The Complete Works of Saint Teresa of Jesus (London: Sheed and Ward, 1946), p.248.

[18] G.W. Williams, ed. The Complete Poetry, p.56.

[19] J.M. Cohen, tr. The Life of Saint Teresa of Avila by Herself (Harmondsworth: Penguin Books, 1957), pp.140-141.

[20] G.W. Williams, ed. The Complete Poetry, pp.56-57.

[21] Mario Praz, The Flaming Heart (Garden City, New York: Doubleday Anchor Books, 1958), pp.260-261. "(though) a magnificent presentation of the beatific vision . . . there is still sometning detached and of a descriptive nature in this composition: the poet does not yet possess the adequate lyric heat for the mystical experience."

[22] G.W. Williams, ed. The Complete Poetry, p.58.

[23] For a fuller discussion see A.F. Allison, "Crashaw and St. Francois de Sales," Review of English Studies, XXIV (1948), pp.295-302.

[24] G.W. Williams, ed. The Complete Poetry, p.62.

[25] Ibid., pp.64-65.

[26] Compare Keats's "Ode on a Grecian Urn," "Thou still unravished bride of quietness." 'Unravished' is the key-word to the mystical experience in the poem.

[27] G.W. Williams, ed. The Complete Poetry, p.65.

[28] This 'ordering' is no doubt imposed from without. It is possible that a partially successful (hence also partially unsuccessful) mystical experience stops at an intermediate stage.

[29] I discuss for convenience only the later version of the poem. For my discussion of Crashaw's revisions see Chapter V. For the purposes of this discussion, it will be superfluous to prove that the additions and revisions in the second version greatly improve the quality of the experience.

[30] G.W. Williams, ed. The Complete Poetry, p.141.

[31] Hugh Martin, ed. The Interior Castle (London: SCM Press Ltd., 1958), p.71.

[32] G.W. Williams, ed. The Complete Poetry, p.141.

[33] E. Allison Peers, ed. The Complete Works of Saint Teresa of Jesus Vol II, pp.274-275.

[34] Ibid., pp.257 and 265.

[35] G.W. Williams, ed. The Complete Poetry, p.143.

[36] Anthony F. Allison, , op.cit., p.38. Also see Thomas Carew's "A Rapture."

[37] G.W. Williams, ed. The Complete Poetry, pp.143 and 145.

[38] E. Allison Peers, ed. The Complete Works of Saint Teresa of Jesus Vol II , p.312.

[39] The three poems devoted to Saint Teresa, the 'Song' printed directly after "The Flaming Heart," and the two Odes addressed to a young gentlewoman. There are of course other poems which convey a partial mystical experience.

[40] G.W. Williams, ed. The Complete Poetry, pp.537 and 539.

Chapter Five

CRASHAW'S REVISIONS

Ruth Wallerstein remarks that Crashaw's poetic development was "a highly self-conscious and educated one, involving a minute study of techniques and a careful drill in them."[1] Considering how skilled and careful a technician Crashaw was, little systematic study has been devoted to Crashaw's habit of revision. Kerby Neill's article on the "Structure and Symbol in Crashaw's 'Hymn in the Nativity'" and G.W. Williams' brief and pointed note on the "Textual Revision in Crashaw's 'Vpon the Bleeding Crvcifix'" are notable exceptions.[2] If Williams' example were followed and Crashaw's revisions in poems in two versions were analytically interpreted, it would be apparent that Crashaw's revisions are invariably illuminating. His revisions point to his gradual and steady development as a poet. In poetic technique of his kind, Crashaw seems to be at least as great a master as Herbert. Crashaw's revisions show a considerable progress in his thought and style. This is important in itself. But it is even more important that Crashaw's revisions represent the momentous

upheavals of his times as they affected him. I am not suggesting that Crashaw's poems can be read as historical documents of a critical period in the history of Europe; but what I do wish to suggest is that Crashaw's sensitive nature was affected by the political and religious disturbances in Peterhouse and that he seems to have carried this unrest wherever he went. The restlessness in his soul seems equal to the unrest of the fast-changing world outside. Brought up in the watchful discipline of William Crashaw who derides every rite of the Catholic Church, Richard Crashaw's loyalty and devotion to Saint Teresa seem to have originated in his father's library. Such paradoxes in life are too common to be overlooked and too complex to explain. It is certain that Crashaw's eventual conversion to Catholicism was a gradual, and perhaps painful, process. While there is no direct evidence of what passed through his sensitive and lonely soul, his habit of revising his poems may occasionally provide an answer to this delicate question. Indeed a systematic study of Crashaw's revisions provides this answer more often than is generally suspected. His revisions are important, I think,

not only because they show a better or different craftsman, but also because they reveal a different kind of person, different kind of mind in two important points of time. The two versions of his poems must be read as reflecting not only the lesser and the better craftsmanship, but also as revealing two states of mind. It must however be admitted that not all of Crashaw's revisions are improvements, and that sometimes a later version of a poem is of lesser quality than the former.

The "Hymn in the Holy Nativity" is the song of joy sung by the shepherds who return glorifying and praising God for all the things they have heard and seen. The poem opens with the chorus of the shepherds, expressing the wonder and joy of where they have been and what they have seen:

First Version

Come wee Shepheards who have seene
    Dayes King deposed by Nights Queene.
Come lift we up our lofty song,
To wake the Sun that sleeps too long.

Hee in this our generall joy,
    Slept, and dreampt of no such thing
While we found out the fair-ey'd Boy,
    And kist the Cradle of our King;
Tell him hee rises now too late,
To shew us ought worth looking at.

Tell him wee now can shew him more
     Then hee e're shewd to mortall sight,
Then hee himselfe e're saw before,
     Which to be seene needs not his light:
Tell him Tityrus where th'hast been,
Tell him Thyrsis what th'hast seen.

Second Version

Come we shepheards whose blest Sight
Hath mett love's Noon in Nature's night;
    Come lift we up our loftyer Song
And wake the SUN that lyes too long.

To all our world of well-stoln joy
    He slept; and dream't of no such thing.
While we found out Heavn's fairer ey
    And Kis't the Cradle of our KING.
Tell him He rises now, too late
To show us ought worth looking at.

Tell him we now can show Him more
     Then He e're show'd to mortall Sight;
Then he Himselfe e're saw before;
     Which to be seen needes not His light.
Tell him, Tityrus, where th'hast been,
Tell him, Thyrsis, what th'hast seen.[3]

Line 1 of the first version with its rather flat statement of the 'Shepheards who have seene' becomes the 'blest Sight' of the second version. The expression 'blest Sight' immediately leads to the divine quality of the occurrences of the night. 'Dayes King deposed by Nights Queene' of the first version with its carefully juxtaposed opposites day-night, king-queen is completely revised

to the 'love's Noon in Nature's night' of the second version. While the first version may not be "diverting our attention to the Virgin Mother,"[4] the second version with its condensed expression of Divine light and heat is certainly better fitted to the purposes of the poem, which is to contrast sharply the natural and the supernatural. The improvement in 'lofty' to 'loftier' indicates a further rise above the ordinary level.

In the second stanza the 'generall joy' of line 5 becomes 'well-stoln joy' in the second version. The improved adjective suggests the very special quality of the joy of the shepherds. 'Well-stoln' may also convey a sense of the mystery attached to the event of Christ's birth. The second version improves the entire line 5. The idea of the Sun sleeping while the shepherds have been to see 'Heavn's fairer ey' progresses logically as against 'the fair-ey'd Boy' of the first version. The progression of thought in the second stanza of the second version is closely worked out with a unity which seems to be lacking in the first version. The effect of unity is achieved not by any violent transposing of ideas, rather by a careful rearrangement. The idea of Christ

Child being 'Heavn's fairer ey' leads to the many variations of light and sight in the next stanza. 'To show', 'sight', 'saw', 'seen', and 'seen' again, in line 16, together with 'light' in line 14 correspond to the eye of line 7. In the second version the chorus repeats the last two lines of each stanza. This may not significantly contribute to the meaning of the poem; but it certainly contributes towards a better artistic structure. The choric repetition focusses attention on the light of the Christ Child's eyes. The contrast between the natural Sun and the supernatural Sun is reinforced by this repetition.

The insertion of two stanzas, lines 37-48, is a major revision in the second version. The transition in the first version from Christ Child's eyes and light to his material comforts is rather abrupt. In a section otherwise closely developed the 'balmy nest' in which the shepherds find the baby is abruptly taken to the 'infants bed' in line 36. By introducing two new stanzas, Crashaw elaborates on the idea of the bed, finally expressing the paradox of the child finding his own bed before he is born, in the Virgin's breast.[5]

Apart from this, the two stanzas add greatly to the beauty of the poem. They add greatly to the range of the poem, extending its complexity and enhancing our response to its Baroque splendour:

> Poor WORLD (said I.) what wilt thou doe
> To entertain this starry STRANGER?
> Is this the best thou canst bestow?
> A cold, and not too cleanly, manger?
> Contend, ye powres of heav'n and earth.
> To fitt a bed for this huge birthe.
>
> Proud world, said I; cease your contest
> And let the MIGHTY BABE alone.
> The Phaenix builds the Phaenix' nest
> LOVE'S architecture is his own.
> The BABE whose birth embraves this morn,
> Made his own bed e're he was born.[6]

Christ is referred to as the 'starry stranger' establishing the supernatural quality of this birth and also associating him (the Star of Heaven) with the stars of heaven. The reference to the child's bed in line 40 is an addition in the second version. Crashaw states the idea of the bed here, elaborating on its various components later. The 'whitest sheets of snow' of line 53 and 'Twixt mother's brests is gone to bed' of line 68 depend on this addition for their clarity. The adjective 'huge' in line 42 describing Christ's

birth as a great event is typically Crashavian. In addition to its associations with glory and greatness, it seems to point to the very process of the birth itself, expressing paradoxically that this 'huge' birth is a joyous event.[7]

The variation in line 46 in the 1648 and 1652 texts, as noticed by Kerby Neill, is also significant:

> In the 1648 text the fourth line read "Love's architecture is all one." suggesting the worthiness of all parts of the creation to receive the Creator; but the change in the 1652 text points the whole stanza to the climax, the Virgin Mother who is the only created thing worthy to receive Him. . . . Christ has been born and is in His mother's arms; outside it is snowing; inside the angels are offering a resting place more suitable than the crude manger beside them; the Christ Child, however, at once snuggles His head "twixt mother's brests." . . . The repetition of the word bed further reinforces this interpretation of the altered line. Tityrus calls upon the powers of heaven and earth to fitt a bed warmer and cleaner than the manger, Thyrsis replies that the Babe has already made a suitable bed for Himself, the snow offers to furnish pure sheets for the bed, the Seraphim offer their warm fleeces for the bed, and in the climactic stanza the Christ Child Twixt's mother's brests is gone to bed. The change in the 1652 text is clearly one of considerable importance for this part of the poem.[8]

In this part of the poem, dealing with a suitable place for Christ Child to lie down, Crashaw's revisions

show a considerable improvement in his choice of images. Imagery becomes sensuous in a typical later manner, profiting by Crashaw's increasing contact with the Baroque art and a Catholic delight in symbols and rituals.

First Version

I saw th'officious Angels bring,
The downe that their soft brests did strow,
For well they now can spare their wings,
When Heaven it selfe lyes here below.
Faire Youth (said I) be not too rough,
Thy Downe though soft's not soft enough.

Second Version

I saw the obsequious SERAPHIMS
Their rosy fleece of fire bestow.
For well they now can spare their wings
Since HEAVN itself lyes here below.
Well done, said I: but are you sure
Your down so warm, will passe for pure?[9]

The 'officious angels' of the first version become the 'obsequious seraphims' indicating the importance of the 'King' and 'Royal' of the next stanza, and placing Christ at the highest level by making the seraphims, angels of the highest order, serve Him. 'Their rosy fleece of fire' expresses in a condensed form the sense

of softness of 'the downe' of 'their soft brests'. The reference to 'fire' by its associations with purity, contrasts the alleged impurity of the angels in line 64.[10] As a technique this fits in with the contrasts in the stanza of Heaven in Earth and God in Man. The colloquial ease of line 63, "Well done, said I: but are you sure" compared with "Faire Youth (said I) be not too rough" of the first version, is reminiscent of Donne, and expresses the absolute Purity of the Virgin by contrast with the purity of the seraphims. Instead of the flat negative statement of "be not too rough," and "not soft enough," of the first version there is a gentleness in the later manner appropriate for the occasion. Thyrsis does not allege that the angels are impure; on the contrary, the question, are they pure enough, is very subtly conveyed by the colloquial manner.

The addition of a stanza, lines 72-77, concludes the praise of the Christ Child, and functions as a climax. The transition from the Child to the Mother is otherwise abrupt in the first version. Besides, it is one of the few instances where Crashaw's verse achieves qualities of the Spenserian picturesque and music.

We saw thee in thy baulmy nest,
Bright dawn of our aeternall Day!
We saw thine eyes break from their EAST
And chase the trembling shades away.
We saw thee: and we blest the sight.
We saw thee, by thine own sweet light.[11]

Line 72 with its 'baulmy nest' establishes a continuity in thought. From this point, the Virgin is praised as the only creation on earth fit to receive the Christ Child. Line 75 glorifies the supernatural Sun which dispels darkness. The last two lines express musically (by repetition of 'we saw thee') the paradox of seeing by His own sweet light.

The poem concludes with a Welcome sung by the shepherds to the King of Heaven. There are some minor revisions in adjectives, and rearrangement in the last section of the poem. A major revision is that one stanza, lines 65-70 of the first version, is completely dropped in the second version:

Shee sings thy Teares asleepe, and dips
Her Kisses in thy weeping Eye,
Shee spreads the red leaves of thy Lips,
That in their Buds yet blushing lye.
Shee 'gainst those Mother-Diamonds tryes
The points of her young Eagles Eyes.[12]

It is mere ingenuity or perversity to argue, as does Kerby Neill, that "it was not part of the welcome, and as it did not relate closely to the central theme, it was dropped in the 1652 edition with a corresponding gain in unity."[13] The stanza follows closely on the previous stanzas praising the Virgin. It is the only stanza which intimately portrays the Virgin's love for Christ, and abounds in sensuous imagery. It does not detract from the central theme of the poem; but seems to me rather to complete the praise of the Virgin before passing on to the welcome of the concluding lines. Crashaw's motivation in dropping this stanza may give rise to interesting speculation. It is perhaps an example of how Crashaw's revisions are not always for the best. It will be contrary to the very nature of experimentation and technical revisions to say that the later version is always, unfailingly, an improvement on the first.

However, Crashaw's revisions in the second version of the 'Hymn in the Nativity' show considerable improvement in technique, progress in thought and deft handling of imagery. There is a greater clarification of

structure. Crashaw's revisions are perhaps a product of his own uncertainties which were slowly resolved with the passage of time. The improvements may be summed up in Kerby Neill's words:

> What gives the poem its new unity is the unity of its underlying theological concept, and the changes in imagery that introduced new figures and placed the old ones in new contexts tended to bring all these figures into closer structural harmony with the whole.14

In spite of this very detailed analysis of the 'Hymn in the Nativity', certain questions about Crashaw's habit of revision remain to be answered. Almost all the answers have to be speculative. What, for instance, prompted Crashaw to revise some poems in great detail? In the thin body of his English poetry, the poems in two versions number a mere nine, seven sacred poems and two secular poems. It may be that with these particular poems he felt the need for either artistic or thematic improvement. It may also be that these poems occupied his mind a great deal. If this is true, the two versions can be read as revealing two different states of mind at two different points of time. This is especially important on account of Crashaw's conversion to Catholicism, a

process which must have caused him a great deal of spiritual searching, with its inevitable tension. How far do Crashaw's revisions reflect this tension?[15] Then there is the question: do the revisions always show improvement, or do they sometimes replace a good line of poetry by not so good a line? For instance, one of Crashaw's versions in "Ode on a Prayer-book" is the substitution of the first version's 'Deare Silver breasted dove' (line 92) to the second version's trite 'selected dove' (line 98). Within the scheme of the poem, the stanza seems to have suffered rather than profited by this revision. It will be apparent that this is only one of the many examples of revision involving a question of improvement.

Of all Crashaw's poems in two versions, the "Ode on a Prayer-book" is marked by a minimum of revisions. In a poem of 125 lines (longer than the 'Nativity Hymn') the significant revisions are limited to the first ten lines.

First Version

Loe here a little volume, but large booke,
(Feare it not, sweet,
It is no hipocrit)
Much larger in it selfe then in its looke.

Second Version

Lo here a little volume, but great Book!
A nest of new-born sweets;
  Whose native fires disdaining
  To ly thus folded, and complaining
  Of these ignoble sheets,
  Affect more comly bands
  (Fair one) from thy kind hands
  And confidently look
  To find the rest
Of a rich binding in your BREST.[16]

The revisions in the first four lines and the addition of six lines are certainly an improvement. The adjective 'large' in line 1 signifying 'size' becomes 'great' signifying 'quality'. The revision of lines 2-4 improves the poem with regard to imagery. The little prayer-book is 'a nest of new-born sweets'. The lines that follow refer to the anticipated closeness of the book to the young woman. They represent the baroque excesses of Crashaw's later manner. The 'native fires' complain of the 'ignoble sheets', the bad wrapping of the book which will eventually be changed to the 'comly bands' when held by the young gentlewoman. The sensuousness in the opening lines, it may be argued, is not warranted by the occasion and that the earlier version with its direct description of the greatness of the book is better suited for a prefatory poem to the Book of Common Prayer. It may in some measure be an indication of Crashaw's state of mind, and the revision may be due to an altered habit

of thinking. That Crashaw increasingly came to regard religious experience in terms of the excessively sensuous is evidenced through this poem, even in minor revisions and replacements of words.

The two versions of Crashaw's "Letter to the Countess of Denbigh" further illustrate this point. The second version (1653?) was published after a year or so, of the first version (1652).[17] This closeness in time of the two versions is helpful in seeing that Crashaw's revisions are quite frequently inspired by a different frame of mind. The "Letter to the Countess of Denbigh" also illustrates Crashaw's habit of rearrangement as an aspect of his revisions. Such rearrangement is necessitated by the artistic unity of a poem; more significant is the progression in Crashaw's thought expressed in the rearrangement.[18]

The first version of the poem is addressed to the "Noblest and best of Ladyes, the Countesse of Denbigh. Perswading her to Resolution in Religion, and to render her selfe without further delay into the Communion of the Catholick Church," while the second, "A Letter From MR. CRASHAW to the Countess of DENBIGH, Against Irresolution and Delay in matters of RELIGION," shows the urgency

with which the conversion is advised. Early in the poem in the place of,

> Say, lingering fair! why comes the birth
> Of your brave soul so slowly forth?
> Plead your pretences (o you strong
> In weaknes) why you choose so long
> In labor of your selfe to ly,
> Nor daring quite to live nor dy?
> Ah linger not, lov'd soul! a slow
> And late consent was a long no,
> Who grants at last, long time tryd
> And did his best to have deny'd.
> What magick bolts, what mystick Barres
> Maintain the will in these strange warres!
> What fatall, yet fantastick, bands
> Keep The free Heart from it's own hands!
> So when the year takes cold, we see
> Poor waters their owne prisoners be.
> Fetter'd, and lockt up fast they ly
> In a sad selfe-captivity.
> The'astonisht nymphs their flood's strange fate deplore,
> To see themselves their own severer shore.

the second version reads:

> Ah! linger not, lov'd Soul: A slow
> And late Consent was a long No.
> Who grants at last, a great while try'de,
> And did his best to have deny'de.
> What Magick-Bolts, what mystick Barrs
> Maintain the Will in these strange Warrs?
> What Fatall, yet fantastick, Bands
> Keep the free Heart from his own Hands?
> Say, lingring Fair, why comes the Birth
> Of your brave Soul so slowly forth?
> Plead your Pretences, (O you strong
> In weaknesse) why you chuse so long
> In Labour of your self to ly,
> Not daring quite to Live nor Die.
> So when the Year takes cold we see
> Poor Waters their own Prisoners be:
> Fetter'd and lock'd up fast they lie
> In a cold self-captivity.
> Th'astonish'd Nymphs their Floud's strange Fate deplore,
> To find themselves their own severer Shoar.[19]

The progress in thought in the first version is hindered rather than helped by the arrangement of lines. The idea of 'lingering' in line 7 and irresolution in matters of religion is brought to its conclusion in line 12 'Nor daring quite to live nor dy?'. Line 13 has to take up the idea of 'lingering' again, positively cautioning the Countess against irresolution. Instead of reinforcing the argument against 'lingering', the repetition seems to dilute the concentration of the expression, and to weaken the sense of urgency. Crashaw seems to speak with a reserve which may be due to an unwillingness to lead the Countess forcefully to where she would not go, or a reserve born out of his own uncertainties of what may be best for her. The arrangement of lines in the first version seems to be gently persuasive, since Crashaw dwells on the idea of irresolution, coming back again and again, to clarify it.

This is not so in the second version where the lines are meticulously rearranged. From line 7 'Ah! linger not, lov'd Soul', to line 20 'Not daring quite to Live nor Die', the warning against irresolution and delay in matters of religion sounds loud and clear.

Crashaw will not bear to have 'a slow and late consent'. If the Countess yields to his persuasion belatedly, the moments of irresolution would have taken the toll of the best part of her life. The Countess's youth which should have been spent in the service of the Lord, would be wasted by her delay.

Crashaw's advice to the Countess is expressed directly in the second version as against the mild suggestiveness and indirect plea of the first version. As against the exclamatory line in the first version:

> What magick bolts, what mystick Barres
> Maintain the will in these strange warres!
> What fatall, yet fantastick, bands
> Keep The free Heart from it's own hands!

the second version has the directly interrogative,

> What Magick-Bolts, what mystick Barrs
> Maintain the Will in these strange Warrs?
> What Fatall, yet fantastick, Bands
> Keep the free Heart from his own Hands?

followed by the query:

> Say, lingring Fair, why comes the Birth
> Of your brave Soul so slowly forth?[20]

which does not have much of this effectiveness in the first version.

In the second section of the poem, Crashaw conveys this sense of urgency by totally rewriting the second version. The entire section developing the idea of the 'indefinite' in the first section is dropped.

> And 'mongst thy shafts of soveraign light
> Choose out that sure decisive dart
> Which has the Key of this close heart,
> Knowes all the corners of't, and can controul
> The self-shutt cabinet of an unsearcht soul.
> O let it be at last, love's houre.
> Raise this tall Trophee of thy Powre;
> Come once the conquering way; not to confute
> But kill this rebell-word, IRRESOLUTE
> That so, in spite of all this peevish strength
> Of weaknes, she may write RESOLV'D AT LENGTH,
> Unfold at length, unfold fair flowre
> And use the season of love's showre,
> Meet his well-meaning Wounds, wise heart!
> And hast to drink the wholesome dart.
> That healing shaft, which heavn till now
> Hath in love's quiver hid for you.
> O Dart of love! arrow of light!
> O happy you, if it hitt right,
> It must not fall in vain, it must
> Not mark the dry regardles dust.
> Fair one, it is your fate; and brings
> Aeternall worlds upon it's wings.
> Meet it with wide-spread armes; and see
> It's seat your soul's just center be.[21]

In the second section, Crashaw replaces the omitted lines by entirely new ones, and adds 22 lines, nearly one-third of the total length of the first version. The numerical aspect of the dropping and addition of lines is impressive enough. What are more impressive

and important are the numerous religious symbols and images used in the second version. The section shows Crashaw at his best as a religious poet.

The revisions and additions do not seem to be a product of mere technical improvement. They seem rather to reflect Crashaw's state of mind at this particular point of time. The passage shows how fully and completely Crashaw has become a convert to Catholicism.

Love, that lends haste to heaviest things,
In you alone hath lost his wings.
Look round and reade the World's wide face,
The field of Nature or of Grace;
Where can you fix, to find Excuse
Or Pattern for the Pace you use?
Mark with what Faith Fruits answer Flowers,
And know the Call of Heav'n's kind showers:
Each mindfull Plant hasts to make good
The hope and promise of his Bud.
Seed-time's not all; there should be Harvest too,
Alas! and has the Year no Spring for you?
Both Winds and Waters urge their way,
And murmure if they meet a stay,
Mark how the curl'd Waves work and wind,
All hating to be left behind.
Each bigge with businesse thrusts the other,
And seems to say, Make haste, my Brother.
The aiery nation of neat Doves,
That draw the Chariot of chast Loves,
Chide your delay: yea those dull things,
Whose wayes have least to doe with wings,
Make wings at least of their own Weight,
And by their Love controll their Fate.
So lumpish Steel, untaught to move
Learn'd first his Lightnesse by his Love.

What e're Love's matter be, he moves
By th'even wings of his own Doves,
Lives by his own Laws, and does hold
In grossest Metalls his own Gold.
All things swear friends to Fair and Good,
Yea Suitours; Man alone is wo'ed,
Tediously wo'ed, and hardly wone:
Only not slow to be undone.
As if the Bargain had been driven
So hardly betwixt Earth and Heaven;
Our God would thrive too fast, and be
Too much a gainer by't, should we
Our purchas'd selves too soon bestow
On him, who has not lov'd us so.
When love of Us call'd Him to see
If wee'd vouchsafe his company,
He left his Father's Court, and came
Lightly as a Lambent Flame,
Leaping upon the Hills, to be
The Humble King of You and Me.
Nor can the cares of his whole Crown
(When one poor Sigh sends for him down)
Detain him, but he leaves behind
The late wings of the lazy Wind,
Spurns the tame Laws of Time and Place,
And breaks through all ten Heav'ns to our embrace.[22]

The addition in the second version begins with an account of Christ's Love which is manifest in all creation and lends wings to the heaviest things. The Countess alone, in the midst of this dutiful creation, is unmindful of her duty. Her slowness and delay are expressed in terms of vegetable life. The entire process of vegetable growth, fruits from flowers, and flowers from buds, seems to be inspired by religious faith. The Countess in whom the seeds of conversion have been sown at seed-

time has not grown to harvest time yet. Line 38 expresses the idea of the conversion of the Countess beautifully, in terms of the Spring, in which every other aspect of creation has found the 'joy' of the union with God, except herself.

The transforming power of God's Love is vividly described in obvious natural phenomena. The repeated crashing of the waves (pushed by the winds) against the shore is their anxiety not to be left behind in meeting with their Lord. Line 45 mentions the 'aiery nation of neat Doves', taken up again in line 54 'By th'even wings of his own Doves'. The religious symbols are continued through the passage culminating in the transforming (melting) powers of God's Love.

The coherence of the additional passage in the second version is achieved by referring to the animate life (vegetable and birds) and inanimate life (winds, waters and metals) leading to the direct question of Man's faith in God. Of all creation Man alone seems to require persuasion to accept God's Love. Man's love for God is hard to win, and even harder to keep as he seems to be motivated by bargains, gains and purchases,

a number of commercial considerations. In contrast to the first version, this section achieves the right mixture of positive religious instruction and chiding the Countess directly, by the example of human beings in general, for her delay and irresolution in matters of religion. The passage ends with a contrasting expression of God's Love for Man with Man's love for God. While Man's love is hard to win, God forsakes everything to redeem Man in his hour of need.

> Yield then, O yield, that Love may win
> The Fort at last, and let Life in.
> Yield quickly, lest perhaps you prove
> Death's Prey, before the Prize of Love.
> This Fort of your Fair Self if't be not wone,
> He is repuls'd indeed, but You'r undone.[23]

The revisions in the "Letter to the Countess of Denbigh" illustrate Crashaw's habit of rhyme revisions.[24] The addition or omission of lines and the replacement of words are strengthened by Crashaw's stylistic revisions. Generally, Crashaw seems to revise a rhyme-scheme in such a way that while retaining as much as possible of the rhyme-scheme of the earlier version, the stanza gains structurally. In the first version the rhyme-scheme in the couplets has the clear pattern of a a, b b, this-

blisse, venture-enter. The pattern continues to gain in concentration, and after line 30 which concludes an important argument in the poem, the rhymes are very carefully arranged in an orderly manner, as in indefinite-light, dart-heart, houre-powre, strength-length, flowre-showre, and heart-dart, again. There is no deviation from this arrangement till the poem reaches its climactic conclusion.

In the later version, the corresponding portion of the poem shows considerable rearrangement and expansion of the rhyme-scheme of the first version. Line 27 of the second version begins with the pattern a a, b b, in the couplets, things-wings, face-grace, way-stay; but soon the pattern becomes repetitive and complicated.[25] Before the things-wings rhyme is repeated after 18 lines Crashaw uses different patterns of rhymes, such as excuse-use, good-bud, too-you, other-brother, and the more regular, doves-loves. In the revised version the rhyme-scheme is complex, exemplifying Crashaw's achievement of technical excellence.

Perhaps the example of a less complicated rhyme-scheme in two versions, in which the later version is a

positive improvement over the earlier version, is the poem "On the bleeding wounds of our crucified Lord". The rhyme-scheme of the first stanza is preserved in both versions - a b, a b, tide-side, feet-meet. Stanza 5 of the first version is moved to the position of stanza 2 of the second version, the rhyme-scheme being part-heart, none-own. Stanza 3 which follows with its goe-though, good-floud is repetitive of this pattern which again appears as lift-gift, be-free of stanza 4. In stanza 5 the rhyme pattern of stanza 1 is repeated with side-tide, going-flowing. The re-arrangement of the stanzas contributes towards a better rhyme pattern in this section of the poem.[26]

Stanza 6 of the first version is omitted in the second version. If it had been kept in the second version it would have interfered with the organised pattern of the rhyme-scheme with its bring-spring, encloses-roses which is irregular, as opposed to lift-gift, be-free. In stanza 6 of the second version the rhyme pattern becomes more regular with river-deliver, blood-floud. This regularity is maintained through stanza 7 run-one, before-ore, proud-overflow'd,

overflow-too, chance-deliverance, found-drown'd, in the succeeding stanzas. Crashaw's revisions in the poem mark an orderly progress of his thought and contribute to a better meaning of the poem. As a technician Crashaw seems to have paid equal attention to the rhyme-scheme in his poems, recasting the pattern where he could. At least in the poem "On the bleeding wounds of our crucified Lord" the rhyme-scheme helps achieve a more compact structure.[27]

This leads--as so many other considerations constantly do--to the problem of style in Crashaw's work. From a study of Crashaw's revisions it would appear that he was a very self-conscious and careful artist. His style reflects his sensitive and self-conscious mind. In Crashaw, more than any other poet of the time, style and thought are closely related to the point of fusion. In her analysis of the problem of style and meaning in Crashaw's work, Ruth Wallerstein observes how Crashaw's style is particularly suited for the ecstatic quality of his poetry. There are many traditions, forces and conventions enriching Crashaw's individual experience.[28] His style is a product of widely divergent influences.

For example, he shares with the metaphysical poets of the Donne tradition, the characteristic habit of expression which Ruth Wallerstein calls the 'strong lines'. The term expresses the strange metaphors, paradoxes and conceits which may be combined to produce a startling effect. In Crashaw there are many examples of the 'strong lines'. His paradoxes are the product of the metaphysical tradition in English as well as the baroque tradition in Italy, France and Spain. The excesses of his lines such as 'The Mother then must suck the Son' in the Divine Epigram on "Luke 11 Blessed be the paps which Thou hast sucked", or the paradox in the line 'What water shal wash this, when this hath washed thee' in his Epigram "To Pontius washing his blood-stained hands" are products of these different traditions. In Crashaw's work, however, they do not remain mere stylistic excellences. They express the intricacies of his thought, and the complexity of his experience.

Another aspect of Crashaw's style is the succession of witty images, which he seems to have acquired from his contact with Marino.[29] It is not an entirely alien

point of style to the English poets of Crashaw's time; Donne is 'the monarch of wit'. But in Crashaw the difference is that his images are drawn from very divergent areas of experience. The only logic that binds them together and explains the function of an image in a line is Crashaw's own logic--the logic of a Marinist poet--in terms of the unique logic of the poem. As a stylistic device his witty images are explained with reference to his thought, and conversely, the progress of his thought alone can explain the witty image. In the opening lines of "The Teare" for instance, the tear is seen as a 'bright soft thing', Mary's 'faire Eyes expence', 'a moist sparke' and 'a watry Diamond' - all in accordance with the poem's progression.

> What bright soft thing is this?
> Sweet Mary thy faire Eyes expence?
> A moist sparke it is,
> A watry Diamond; from whence
> The very Terme, I think, was found
> The water of a Diamond.
>
> O 'tis not a Teare,
> 'Tis a starre about to drop
> From thine eye its spheare;
> The Sunne will stoope and take it up.
> Proud will his sister be to weare
> This thine eyes Jewell in her Eare.[30]

The wit in his expression continues in regarding the

tear as a star and consequently, the eye as its sphere. The Sun will stoop and take it up so his sister may wear the 'eyes Jewell' in her ear. The wit in the expression is so closely related to the progression of thought that it can be totally disrupted, and the style destroyed, by a very logical (but unpoetical) question such as: "Will the tear not evaporate when the Sun picks it up?" No, it will not; the question is irrelevant to the wit of the line, and unrelated to the progression of the poem, which does not, in this instance, include the theory of evaporation of water by heat.

Crashaw's fondness for word-play is shared by other metaphysical poets of his time, as this seems to be a common Renaissance poetic habit.[31] In Crashaw, however, there is very little of word-play at the expense of the central point of a stanza or a poem. He does not let his imagination run away with the possibilities of punning on a word. Such a habit would seriously collide with the kind of concentrated experience conveyed by Crashaw's poetry. It would also interfere with the seriousness of his religious intentions. The concluding lines of the epigram "Two went up into the Temple to

pray" contain a play on the word 'altar', without detracting from Crashaw's serious thought:

> One neerer to Gods Altar trod,
> The other to the Altars God.[32]

Besides word-play of this kind, Crashaw's fondness for words is seen in his ability to compound expressions, often relating two far-fetched images to convey a single idea. In the "Wishes. To his (supposed) Mistresse" he speaks of the divine idea taking a shrine of 'Chrystall flesh, through which to shine'.[33] Crashaw's habit of compounding expressions may result from the emblematic practice of the Jesuits. His word-pictures are a poetic version of the emblematist's picturesque way of looking at an experience. He is so greatly influenced by the emblematic habit that his thought and style are alike influenced by the emblematists. Ruth Wallerstein summarises the influence of the emblem and impresa on Crashaw in these words:

> . . . (Crashaw) prosecuted a more intensive study of symbolism and a more intensive reflection on the ideas symbolized in his own work. As he wrote and reflected in terms of epigrammatic paradoxes, of ingenious metaphors, of emblems, these forms must have modified the very nature

> of his sensations, loading with connotations every simple experience and thus changing the content of the emotions that sprang from each. But even in the subtle web of these complexes the original pure intensity of his sensations and their ecstatic energy did not fade; it was indeed from their energy that the dry dialectic of the reflective exercises drew sap and vigor. This changed and interwoven character of sensation and of reflective expression, Crashaw sought to impress, as we have seen, upon the very nature of his language; for he must break violently through the old modes to an expression that carried with it the summation of his own experience.34

Due to his assimilation, what in any other poet would be a mere ingenious technique becomes an organic style in Crashaw's work.

A study of Crashaw's revisions must, however, conclude on a note of uncertainty and incompleteness. Besides the poems in two versions in which Crashaw is known to have carried out changes, the different editions of the poems have 'variants' even when the poem is available only in one version. Rightfully, the variants constitute the problem of a textual editor. But if Crashaw had a hand in and intended the variants as an improvement on a previous version, they fall within the scope of his revisions, and will be important as signifying the progress of his thought.

NOTES

[1] Ruth Wallerstein, Richard Crashaw A Study in Style and Poetic Development (Madison: The University of Wisconsin Press, 1962), p.11.

[2] Kerby Neill, "Structure and Symbol in Crashaw's 'Hymn in the Nativity'," PMLA, LXIII (1948), pp.101-113. G.W. Williams, "Textual Revision in Crashaw's 'Vpon the Bleeding Crvcifix'," Papers of the Bibliographical Society of the University of Virginia, I (1948), pp.191-193. Excepting these two, there are no articles exclusively devoted to Crashaw's revisions. Stephen Manning's "The Meaning of 'The Weeper'," ELH, XXII (1955), pp.34-47, is an excellent analysis of the poem, but does not treat exclusively the two versions. The second version of 'The Weeper' is greatly enriched by Crashaw's revisions of lines and rearrangement of stanzas. Leland Chambers, in his article "In Defense of 'The Weeper'," Papers on Language and Literature, 3 (1967), pp.111-121, mentions the revisions only in so far as they reinforce his views about the influence of the emblematic tradition on the poem. The two articles, Clarence Miller, "The Order of Stanzas in Cowley and Crashaw's 'On Hope'," Studies in Philology LXI (1964), pp.64-73, and G.W. Williams, "The Order of Stanzas in Cowley and Crashaw's 'On Hope'," Studies in Bibliography, 22 (1969), pp.207-210, deal with a textual problem in the arrangement of stanzas rather than the two "versions" of the poem. Crashaw's poem is in one version only and a readjustment of the stanzas within the poem excludes a study of Crashaw's habit of revision. For a similar reason, a study of Crashaw's revisions is outside the scope of Harvey Gilman's article "Crashaw's Reflexive Recoil," Seventeenth Century News, XXII (1964), pp.2-4. I mention these articles because all of them deal with one aspect or another of poetic techniques or problems connected with revisions.

Books devoted entirely to the study of Crashaw's poetic techniques also seem to have difficulty accommodating Crashaw's habit of revision within the scope of their work. Such are the works of Ruth Wallerstein, and Mary Ellen Rickey, Rhyme and Meaning in Richard Crashaw (Lexington: University of Kentucky Press, 1961). It must however be mentioned in fairness to Ruth Wallerstein and Mary Ellen Rickey that they are conscious of Crashaw's habit of revision, and the contribution this habit makes towards the superior quality of the later version.

[3] G.W. Williams, The Complete Poetry, pp.78 and 79.

[4] Kerby Neill, p.103.

[5] Ibid., p.104 foot note. The words baulmy Nest furnish a distinct problem in meaning in the different versions of the poem because of the change in context. In the 1646 version balmy refers back to the perfumes of the flowers and means fragrant. Although the emphasis in this stanza is entirely on the light coming from the eyes of the Christ Child, baulmy Nest probably foreshadows the later resting place of the Infant twixt Mother's brests, since a fragrant breast was traditional with the love poets, and since this is the only possible nest the poem gives us; but this is not too clear and certainly not emphatic. In 1648-52 this choral stanza is repeated again immediately after the later passage. Furthermore the image of the Virgin as the Phaenix nest is introduced, and the whole concept of her breast as a suitable resting place for her Son is given a climactic development. In the later version, then, the words take on a clear and more important if not a different meaning. . . . For a clear use of nest for the Virgin's breast see Crashaw's paraphrase of Stabat Mater in note 13 below. (O in that brest/Of thine (the noblest nest)/ Both of loue's fires & flouds) . . .) For his further use of the word see especially 'On the Name of Jesus', lines 11-12, 105-106, 119-120, 220-221, and 'New Year's Day', lines 19-20.

[6] G.W. Williams, ed. The Complete Poetry, p.81.

[7] I think the word 'huge' indicates the process of delivering the baby. Crashaw might have drawn from the area of common experience that a big baby makes a painful delivery, or a common expression 'huge with child'. As opposed to this 'pain' Christ's birth is 'joyous'. It seems an especially appropriate and beautiful expression as it follows the 'powres of heav'n and earth'. The baby is obviously mightier than the powers of heaven and earth. In this sense also it is a 'huge' birth.

[8] Kerby Neill, p.106.

[9] G.W. Williams, ed. The Complete Poetry, pp.80 and 81.

[10] See also G.W. Williams, Image and Symbol in the Sacred Poetry of Richard Crashaw (Columbia: University of South Carolina Press, 1963), p.54. The seraph who pierces St. Teresa's heart is 'rosy'.

[11] G.W. Williams, ed. The Complete Poetry, p.83.

[12] Ibid., p.84.

[13] Kerby Neill, p.111.

[14] Ibid., p.113.

[15] Some biographical data may be useful here. The probable date of Crashaw's conversion is 1639. Epigrammatum Sacrorum Liber had appeared in 1634. It is not until 1646 that the Steps to the Temple and Delights of the Muses is published in London. Second Edition of the poems is dated 1648. Carmen Deo Nostro (1652), Letter to the Countess of Denbigh (1653?) and the 1670 edition of the Latin epigrams, Steps to the Temple, Delights of the Muses, and Carmen Deo Nostro (the so-called "second" edition) appeared posthumously.

[16] G.W. Williams, ed. The Complete Poetry, pp.138 and 139.

[17] For a detailed discussion of the time of publication see G.W. Williams, ed. The Complete Poetry, pp.146-147.

[18] See also "The Weeper", which illustrates this point very well. For a discussion see, Stephen Manning, pp.34-47.

[19] G.W. Williams, ed. The Complete Poetry, pp.148-149.

[20] Ibid.

[21] Ibid., pp.148 and 150.

[22] Ibid., pp.149 and 151.

[23] Ibid., p.153.

[24] For a detailed discussion, see Mary Ellen Rickey. This is an excellent and pioneering book. When I started

writing on Crashaw's rhyme-revisions, however, I realised that her chapter on rhyme-revisions is of no use to me at all. I wish to argue for meaning and rhyme separately, in Crashaw's revisions. Rickey's point is that rhyme contributes to a better meaning. This may be so; but if I followed her line of inquiry my argument will have needless repetition, and generally clash with my systematic analysis of the poems. For this reason, my concern in the study of rhyme is with structure and not meaning.

[25] This is due to the total form of the poem which does not have the stanza form of "The Weeper".

[26] See Mary Ellen Rickey's arguments. I am not concerned here with the meaning, since my study of the revisions treats rhyme and meaning separately in their contexts. I deal with rhyme only in relation to structure.

[27] Since I have discussed only the rhyme-scheme in the poem "On the bleeding wounds of our crucified Lord" I give below the second version:

I.

Jesu, no more! It is full tide.
From thy head and from thy feet,
From thy hands and from thy side
All the purple Rivers meet.

II.

What need thy fair head bear a part
In showres, as if thine eyes had none?
What need They help to drown thy heart,
That strives in torrents of it's own?

III.

Thy restlesse feet now cannot goe
For us and our eternall good,
As they were ever wont. What though?
They swimme. Alas, in their own floud.

IV.

Thy hands to give, thou canst not lift;
Yet will thy hand still giving be.
It gives but o, it self's the gift.
It gives though bound; though bound 'tis free.

V.

But o thy side, thy deep-digg'd side!
That hath a double Nilus going.
Nor ever was the pharian tide
Half so fruitfull, half so flowing.

VI.

No hair so small, but payes his river
To this red sea of thy blood
Their little channells can deliver
Somthing to the Generall floud.

VII..

But while I speak, whither are run
All the rivers nam'd before?
I counted wrong. There is but one;
But o that one is one all ore.

VIII..

Rain-swoln rivers may rise proud,
Bent all to drown and overflow.
But when indeed all's overflow'd
They themselves are drowned too.

IX.

This thy blood's deluge, a dire chance
Dear LORD to thee, to us is found
A deluge of Deliverance;
A deluge least we should be drown'd.

N'ere wast thou in a sense so sadly true,
The WELL of living WATERS, Lord, till now.

The omitted stanza in the first version:

(6)

Water'd by the showres they bring,
The thornes that thy blest browes encloses
(A cruell and a costly spring)
Conceive proud hopes of proving Roses.

[28] See Chapter One for a detailed discussion of traditions.

[29] For a discussion of Marino's influence, see Chapter Three.

[30] G.W. Williams, ed. The Complete Poetry, p.50.

[31] Numerous instances can be cited from Shakespeare's last plays, Marlowe, Ben Jonson, Donne, etc.

[32] G.W. Williams, ed. The Complete Poetry, p.18.

[33] Ibid., p.479.

[34] Ruth C. Wallerstein, pp.138-139.

CONCLUSION

In a work that has attempted as much and touched on so many topics as this thesis has, it is difficult to point out precisely what has been accomplished. I began by undertaking an elaborate study of some aspects of Crashaw's poetry. Critical terminology had to be redefined in such a way that terms applied to Crashaw's work indicate precisely the unique aspects of his work represented by a term. It has been suggested that in relating Crashaw to the Baroque tradition, the emphasis should be on the term as 'sensibility' or 'taste' rather than as a 'period' in art. It is inevitable that such definitions are open to debate, and are often controversial. There can be no sense of finality about redefining terminology. It is up to the next critic to come along and point out how, read in a different way, Crashaw's baroque excesses make his poetry better or worse. This process of interpretation and reinterpretation will have to go on, often in vague and elusive arguments, such as 'Crashaw is not a baroque poet in the same sense in which Milton is'. That is a typical critical statement which not only presupposes knowledge of the Baroque tradition,

its applications to Crashaw's poetry, and the poetry of Milton, and an ability to see how the latter poet is a different kind of baroque poet from the former. From another point of view, a critical statement like that may well be regarded absurd, as it does not precisely tell us what the critic means by an elusive phrase like 'not in the same sense in which Milton is'. Crashaw and Milton are obviously different in many ways, and this particular difference in their assimilation of the Baroque, unless clarified, does not take the critic or his reader anywhere.

There are very few such statements in this thesis, I hope, and wherever possible my own interpretation of an aspect of Crashaw's poetry has been precisely and clearly indicated.[1] Besides Crashaw's relation to the Baroque tradition, the discussion of his mysticism in Chapter Four has few ambiguities, if some limitations. The peculiar nature of Crashaw's mystical experience, as an experience inspired by that of another mystic (which is not usual in the history of mysticism), has been explained in some detail. It has also been argued successfully that structurally Crashaw understood a

mystical experience, and that the quality of 'ecstasy' in his poetry is the recognisable mark of his mystical experience. Contrary to established opinions of scholars like Evelyn Underhill, E. Allison Peers, Itrat Husain and Joan Bennett who regard a mystical experience as a necessarily religious experience,[2] it has been suggested towards the end of Chapter Four that secular poetry may also embody a mystical experience, if by mysticism we understand a state of 'pure' joy.

My study of Crashaw's revisions is not only thorough but owes little to previous criticism as my argument is different from Mary Ellen Rickey's, the only critic ever to think of a systematic study of Crashaw's rhyme revisions.[3] Similarly, my comments on the relation of thought and style and the relation of thought to style, in Crashaw's work, though not exhaustive, anticipates work that can profitably be carried out in that area.

The long list of claims to originality must continue. My suggestions that elements of the Classical and the Rhetorical traditions are noticeable in Crashaw's

work have not been noticed so far, and I see no possible refutation of these suggestions from established criticism. The critical methods which led me to the conclusions are historically sound, and it is unlikely that some critic will say that Crashaw lived in a vacuum totally devoid of the influences that shaped Jonsonian classicism, and hence, my arguments are unacceptable. Again, in my suggestions that the habit of image-making in Crashaw seems to be a product of the art of 'Memory' I have exercised deliberate care and understated the influence. It is not till 1966 that anyone notices the existence of the 'Cultivated Memory' in Renaissance habits of thought.[4] I have tried at once to relate Crashaw's image-making to the art of 'Memory' and suggested its possible relations to Freudian psychological interpretations. It will be superfluous to add that Crashaw did not know Freud, and it is very unlikely that Freudian theories were inspired by Crashaw's work. What is important is that application of our own systematised knowledge of psychology to the Renaissance habits of thought may lead us to see things more clearly, seeing the unknown in terms of the known. My remarks on popular oral tradition in Chapter One had to be left undeveloped for reasons of space.

I have to plead guilty of many failures imposed upon the thesis by restrictions of the academic nature of this work, of time, of space, of the weariness of spirit that frequently overcomes graduate students, and of limitations in one's own reading and understanding.

One such limitation is seen in my description of the Renaissance poetic traditions and the major influences themselves in Chapters One and Two before proceeding to relate them to Crashaw's work. The distinction within a tradition of subtle variations of method and technique could not be brought out more clearly. This is partly because of my initial mistake in regarding some elements of, say, the Classical tradition as possibly irrelevant to a study of Crashaw. I must also confess to being cowed by established scholars of seventeenth-century poetry. It is not until I had far gone into my work that I realised that it is perhaps incorrect to deny any Jonsonian influence on Crashaw especially in Crashaw's use of poetic techniques. I should have pursued my remarks in Chapter One, and illustrated this aspect of the Classical influence in greater detail.

In much the same manner, detailed descriptions of the work of St. Ignatius Loyola, St. John of the Cross and St. Francis de Sales could not be outlined before relating their influence on Crashaw. As it is, some of these giant figures, especially St. Francis, appear subordinate to St. Teresa. Readers of A Treatise on the Love of God will see how debateable this is.[5] St. Francis's descriptions of his mystical experience as they must have affected Crashaw certainly deserve better notice.

This awareness of my own limitations and failures to accomplish all I set out to do, leads me to consider the fascinating possibilities for future critical work on Crashaw's poetry. Crashaw's work has to be seen in better and closer relation to Renaissance poetic traditions. It will be worthwhile pursuing each tradition in its manifold influence in Crashaw's work. There is a great deal of work possible in studying Crashaw's poetic techniques carefully, and accounting for his almost blemishless craftsmanship. For example, Crashaw's "Epigrams" can be read with reference to the Epigrammatists of his times, and to the development of the Epigrammatic

style in his work. His closeness to Spenser, to Donne, and his capacity for certain special kinds of experience with modern psychological knowledge, have fascinating possibilities. And textual work, such as compiling a concordance to Crashaw's poetry, is among the fruitful things yet to be accomplished.

In dualistic philosophy of the Orient, it is customary to regard the life and work of a person as profoundly accidental. That Crashaw lived and wrote in the seventeenth-century is the product of an 'accident' in dualistic philosophical thought. In that profound sense, I am glad of this 'accident' of having worked at this particular point of time on this particular poet. Such an 'accident' is, in another sense, quite Crashavian. Baroque

NOTES

[1] A notable exception is my discussion of Crashaw's relation to the Donne tradition. See Chapter One above.

[2] See Notes to Chapter Four above.

[3] See Notes to Chapter Five above.

[4] The specific reference here is to Frances A.Yates, The Art of Memory (Chicago: University of Chicago Press, 1966).

[5] See St. Francis de Sales, On the Love of God, 2 Vols., ed. John K. Ryan, (New York: Image Books, 1963).

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APPENDIX I

Crashaw and Mr. Gilman's 'Reflexive Recoil'

In a recent article in Seventeenth Century News, Harvey Gilman notices a "particular construction which occurs frequently throughout Crashaw's works. He calls this figure 'the reflexive recoil'. In its simplest form, an object is first personified and then is made to perform its customary function upon itself. This results in a kind of Baroque transformation of startling and arresting power. It is most often used by Crashaw for intensification, amplification, and to bring about the climax of a poem."[1] Gilman cites more than sixteen illustrations of this poetic device in Crashaw, and concludes:

> Crashaw's reflexive recoil represents the poet's own image for the logical extreme boundary of Baroque transformation. This 'object-use', 'cause-effect' juxtaposition occurs whenever Crashaw stretches his imagination to its limit in an attempt to describe, in concrete terms, the incredible paradoxes of Christian dogma. The poet's translation of "Sospetto d'Herode" is significant for its lack of reflexive figures. They are very characteristic of Crashaw's own thought patterns and he avoids them when he translates. His skill in handling the recoil figure increases with the general maturity of his later poetry. What of intensity of feeling and of religious conviction that is to be found in the poetry of

> Richard Crashaw most often appears in the form of his various conceits based on the fundamental reflexive recoil.[2]

In all instances suggested by Gilman as examples of 'reflexive recoil' what in fact happens is the metaphysical poet's fondness for dwelling on a conceit and the repetition involved in this fondness for elaborating a conceit. Gilman's phrasing does not add to our knowledge of a poetical device common enough in the seventeenth-century, nor does it add to the beauty of the device itself in giving it a new name. Nor is Crashaw's so-called 'reflexive recoil' a rhetorical device peculiar to the Renaissance. Instances of a similar use of conceit abound in the poetry of Gerard Manley Hopkins, and quite a few twentieth-century poets whose work shows the same kind of 'tension' as seventeenth century poetry.

A few of the questions Mr. Gilman has failed to ask are: is this a notable device of poetic technique peculiar to Crashaw, are there other instances of this technique in the Renaissance poetic, do we have any instances of this device operating in poetry of the later periods, and above every other question, is it

related to 'the paradoxes of Christian dogma'? If he had asked any of these questions, even at the risk of finding no answers, he would indeed have escaped the traps into which he has fallen.

NOTES

[1] Harvey Gilman, "Crashaw's Reflexive Recoil," SCN, XXII (1964), p.2.

[2] Ibid., p.4.

APPENDIX II

A Review of Martz and Williams

Louis L. Martz, The Wit of Love (Notre Dame London: University of Notre Dame Press, 1969). 216 pp.

George W. Williams, editor, The Complete Poetry of Richard Crashaw (Garden City: Doubleday, 1970). xxvi+707 pp.

The Wit of Love is the publication of the Ward-Phillips Lectures delivered by L.L. Martz in the University of Notre Dame. In the author's own words, 'the essays have been considerably revised and extended' except for the 'many traces of oral presentation'. The essays seem to have benefited rather than suffered on account of their original shape, as the oral style contributes to a grace and ease which are becoming rare commodities generally in pompous scholarly writing. The sense of graciousness and courtesy in the preface is preserved through every page of the book, and Dr. Martz succeeds in conveying that rare thing in literary criticism, namely, a beautiful experience.

The object of this book is primarily to convey the experience of love in the poetry of four metaphysical poets. The opening chapter deals with John Donne. Dr. Martz begins with a rather unusual approach of

listing and describing the portraits of John Donne in the seventeenth century. Donne's life-long practice of adopting dramatic postures in many different attitudes, and his way of constantly creating fictional roles out of aspects of his personality are responsible for the distinct features of his love poems - the relentless self-scrutiny, the capricious, changeable and unsteady elements. These characteristics later on can be discovered in his religious poetry as well. Donne's poems express the questions about the nature of love and the ultimate ground of love's being, directly and simply, as in "Aire and Angels" for instance. Quite frequently Donne's endless quest for love is expressed with great subtlety and indirectness. Donne's restlessness is an aspect of the 'tension' in the Renaissance mind. The seventeenth-century is pressurised by the Renaissance, the Reformation, and the Counter-Reformation; and it is only natural that a sensitive and analytic mind like Donne's is greatly affected by the contrarieties of the intellectual climate. Dr. Martz, however, seems to think that Donne's poetry not only expresses the contraries, but through the very expression, his 'questing mind reveals and

controls the contraries that meet within his being'.

The second chapter on Thomas Carew and the cavalier world clarifies Dr. Martz's approach. In the study of literature, which is contact with a living mind and consciousness at a particular time, the other arts are worth considering, because they too affect a poet as much as the historical events of the time. Carew is a poet who lives in a stream of events and ideas, and whose poetry is consequently coloured and enriched. The similarity between Donne and Carew is that both are motivated by the Renaissance 'tension' in their minds, both seek answers for questions imposed upon them from within and from without. In Carew the 'tension' is resolved by his participation in the Mannerist art. The world of Carew is the world of the cavalier and the courtly love tradition. And it is because of his affiliation to tradition, that his poetry survives the ashes of political disaster.

By Marvell's time, the arts of painting, sculpture and music had come to a climactic development in Europe, and the English poets, such of those who cared for the

European traditions, were deeply influenced by the growing alliance between the visual arts and poetry. Besides, Marvell inherits the tradition of the religious love-lyric perfected by Herbert (and Donne?) and all these many backgrounds converging in him produce some of the finest, most musical and most passionate, poetry in the seventeenth century. There is already a dissolution of the 'tension' which we meet in Donne and Carew. In its place, there is a conscious effort in Marvell to seek a correspondence between earth and Heaven. Thus, some of his best love poems express his religious quest, and can be regarded as examples of religious poetry. Marvell attains his ideal vision and 'the mind's happiness' by creating a world of poetry through the perspective of art.

Of particular interest to me is Dr. Martz's chapter on Richard Crashaw, "Love's Architecture". Martz moves from the Mannerist to baroque art - baroque architecture and painting, to a consideration of Crashaw as a baroque poet. He describes elaborately, and for readers of Wylie Sypher's Four Stages of Renaissance Style, superfluous-

ly, the qualities of the baroque spirit in architecture and painting. He demonstrates the closeness of Crashaw's poetry to the baroque arts. Crashaw's poems on St. Teresa are inspired by the baroque spirit. Crashaw is so steeped in the baroque spirit that even his conceits, Dr. Martz makes it a point to indicate, are different from metaphysical conceits. Crashaw's conceit is baroque conceit. It is in a subtle, unrefutable and unacceptable statement like this, that the literary critic falls into a well laid trap of his own superfine perception. To speak of Crashaw's poetry as though it grew on the tree of paradise in isolation, in majestic dissociation from the rest of a mighty and demanding tradition like the metaphysical tradition of Donne and his followers, is indeed to deny the poet his share of sensitivity, accommodation and intelligence. Dr. Martz, however, has no time to deviate into the labyrinthine ways of traditions and influences. His chief concern is the relation between baroque art and Crashaw's poetry.[7] He brings out beautifully the subtleties of Crashaw's poetry, his richness and luxuriance, his humour and his mystical ecstasy. He establishes Crashaw's antecedents with Carew and his companionship with Herbert.

Dr. Martz's Notes are models of clarity and precision, while they also vouch for his originality. Few books of literary criticism make reading such a delightful experience. In the context of beauty, the question of utility is irrelevant. Dr. Martz's well illustrated book may not add greatly to scholarly information, but it is certainly welcome as a luxurious experience of the beauty in the poetry of Donne, Carew, Crashaw and Marvell.

The Anchor seventeenth-century edition of The Complete Poetry of Richard Crashaw, together with Martz's book, is amply satisfying as it hopefully launches a period of active interest in that much-neglected poet. With his critical work on Crashaw's poetry, Williams's edition will count among the best and most useful works in Crashaw studies. In describing the edition, a frequent comparison with its predecessor L.C. Martin's in many aspects of editorial work is unavoidable. Williams has the advantage of a long period of devotion and loyalty to his subject, and his edition reflects both his sensitivity, and quantity of scholarship he has assimilated into his work. While his arrangement of the poems

in "two versions" is especially convenient, the later version on the page facing the earlier version so that Crashaw's revisions and variants can be immediately looked into, editorial variants in poems in one version are given only in the Textual Notes. This is not so convenient as Martin's practice of listing the variants at the bottom of the page.

Williams gives a brief summary of critical opinions on each poem with quotations from articles and books on Crashaw. A mere glance at this section acquaints the reader with the best as well as most recent criticism on a poem. It must be added as a caution for a too-trusting reader that in spite of Williams's inclusion of opposite points of view in his introductory notes, his own bias is clearly expressed in his comments. While this adds to the "flavour" of the comments, it can sometimes be misleading. In reading poetry, especially that as complex as that by Crashaw in whom many traditions and backgrounds merge, one cannot be too careful.

While his introduction is conventional and, as he admits in his footnote on page xv, follows the beaten

track, Williams's Appendix and Notes are superb. The 'List of Events, Miracles, Teachings, and Parables in the Sacred Epigrams' is an example of what an imaginative scholar can achieve in the prosaic task of editing. Its utility for a student of Crashaw cannot be over-emphasized. It enables one to see the imaginative unity of the poetry of Richard Crashaw, who has "a small voice yet no other English poet has ever sung so well with it".

APPENDIX III

Crashaw and Vaughan

In a short piece in Notes and Queries, Mary Ellen Rickey points out the correspondences in Crashaw's and Vaughan's metaphor, and concludes:

> Vaughan probably read Crashaw with interest at least partly because of their common regard for George Herbert, and it is interesting to see traces of this reading appearing in his own verse.[1]

Both Crashaw and Vaughan were mystic poets; but the nature of their mystical experiences is very different. Unlike Crashaw, Vaughan is a Nature mystic. Vaughan's mystical experience seems to be unique in his (mystical) apprehension of Nature. For example, in "The Book" Vaughan's apprehension of the book analytically in the 'papyr' of the book, and then the 'seed' and then the 'grass' and the 'linen' embodies a mystical experience involving a Hermetic way of regarding creation:

> Thou knew'st this papyr, when it was
> Meer seed, and after that but grass;
> Before 'twas drest or spun, and when
> Made linen, who did wear it then:
> What were their lifes, their thoughts & deeds
> Whither good corn, or fruitless weeds.

> Thou knew'st this Tree, when a green shade
> Cover'd it, since a Cover made,
> And where it flourish'd, grew and spread,
> As if it never should be dead.[2]

Vaughan's relating the less obvious qualities of his subject, and working in correspondences of his own choice is similar to Crashaw's habit. But in Crashaw there is very little Nature-mysticism. He does not perceive an object in Nature with the simultaneity of the backgrounds of religion, theology, Hermeticism, and Metaphysical dissociation of sensibility as does Vaughan. There is little description of Nature in Crashaw's poetry. Crashaw's mysticism is quite unlike Vaughan's.

NOTES

[1] Notes and Queries, CC (1955), pp.232-233. See also Percy H. Osmond, The Mystical Poets of the English Church (London: SPCK, 1919) for a discussion of Crashaw's (and Vaughan's) mysticism.

[2] French Fogle, ed. The Complete Poetry of Henry Vaughan (New York: Doubleday Anchor Books, 1964), p.347.